CATULLUS: LYRIC POET, LYRICIST

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S.M.O.

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Abstract

There exists between lyric poetry and music a bond that is at once tangible and grounded in practice, and yet that is indeterminate, a matter of perception as much as theory. From Graeco-Roman antiquity to the modern day, lyrical forms have brought together music and text in equal partnership: in archaic Greece, music and lyric poetry were inextricably (now irrecoverably) coupled; when lyric poetry flowered in the eighteenth century, composers harnessed text to music in order to create the new and fully integrated genre of Lieder; and in our contemporary age, the connection between word and music is perhaps most keenly felt in pop music and song 'lyrics'. In 2016, the conferral of the Nobel Prize for Literature on Bob Dylan brought to wider public attention the nature of lyric's poetical-musical bond: can Dylan be considered a poet if the meaning, syntax and expression of his words are dependent upon music? Is music supplementary to the words or are the two so harnessed that the music is in fact a facet of the poetic expression?

The connection between music and poetry is perfectly clear in such integrated lyric forms as these, but a more indeterminate connection can also be felt in 'purely' musical or poetic works – or at least in the way that we perceive them – as our post-Romantic, adjectival use of the word 'lyrical' shows. Describing music as lyrical often suggests that it carries an extra-musical significance, a deeply felt emotion, something akin to verbal expression, while a lyrical poem brings with it an emotive aurality and a certain musicality. Text and music of lyrical quality may, therefore, invoke the other for the purpose of expression and emotion so long as our understanding of lyric forms remains conditioned by the appreciation of an implied music-poetry relationship.

This thesis works within the overlap of music and poetry in order to explore the particular lyric voice of Catullus in the context of his twentieth-century musical reception. Whilst some of Catullus's poems may have been performed musically, what we know of poetry circulation, publication and recitation in first-century BCE Rome suggests that the corpus was essentially textual. Nevertheless, Catullus's poetry was set to music centuries later, not in reconstruction of an ancient model, but in new expression, suggesting not only that composers of the twentieth century found themes in Catullus's poetry that resonated in their own contemporary world but that they found a particular musicality, something in the poetry that lent itself to musical form. I argue that it is in these works of reception that we can most clearly identify the essence of Catullan lyricism. Moreover, by considering the process of reception, this thesis is able to take a broader view of lyric, identifying traits and characteristics that are common to both music and poetry, thus transcending the boundaries of individual art forms in order to consider the genre in larger, interdisciplinary terms.

Introduction: Catullus as Lyric Poet

Lyric as a genre, or even as a mode of expression, is challenging because it is protean and unstable, its defining characteristics varying according to the time in which it was written, its generic code even today still hazy and subject to dispute. Catullus has often been called a lyric poet,[1] but he lies between two lyric traditions, writing long after the florescence of archaic Greek lyric (the lyric form on which he could have consciously modelled his poetry) and long before the Romantic and post-Romantic lyric that he helped to shape and that contributes to our modern understanding of his poetry. It is therefore important to position his poetry carefully in light of both lyric poles and to seek to understand him according to both sets of lyric precepts.

Greek lyric

The first strands of Greek lyric began to evolve in the seventh century BCE from a pre-literary tradition of folk song.[2] It was parallel to but distinct from the contemporary and highly accomplished strand of epic poetry, which, with its glorification of heroes, its exploration of divine-human relationships, its elevated language, and stately hexameter, had flourished in a society founded on warfare, religious rituals and mythological lore. In contrast to epic, early lyric poets experimented with shorter poems in speedy, light metres to be sung, sometimes by a single voice, sometimes by a chorus, accompanied by instruments and often incorporating dancing. The various forms of lyric were performed in festivals and

[1] e.g. Havelock (1939) preface to the second printing: "Catullus is remembered with affection as a
[2] In Homer there are numerous allusions to solo and group songs for particular occasions, and there also exist some scraps of popular songs, for example a mill song of Mytilene (*Plut. Sept. Sap. Conv. 14e*: Greek Lyric, Loeb edition vol. 5, 1990, 252).

public ceremonies (processionals, epinician odes, for example), in sacred rituals (hymns, dithyrambs etc.), at social occasions (e.g. wedding songs, funeral laments), and in private gatherings (sympotic poetry), meaning that the songs were defined principally by their performance setting and their composition shaped by their function.

Those poets who were composing lyric, therefore, worked not to a strict generic framework, but rather were swayed by performative efficacy and their specific cultural and social contexts.[3] Nevertheless, certain character traits recur, which, although not generically defining, are detectable across the range of surviving lyric from this period: for example, poets composed in their local dialects; the tone was vivid and contemporary, sometimes ribald, occasionally coarse; but there was always an emphasis on craftsmanship and refined poetic form. In solo (monodic) lyric the poets sung about themselves, or about their music and poetry, their friends and enemies, their world and its ways, and they sung in a voice that seemed both frivolous and deeply personal compared to epic.

Even in the larger-scale, choral performance of lyric, where mythical themes often served to represent universal knowledge and communal truths, there was a sense of the personal. Here, however, the poet's *ego* took on a broader, more communal meaning. It was this personal aspect that enabled the poet to give the lyric a contemporary relevance and social concern. It allowed him (or her) to draw in themes from life, set the song in the present day, and establish relationships between performer(s) and audience that would express unity and convey ethical concerns in an

[3] See Swift (2010) 6–33; Carey in Budelmann (2009) 21–38. For the idea of performativity, see the speech theory of J.L. Austin (1975) whereby the utterance of the poem accomplishes its very intent and purpose.

increasingly civic-minded society. With this personal voice a common identity could be achieved: the performers were the 'I', so too were the audience. The very act of performing and listening together acted as civic glue, as it does today in any number of different contexts from the concert hall to the church, the pop concert to the national anthem.

The social and ritual functions of archaic lyric within individual community groups, as well as its oral transmission, meant that it was highly diverse and changeable over time. Being such, there is a lack of ancient literary theory for a lyric genre. Plato, who deigned only to mention what he perceived as the oldest and most conservative of lyric forms, the dithyramb, identified lyric as an imitation of the poet's own voice.[4] Aristotle alludes to the dithyramb and other lyric forms but does not treat lyric as a genre in its own right.[5]

It was Hellenistic Alexandria in the third century BCE that some clearer classification was deemed necessary or useful. In their collection, study and categorisation of earlier poetic forms, the poet-scholars of Alexandria established a canon of nine lyric poets to correspond to the nine Muses. Faced with the extraordinary variety of forms and sub-genres, they categorised the poetry primarily according to the poet's use of one of the defined lyric metres,[6] before categorising into

[4] *Republic* 3.394b-c. Halliwell in Grethlein and Rengakos (2009) 15–42 challenges the idea of Plato's 'embryonic narratology' based on tensions between plain-mimetic-mixed types and the narrative constructs of his actual dialogues.
[5] *Poetics* 1447a. See Lowrie (1997) 27–28 for a brief untangling of lyric in Plato and Aristotle.
[6] This very narrow definition of 'lyric' poetry is now more often identified as the melic sub-genre of Greek lyric, with iambic and elegiac sub-genres now usually included in the broader lyric categorisation. See for example the chapters dedicated to elegy and iambic poetry in Budelmann (2009).

further sub-groups according to formal features such as form, performance and instrumentation.[7]

Although the poets of the Hellenistic period often incorporated aspects of archaic lyric in their experimental hybrid genres and echoed some of its performative tropes in literary form (referring to written poems as 'songs', for example), the lyric age was past.[8] The monarchy of Alexandria had little need for lyric's communal voice; musical changes had rendered the old song forms unperformable; and changes to civic organisation made the lyric's former social functions obsolete.[9] A cult of scholarship and aesthetic refinement dominated. The little poetry in lyric metres that has survived was wholly literary, learnedly imitating and experimenting with the traditions of the archaic lyric and, importantly, these new lyrics were circulated in book form, read rather than sung.[10]

At much the same time as this, in Rome, there occurred the first attempts at creating refined poetry in the native Latin language. Beginning by attempting to render Greek originals in the Latin language, Roman poets such as Ennius began to imitate Greek epic and tragic models before turning to experiment with the later, Hellenistic poetic forms.[11] Epigrams, including erotic epigrams, became popular as an intellectual exercise for hobbyist poets in aristocratic circles with men such as Lutatius Catulus, Porcius Licinius and Valerius Aedituus experimenting with the miniaturised structures

[7] For more on Alexandrian classification, see Barbantini in Budelmann (2009) 297–318. For more on the ancient literary theory of lyric in general, see Johnson (1982) 76–95.
[8] For the Hellenistic hybridisation of earlier generic forms (Kroll's *Kreuzung der Gattungen* (1924) 202–204), see Fantuzzi and Hunter (2005).
[9] Some lyric compositions and performances continued, e.g. for religious occasions. For these and other exceptions to the general trend of lyric decline, see Barbantani in Budelmann (2009) 314–316.
[10] e.g. the melic fragments of Callimachus. Depending on how flexibly we treat the genre, we may also add iambic and elegiac poems, as well as epigrams. For Catullus's debt to the Alexandrian epigrams in Meleager's *Garland*, see Gutzwiller in Du Quesnay and Woodman (2012) 79–111.
[11] See Conte (1994) 1–129; Goldberg (1995).

and polished expression of Alexandria.[12] With this experimentation came an attempt to adapt the Latin language to accommodate Greek lyrical forms. Thus, the first traces of Latin lyric began to appear.

This, then, was the lyric 'genre' that Catullus inherited, defined principally by the use of a group of lyric metres and an idea that the poetry imitates the poet's own voice, while associated with an obsolete musical accompaniment and an obsolete social function. In practice, however, Latin lyric (if it existed as a genre as such) was new, experimental, a composite form influenced by the generic hybridity of the Alexandrians and the experimentation of early Latin writers. The degree to which Catullus was engaged in self-conscious generic styling, however, is difficult to assess because too little poetry has survived from his immediate predecessors and contemporaries in order for us to be able to situate him within current trends; and because Catullus does not at any point call himself a lyric poet or refer to his poetry as lyrical.[13]

Further complicating a lyric categorisation is the fact that alongside Catullus's many poems in traditional and adapted lyric metres (Aeolian hendecasyllables, glyconic variants, Sapphic stanzas, the greater Asclepiad and the Ionic galliambic), there are also iambic poems, epigrams, elegies, as well as long poems in dactylic hexameter.[14] The question is therefore whether to include as lyric only the true lyric metres, or whether all poems could be included, the original distinctions of musical accompaniment and social function having been lost long ago in the transition to

[12] See Quinn (1959) 13–16; 102–104.
[13] Cf. Horace, whose self-identification has made generic categorisation much less controversial, e.g. *Epist*. i.19.32–33.
[14] Catullus's own use of terminology is somewhat casual, referring seemingly indiscriminately through the first part of the corpus to *iambi* and *hendecasyllabi*, see fn. 6 and 10 above.

literary form (for example, iambics were originally spoken not sung, elegy was accompanied by the aulos not the lyre, epigrams were originally inscribed).[15] For the purposes of this study, given the literary distance that had elapsed between Greek archaic lyric and Catullus's poetry, and also taking into consideration the ambiguity of crucial generic markers, I do not consider metre to be a defining generic feature for lyric. All poems of Catullus, therefore, have the potential to be considered as lyric.

Romantic and post-Romantic literary lyric

Rather than using a reconfigured generic code from antiquity, in this thesis I consider Catullus principally from the angle of modern lyric theory.[16] However, the modern conception of literary lyric is barely more concrete than that of the ancient world and, with no definitive theory for lyric to correspond to that of drama or narrative, it remains the most elusive of genres.[17] Indeed, there is no general consensus about what constitutes lyric, with some going so far as to doubt its status as a distinct genre and to use it as a very broad category synonymous with 'poetry';[18] moreover, if we accept that it is a genre, there is no concordance about how it might most usefully be

[15] Wheeler (1934) 43–49 asserts that Catullus did not consider metre to be a fundamental distinction. For a development of this discussion, see Elder (1951) 111–112. Another option is for the polymetric poems (cc. 1–60, iambic variants included) to be classed as lyric poems, but for the epigrams (cc. 69–116) to be discounted from lyric categorisation, with the longer poems divided so that those in lyric metres (namely c. 63 and the wedding hymns, cc. 61 and 62) are lyrical, but other categorisation is found for the other longer poems (c. 64 as an epyllion, c. 65 and 68 as elegies etc.).

[16] This is not a new approach to Catullus lyric: see Havelock (1939) 75–78 on Catullus's corpus as the unified work of a lyric poet in contrast to Kroll (1923) vii who identified two Catulluses: the spontaneous lyric poet and the learned imitator of Alexandrian artificialities. Both views were based on an instinctive idea of what constituted lyricism in the early-twentieth century.

[17] Nevertheless, in modern times the tripartite division of drama, narrative, lyric has largely held sway since Goethe attempted to systematise poetry into *Epos, Lyric und Drama* in his *Noten und Abhandlungen zum West-östlichen Divan* (1819). The categorisation may be traced back to 1746 when Charles Batteux (*Les Beaux-Arts réduits à un même principe*) separated literature into *L'Epopée, le Poème Dramatique et la Poësie Lyrique* but also listed other genres such as didactic. See Wolf in Müller-Zettelmann and Rubik (2005) 21.

[18] Wolf in Müller-Zettelmann and Rubik (2005) 22–23 takes this approach. See also Culler (2015) 76 for the justification that over time epic became the novel, drama largely became a prose form, and so lyric became a catch-all category for poetry.

conceptualised, nor how its practice relates to its generic categorisation.

Literary generic codes may be said to function in one of two ways: the first relates to the reader, the second to the writer. Genres help readers to contextualise literary norms, to understand the parallel and divergent traits across the breadth of literary history, from which point the audience might hope to approach an individual poet's intention, technique and voice. They also help writers to position their texts and herald a wider literary involvement or evoke a shared literary memory. Literary genres, therefore, may be led by the writer, with each poet adding a self-conscious and carefully positioned strand to the literary matrix, or they may be a later construct, a structuring system, so that texts linked by genre form a 'grid' through which an individual text is perceived, according to the expectations of a generically-aware reader.[19]

If we consider genre to be led by the writer then it must be guided by conscious imitation of shared traits and essential characteristics, such as metre, theme and form (the Platonic form model of genre). For example, a Roman poet could make an explicit generic statement by writing a foundation poem in hexameters, particularly if it spanned twelve books, or a poet may alert a reader to a generic disruption by alluding to a character, tone or theme from another genre. Genre then becomes a poet's instrument for reaching the audience, organising content and projecting thoughts in intelligible forms. The difficulty for lyric is that this way of conceptualising genre relies on a certain level of stability over time or a particularly intense poetic climate of generic interaction in a short temporal period, and it does not allow for counter-

[19] Harrison (2007) 12, following Hirsch (1967) 68–126; Conte (1994b) 105–128.

examples or awkward cases.[20] In the case of Catullus, as shown above, conscious alignment with earlier lyric forms based on shared characteristics is undermined by ongoing experimentation and the changeability of the lyric form as it passed from archaic Greece to late-Republican Rome, while the absence of surviving contemporary sources limits the possibility of considering an intense generic climate of composition.

The second option is for us to think of genre as led by the reader. This may be categorised once again according to shared traits and characteristics. Alternatively, a certain flexibility may be applied to the boundaries so that texts can be moved in and out of different generic configurations according to their specific resemblances to each other. Thus, lyric texts need not correlate with each other according to a prescribed set of characteristics, but an overview of a large group of texts will show that certain similarities occur (even if they are not exactly replicated from one text to the next) and the texts can consequently be joined together depending on their various relationships and shared traits.[21] This conceptualisation has several advantages: it acknowledges the hazy nature of lyric; accommodates liminal works; and allows the genres to shift as social or literary changes occur (for example, as an oral / song culture is replaced by a literate one) or as the relative importance of literary aspects shift over time.[22] Such an option may be informed or guided by a 'model' system, where individual examples help to define our understanding of larger generic schemes.[23] Thus, certain key prototypes are studied for their stereotypical or extraordinary accumulation of characteristics. For lyric, the advantages of such an approach are clear: it is historically

[20] Swift (2010) 12.
[21] This was theorised by Fowler's adaptation of Wittgenstein's 'family resemblances' model (*Philosophical Investigations*, 1958): Fowler (1982) 41–44.
[22] For a broader discussion in the context of generic enrichment, see Harrison (2007) esp. 12–15.
[23] As Jackson and Prins (2014) 6. It seems that ancient genre theory, if it can be called such, was based on model criticism rather than any exhaustive system: Rosenmayer (2006) 435–437.

contingent; takes account of performance and occasion where appropriate; and, because it encourages us to look at poets individually before formulating larger generic constructs and identifying common features, it can be refined, modified and calibrated over time.[24]

In this thesis, because of the difficulty of ascertaining Catullus's own lyric consciousness, I adopt a reader-led approach, using his poetry as a model that may inform a wider understanding of the lyric genre as it resonates in the modern literary world. I take as my starting point certain familiar attributes that often feature in studies of the lyric genre in order to position Catullus within our contemporary understanding of the lyric, and I use the prism of his twentieth-century reception to identify other characteristics that are more often overlooked when the text is approached from the viewpoint of antiquity. I take the musical composers as readers of the Catullan text in order to present a study of the Catullan lyric voice where it occurs at the point of reception.

In the modern age, the understanding of the lyric genre in poetry is no longer tied to metre, nor integrated with music or function, but is defined according to style. Although the stylistic traits are not new to lyric after the Romantic age, the ways in which they contribute to the definition of the genre is new; therefore, it will be helpful here to offer an overview of the characteristics that feature in most recent accounts of lyric poetry, focusing on those traits that will be of primary importance in this thesis.

[24] For more problems with the various ways of configuring lyric as a genre, see Wolf in Müller-Zettelmann and Rubik (2005) 21–56.

Above all, lyric poetry is characterised by the subjectivity of the first-person voice and the projection of individual perspective. According to the Oxford English Dictionary, it is poetry "directly expressing the poet's own thoughts and sentiments".[25] Wordsworth in the Preface to his *Lyrical Ballads* (1802) wrote that lyric is "the spontaneous overflow of powerful feelings" (though the drafts that have survived show that his own spontaneous overflow was thoughtfully refined over a lengthy compositional process), while Herder in the mid-1790s referred to lyric as the "perfect expression of emotion".[26]

For centuries this concept has been at the centre of Catullan criticism. As far as the evidence suggests, no poet before Catullus had dedicated so many poems to a single lover; the recurring themes and repetition of the Lesbia trope create a heady and obsessive atmosphere of pure subjectivity; and the identification of Lesbia as a woman named Clodia has reinforced the idea that these poems were based on the poet's life and reflected real moments of his experiences and emotions.[27] Thus Johnson found in Catullus "the most personal, exuberant, and extraverted of poets… in one's memory he is always present before us, talking to us by talking to others, shouting, giggling, whining, burbling, praising, and blaming… [in his] passion for sharing thoughts and feelings".[28] McKay and Shepherd similarly affirm that "although he was influenced by

[25] s.v. "lyric": *OED* (1989) 2nd ed..
[26] *Terpsichore* II (1795-6) in Redlich and Suphan (1881) 171. Similarly, Ruskin: "the expression by the poet of his own feelings": *Fors Clavigera*, 3.34 (1873) in Cook and Wedderburn (1907) 628.
[27] Wilamowitz (1924) 2.305–310. In the second century, Apuleius alluded to the association of Lesbia with Clodia (*Apol.* 10). Ovid had earlier confirmed that Lesbia was a pseudonym without giving more information (*Trist*. 2.427). Now Lesbia is most often believed to be the Clodia Metelli who was made infamous by Cicero in his *Pro Caelio*. For more on this identification, see for example Merrill (1893) introduction.
[28] Johnson (1982) 3–4.

other artists, his poetry is conditioned by his own life, by his emotions and unique psychological reactions".[29]

Such readings of subjectivity have led to attempts to reconstruct a biography of Catullus's life, with each poem constituting an event in the Catullan story (beginning with Schwabe's influential *Catullroman* of 1862). It begins with a meeting between Catullus and Lesbia, leading to a love affair (c. 51). Lesbia, however, is an inconstant and deceitful lover (c. 8, for example), exciting Catullus to accusation and scurrilous invective (c. 37, amongst others), and to protestations of love and hate alike (as in c. 85). His brother's death in the Troad in 59 BCE (68A) added to his depression and resulted in an absence from Rome when Rufus supplanted him in Lesbia's affections (c. 77 etc.). He later returned to Rome to win her back (c. 107), before leaving for Italy on the staff of Memmius (c. 28), a trip that provided an opportunity to visit his brother's tomb (c. 101), after which he returned to Italy by yacht (cc. 4 and 31).[30]

Alongside the subjectivity of the poet, the relationship between poet and audience is at the heart of the lyric style.[31] Shelley wrote in 1821 that "a poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds".[32] This idea of the poet's isolation is connected to the idea of subjectivity: if the poet imagines him- or herself to be alone then he or she is more likely to communicate personal feelings without reserve, in other words to achieve true

[29] McKay and Shepherd (1969) 21.
[30] This particular outline follows McKay and Shepherd (1969) 13–14. For a fuller version with corresponding poems, see Merrill (1893), and for an imaginative recent reading, see Dunn (2016).
[31] For this in Catullus, see especially Fitzgerald (1995) 1–4; also Quinn (1959) 85–100.
[32] Shelley "A Defence of Poetry".

subjectivity. T.S. Eliot called it 'meditative verse': the first-person voice of the poet expressing his own thoughts and sentiments "to himself – or to nobody".[33]

In the vast majority of cases, however, the very act of writing a poem presupposes a reading audience, so the solitude of the poet is in fact an illusion, a contrivance aimed at creating an artificially intimate setting. This allows, or even forces, the reading audience to imagine themselves in various stances. First, the audience might read the poem as if they themselves were speaking the words, positioning themselves behind the 'I' of the text and compounding themselves with the poet.[34] Alternatively, the reader might become an intimate of the poet, with their presence barely acknowledged. This creates a highly intimate reading experience in which the poet appears to lodge "a deep confidence in the addressee, in his sympathy, in the sensitivity and goodwill of his responsive understanding", establishing an "atmosphere of profound trust [in which] the speaker reveals his internal depths".[35] In a third option, the reader is positioned in such a way that he or she seems to overhear the private speech or thoughts of the poet. This is an illusion that many scholars have found in Catullus's corpus. Even where there is a direct addressee (real or imagined), the reader seems to eavesdrop:

> the poems sound like first-hand exchanges between close associates, exchanges to which the reader is given privileged access. This makes a twentieth-century

[33] Eliot (1953) in Eliot (1957) 89.
[34] See Culler (2015) 37.
[35] Bakhtin in Jackson and Prins (2014) 232.

> reader's experience of Catullus particularly exciting: we often feel as though we have been admitted into the charmed circle of the Roman aristocracy.[36]

In any lyric, in the act of positioning the reader as an eavesdropper in this way, the poet patently knows that his audience exists, but chooses to turn his back on them.[37] The receiving of lyric then becomes a "triangulated address", the poet addressing an audience of readers by addressing (or pretending to address) someone or something else.[38] In any of these reader configurations, the audience assumes equal importance to the poet in the construction of the lyric premise.

Alongside lyric's principle constructors of meaning (the poet and audience), the spatial and temporal setting is also important for our understanding of the lyric. The majority of literary forms have a setting in the sense that they have a time and a place. Narratives very often move from one setting to another as the story progresses, if not spatially, then at least temporally. Lyric, however, tends to restrict itself to a single setting, especially a single point in time (the 'lyric moment'), on which it concentrates intensely and which may be turned through various angles. Lyric is therefore concerned with the depth of a scene, rather than its breadth.[39] Unlike in the majority of narrative examples, lyric usually gives only minimal information to make sense of this setting, with broader context remaining elusive, merely hinted at, rather than described. Lyric is therefore characterised by its compression of meaning, allusivity and suggestiveness, and by its gaps in meaning.[40]

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[36] Morgan in Taplin (2000) 353.
[37] Frye (1957) 271.
[38] Culler (2015) 8.
[39] Johnson (1982) 48; Putnam in Gaisser (2007) 100.
[40] Wolf in Müller-Zettelmann and Rubik (2005) 24–25. Selden in Gaisser (2007) 494 on the fact that Catullus's grammar, syntax and figuration fail to be exhausted in their meaning.

Moreover, in lyric there is often little or no sense of progression, at least not in any temporally ordered way, and the lyric situation that the audience must construct often begins at a midpoint (a 'now' moment) and may end without resolution. Narratives, on the other hand, are essentially a series of occurrences or events,[41] related to each other in causal terms and connected in an unravelling sequence of time.[42] Even narratives that are chronologically disordered (a device made familiar to the modern narrative consumer by the film splice), that begin *in medias res*, that remain open-ended, or in which the pace of time changes, move between events that relate to each other and that have some cause and effect relationship, allowing the audience to (re)construct the full chronology.[43] This, however, is not the case in lyric where 'events' (if there are any) are usually emotional and 'progression' is most often psychological. Such internalised events are separate (and kept deliberately so) from the time and space of the outer world, meaning that cause and / or effect need not be articulated and that situational context is an inference rather than a necessity.[44] One of the effects of this in Catullus is that the reader is made to feel as if they have walked in on a situation at some crucial midpoint and that it is necessary for them to construct the background on their own, independent of the poet's help. Sometimes this is possible (though there may be many options), sometimes the reader is alienated by the impossibility of the task. This shifting dynamic of power between poet and reader over

[41] Hühn and Kiefer (2005) 7: the event is a deviation from the expected continuation of a sequence and may be happenings (concerning character), presentation events (concerning speaker / narrator / act of articulation), or reception events (concerning reader / ideal reader). Similarly in musicology, the idea of musical 'events' form the basis of narrative analysis, for which see especially Almén (2008) and Newcomb (1987).
[42] De Jong (2014) 73.
[43] There are of course exceptions to such generalisations, both on the narrative side and the lyric side. For the manipulation of time in narrative, its purpose and effects, see De Jong (2014) 135–165. On the manipulation of time concepts in film, Godman, quoted in Kramer (1978) 192–193.
[44] Fludernik in Müller-Zettelmann and Rubik (2005) 112 gives the example of lyric in which a plot is not explicitly delineated but emerges from the consequences of an untold action, e.g. a lover being with child.

the course of Catullus's corpus activates a strong sense of poetic appropriation in the audience, with the reader taking responsibility for the very meaning of the poetry, whilst establishing a highly individual relationship with the poet, determined by the reader's own role in contributing to the life of the lyric.[45]

This elusive lyric setting, together with lyric's customary presentation in the present tense,[46] often means that the lyric poem lacks specificity, giving it the potential to become universalised.[47] Audiences are able to project their own selves onto the lyric, enabling it to remain relevant and valid in different times and places. For this reason, the process of re-reading effectively re-activates the poem's meaning and the poem itself is able to exist in an endlessly looping time: the sense of 'here', 'now' and 'I' that makes the lyric so distinct from other genres thus applies to any new time, place and receiver.[48] As a consequence, the lyric exists at the moment of its enunciation and the present moment of the discourse (the text's 'now') creates an illusion of presence in the time of the performance (the audience's 'now').[49] In archaic lyric, this performativity meant that the songs were ideal for ritual function: easily memorised, repeated and re-activated at every enunciation; in modern times, as the composers studied in this thesis demonstrate, the 'lyric moment' and the essential 'addressivity' of lyric as inscribed speech utterances are central to Catullus's ongoing

[45] See Miller (1994).
[46] Hühn and Kiefer (2005) 254 on lyric's strong tendency to employ simultaneous, performance presentation. See also Culler (2015) 277–278 on the relative rarity of lyrics in the narrative past tense.
[47] See Wolf in Müller-Zettelmann and Rubik (2005) 30–31 for the dereferentialised nature of lyric. It should be noted that, although I refer to the universalising qualities of lyric throughout this thesis, I do not in any way suggest that there is a true universal for humankind; rather, the concept of the universal (and the semantic field around it) is intended to suggest lyric's invocation of the general, the common and communal, as well as some wider, collective truth beyond the personal experience of the individual.
[48] Culler (2015) 16.
[49] See Culler (2015) 37; Lowrie (1997) 49–50.

popularity because they allow his poems to continue to resonate in our contemporary world.[50]

Lyric's 'universality' means that the lyric poet often articulates common and familiar emotions or experiences, or else makes their own individual emotion accessible to the reading community.[51] A poet may offer statements or assertions as if they were universal truths (a device familiar in Catullus as he seeks to align the audience's viewpoint with his own) and couch these in "memorable apothegms offered for readers to repeat and remember".[52] Alternatively, the poet may tap into pre-existent cognitive schemata (such as sexual love, growing old, intertextual references, etc.) in order to expand his or her own sphere of reference.[53] The balance and juxtaposition of the subjective and the universal is one of the defining features of the Catullan lyric and allows it to make a convincing transition into the sphere of music, where subjectivity (both of the composer's expression and of the listener's projected emotion) sits alongside the universality of music's dereferentialised and abstract forms.

These various attributes constitute a reasonable (though by no means comprehensive) assessment of the literary lyric genre as it is understood by theorists today and will recur in the thesis that follows. In sum, they are: the subjectivity of the poet; the positioning of the audience as an intimate of the poet; a single lyric setting and a focus on a single moment in time; minimal context, gaps in meaning, and a chronological detachment from the outer world, which can serve to emphasise the role

[50] See Bakhtin in Jackson and Prins (2014) 230. Lowrie (1997) 31–32 on ancient lyric as predominantly 'rhetorical' in its enactment of speech.
[51] Adorno (1951) 45: the "collective undercurrent provides the foundation for all individual lyric poetry". See also Johnson (1982) 32–33. Note again fn. 47 above.
[52] Culler (2015) 36.
[53] Hühn and Kiefer (2005) 5.

of the reader in constructing the work's meaning; the potential for universality; an emphasis on the lyric 'now' or the lyric moment of enunciation and the performativity associated with this.[54]

In considering how these lyric attributes contribute to a wider generic scheme, I suggest that they can also be used in the assessment of musical lyric. Music is usually considered to be lyric if it engages with a lyric text: for example, Lieder as well as certain operatic and oratorio arias (particularly in the baroque tradition) where a lyrical aria halts the progress of the story while the character or characters expand a significant moment through the expression of feeling or exploration of a single idea, such as in Harlekin's song 'Lieben, Hassen, Hoffen, Zagen' in *Ariadne auf Naxos*.[55] However, some music may be considered to engage with the lyric genre through its inherent qualities or through a perceived link with lyric attributes. Mendelssohn's *Songs Without Words*, Grieg's *Lyric Pieces*, Schumann's *Fantasies*, for example, have no words to generate lyric status, but instead present an intimate and quasi-improvisatory style that conveys the idea of lyric isolation, subjectivity and the potential for universal emotional appropriation. In this thesis, therefore, I do not restrict my understanding of lyric in music to the use of Catullus's text, but identify lyric characteristics as they occur in text and music across my four case studies. This enables me to move freely between text and music, allowing the opportunity for considering generic commonalities across different artistic media as part of a broader understanding of the lyric genre.

[54] For a slightly different list of lyric features, see Wolf in Müller-Zettelmann and Rubik (2005) 24–31.
[55] See especially Mauser (1993–).

Das Gleitende

There is one further characteristic that plays an important role in this study of Catullus's poetry and its reception in music, and that is theorised here for the first time: that is, the continuous yet almost imperceptible movement through Catullus's poems as he constantly shifts and moves the component parts of the poetry (persona, addressee, time, space, reality, scale), creating an unstable atmosphere. In order to help conceptualise this continuous flux in Catullus's lyric voice and its disorientating effects on the audience, I draw an analogy with the lyric poet Hugo von Hofmannsthal's view of his contemporary Viennese *fin-de-siècle* world, where he saw "multiplicity and indeterminacy" precariously balanced on slipping and sliding worlds both inside and outside of the self, naming the associated concept and sensation *das Gleitende.*[56]

In his libretto for the opera *Ariadne auf Naxos* (1912 / 1916), based on Catullus 64 and studied in the final part of this thesis, Hofmannsthal not only presented his own sense of multiplicity and slipping artistic worlds, but in so doing exposed the unstable and shifting nature of the Catullan original. Nor was his the only twentieth-century reappraisal of Catullus to highlight the inherent changeability. Fifty years later, in a different country and in a very different cultural climate, the composer Alan Rawsthorne composed a short choral work, *Lament for a Sparrow* (1962), that emphasised the great variety of voices and personae, as well as the shifting times, spaces and perspectives in Catullus's third poem. With these two works chronologically bookending my study of Catullan reception in the twentieth-century, I

[56] Schorske (1980) 19.

suggest that this concept of *das Gleitende* should be considered to be an important part of the twentieth-century artistic response to Catullus. However, its use extends beyond the artistic predicament and worldview of the early twentieth century because, when applied retrospectively to Catullus's poetry, we find the concept of *das Gleitende* already manifested in the technical style of Catullus. I therefore suggest that the concept could usefully be applied to scholarly interpretations of Catullus's poetry.

Indeed, the concept of *das Gleitende* has long been a subtext of Catullan criticism in terms of the fragmentation of the self and the multiple speaking personae in the poetry:[57] Ellis, for example, identified a tendency for Catullus to pass rapidly from speaking in one grammatical person to another;[58] for Greene the "dynamic, shifting relationships of multiple speaking voices" are a result of the "divided consciousness of the Catullan *ego*",[59] an idea also described by Johnson:

> to write about inner conflicts and divisions, about the fragmentations of self that could barely be glimpsed, never truly understood; to try to grasp these opaque inwards alienations and to dramatize the attempts to grasp them – that was, very probably, new for lyric poetry… The monodist has now discovered that beneath the singing, writing self there are many selves, many wills.[60]

Lament for a Sparrow and *Ariadne auf Naxos*, however, not only show that the artistic responses to Catullus accord with scholarship's attempts to unpick his poetic

[57] Indeed, unstable presentation has sometimes become a part of the understanding of the lyric genre, see for example Culler (2015) 10–16 on the multiple personae in Sappho's *Hymn to Aphrodite*; Lowrie (1997) 49 on the multiplicity of Horace's lyric present.
[58] He gives as examples poems 8, 28, 29: Ellis (1876) xxiii.
[59] Greene (1995) 77.
[60] Johnson (1982) 122.

technique, but also that the tentative assessment of *das Gleitende* in Catullan scholarship may be expanded to consider the velocity of the Catullan lyric on a more comprehensive scale, as guided by the musical appraisals. Both musical works demonstrate that the changes enacted by Catullus's poetry are not just restricted to his sense of self and the construction of persona, but are found in the scenes created before our imaginations and the angles from which we read them; in the positions from which Catullus speaks or how he sets his characters (including us as his imagined reader); in the vantage points of time and space, and the different levels of reality and fictionality; as well as in the dynamics created by the interaction of these components. Lyric pace is determined by the speed of the scene changes and by the reader's / character's / poet's various positions (surprising or changing) in relation to these constructed scenes, all variously manipulated by the poet. Lyric's single setting is thus turned over, recontextualised and analysed by means of an elaborate construction of shifting angles. Time moves both forwards and back, realities are undermined, spaces spin, scale shifts so that the lyric is in focus one minute, out of focus another, and then, if and when the original balance is restored, the perspective has changed and the reader is left both unsure of their starting point and with multiple options problematising their interpretation. This shifting world makes Catullus and his poetry elusive and subjective; it gives the impression of thoughts and actions in progress; and it ultimately allows only one pivot point, Catullus himself, so that wherever we spin and however we are angled, Catullus remains at the centre.

This lyric attribute, *das Gleitende*, will therefore become an important way of conceptualising the Catullan lyric in this thesis, both in Catullus's twentieth-century reception and in the original poetry, and it further becomes a helpful concept for

encompassing the fleeting and elusive lyric genre as a whole, where binaries continuously shift and where all definitions relate to, and overlap with, one another.

Crossing the lyric

This thesis is additionally concerned with the permeability of the lyric genre. Lyric's ability to be absorbed into other genres (especially epic and tragedy) has long been known and has been studied in certain historically specific settings,[61] but I suggest that this ability is inherent in lyric itself. To demonstrate this, I emphasise the potential for shifting the Catullan lyric towards the narrative and dramatic, especially in the process of reception and in the transition from text to music. I argue that this is only possible because the potential for generic permeability is embedded in the very nature of lyricism itself and because it was already inherent in Catullus's original text, in his own generic experimentation in the largely uncoded late-Republican sphere. It is important, therefore, to clarify briefly the definitions of narrative and drama so that the lyric definitions outlined above are set in the context of larger generic schemata and so that the boundary transgressions discussed in the thesis have some theoretical grounding.

Narratives are defined by the conjunction of discourse and story: a teller telling a tale. The tale (or plot)[62] is configured as a sequence of events that are connected to each other in time, whereas lyric is able to isolate individual moments from any chronological construction (see above). The teller is the mediator whose particular perspective (in terms of the selection, interpretation and presentation of events) shapes

[61] See Swift (2010) for example for a systematic study of Greek lyric in archaic and classical tragedy.
[62] Termed 'histoire' by Genette, 'story' by Chatman.

the tale and conveys it to the audience.[63] There are two types of teller or narrator. Heterodiegetic narrators are those that do not take part in the plot as characters and who are therefore able to offer an overview that extends beyond the experiences of the characters. They are removed from the dimension of the characters, neither eliciting responses nor generating reaction at a character level.[64] Homodiegetic narrators, on the other hand, participate in the story as characters and often, therefore, lack omniscience.

Drama is mediated not by a narrator (though one may appear within the construct) but by a playwright (or librettist / composer in the case of opera; choreographer / librettist in the case of ballet) and by other constructors that exist outside the script (such as the director and his / her use of stage craft).[65] The members of the audience are positioned as onlookers while dramatic agents (representing characters) act out the deeds and speech of a plot in real time. There are (usually) multiple characters engaged in dialogue or action that work towards, or are guided towards, the resolution of some conflict. As in narrative, the dramatic plot is usually driven forwards by a sequence of causally related events.[66]

Although the principle differences between lyric and these two forms should be clear from even so cursory an overview (especially in regards to sequentiality, causality, mediation, action), there are ways in which, and conditions under which, lyric naturally creeps close to drama and / or narrative. The idea that lyric is the expression of a poet's inner consciousness and that the audience gains access to this consciousness through direct engagement with the text leads to an understanding of

[63] Genette's 'récit', Chatman's 'discourse', see Hühn and Kiefer (2005) 1–2; De Jong (2014) 47.
[64] For this effect in music (esp. Wagner), see Foster (2010) 66 ff..
[65] In this regard, drama is close to narrative and some narratologists have adopted a broad definition of narrative that includes drama. See De Jong (2014) 197.
[66] A notable exception being postdramatic theatre.

lyric as an unmediated literary form (in contrast to narrative where characters are mediated by a narrative voice and drama where a director mediates) and has led some scholars to consider lyric to be a 'monologic' form, presenting only the single voice of the writer.[67] However, the work of the New Critics and recently transferred techniques from literary theory have laid these assumptions open to dispute. It is now widely accepted that the lyric poet need not be presenting a personal experience or emotion when writing in the first-person voice, but may be positioning the lyric 'I' within a fictive situation and / or behind an imaginary persona.[68] The construction of a subjective voice is therefore a poetic device and lyric's famous 'I' is actually mediated by the presence of a poetic persona or character, a fact that moves lyric closer in generic terms to the narrator-mediated narrative (e.g. the novel) or playwright- / director-mediated drama.[69]

If we accept that lyric possesses this additional layer of mediacy, the idea of monologicity becomes less convincing because a potential dialogism is found in the interaction of actual author and speaker of the poem. Blevins goes further by positioning the lyric voice among numerous "heard or unheard voices": the lyric speaker's voice is in dialogue with what others have said or will say; there is also dialogism of speaker and listener internally within poem (e.g. lover and mistress, subject and god, two friends etc.); an inherent relation between poet and actual

[67] In contrast to Bakhtin's configuration of the novel's multi-voiced (dialogic) discourse, discussed by Blevins (2008) 15–16. For monologicity, see Wolf in Müller-Zettelmann and Rubik (2005) 27–28.
[68] In this it becomes possible to conceive of lyric as mimetic: as an imitation of the experience of the subject (contra Plato). Culler (2015) 1 attributes this to the Romantics, but it is also important to note the role of the New Critics of the mid-twentieth century in this concept.
[69] An important aspect of narratology is the fact that the narrator cannot automatically be equated with author, rather the narrator is a creation of the author, like a character: De Jong (2014) 17. There are some forms that are particularly close, for example the ballad has a narrator and could be considered a 'narrative lyric', the ancient dithyramb is a lyric genre associated with narrative, so too epinician poetry featuring myth, see Lowrie (1997) 34–36. For the overlap between lyric and narrative in the context of Horace's *Odes*, see Lowrie (1997).

audience; and the poem itself interacts with the discourse of dominant cultural ideologies (in the case of Catullus, for example, Roman *pietas*, sexual love).[70] All of these possible dialogues are present in the poetry of Catullus and they provide the potential for his lyric to move closer to a dramatic form, with characters, situations, action and reaction all in place.[71] Although the lyric form, because it consists of a speech act rather than role play, never allows the drama to be enacted, the imagined responses of and potential interactions between these various voices create the potential for dramatic situations to unravel.

It has also been argued that lyric is related to the narrative mode because the lyric speaker and his thoughts can be seen to represent a part of a larger history. Although this history is not communicated, it is necessarily assumed by the lyric and, if the work is to be successful, a good part of this residual narrativity must be inferred and reconstructed by the reader.[72] Moreover, the fact that so much of the larger history is deliberately obscured and omitted suggests a level of mediation, not unlike that of narrative and drama. A similar argument aligns lyric with narrative by suggesting that lyric's emotional, mental or psychological moments in fact represent a series of events, equivalent to the narrative sequence,[73] and that in presenting these things, the poet is effectively dramatising him- or herself and in so doing "stages his or her self like an object".[74]

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[70] See Blevins (2008) 16–17.
[71] The word drama has often been associated with the poetry of Catullus, e.g. Fitzgerald (1995) 114, Lyne (1980) 42–52. Brower in Jackson and Prins (2014) 211: "Every poem is "dramatic"… someone is speaking to someone else. For a poem is a dramatic fiction no less than a play, and its speaker, like a character in a play, is no less a creation of the words on the printed page".
[72] The phrase 'residual narrativity' is Fludernik's in Müller-Zettelmann and Rubik (2005) 100. It represents a weak narrative frame that can be projected on to a text but that has not been fully expanded to include even a mini-plot.
[73] Hühn and Kiefer (2005) 2.
[74] Ibid. 236.

A musical approach to Catullan lyric

After a flurry of activity around the turn of the twenty-first century relating to the nature of Catullus's lyric voice with the publication of such important works as Janan (1994), Miller (1994), Fitzgerald (1995) and Wray (2001) the scholarly community has gone somewhat quiet on Catullus and lyric. I do not use this thesis to argue that Catullus's entire oeuvre is lyric, rather my intention is to use musical case studies to explore the lyric aspects of his art. Moreover, he takes centre stage here because he offers a particularly fine platform for thinking about lyric more generally, standing as he does in such a unique position – neither belonging to the world of Greek lyric (he is literary not oral, book poet not song composer, high art without social functionality), nor of Romantic / modern lyric (despite our tendency to think of him as a precursor). He therefore allows consideration to be made of lyric across the historical periods; and it is hoped that this thesis will offer something of interest for scholars of the lyric genre, whatever their period of concern.

There are several reasons for my employment of musical reception to this end. Most fundamentally, reception allows for the borrowing of methodologies and ideas from another discipline to help elucidate a problem for classics. Music helps with lyric, not only because of the traditional connection between lyric poetry and song, but because it relies on performance for its efficacy. The lyric attributes of spontaneity, immediacy, as well as the potential for repetition and re-performance, are all enacted in musical performance because it makes an event out of a text, fundamentally changing the temporal space of a poem. There is a pleasing symmetry to this when we consider Catullus: his attempt to immortalise in text something as transitory as lyric is

reversed by the process of musical performance, so that the lyric becomes transitory again, passing beyond the text of Catullus and recalling the world of archaic Greek lyric. Music as performed lyric and its relationship with text-lyric as read gives a clearer idea of how performance and / or music can affect our understanding of the lyric genre: whether lyric is something embedded in text form; whether there is something lyrical inherent in the text that can be activated by music; and whether the immediacy of performance inhibits the potential of a literary poem or whether a performance can unlock a new chain of potential present in a text.

The consideration of musical performance in lyric and the very process of cross-media reception also allows us to challenge the traditional tripartite generic boundaries of lyric-drama-narrative. Dramatic 'enactment' of lyric on the musical stage and the employment of narrative devices in the construction of musical 'plots' show how composers were able to capitalise on the dynamic relationships and potential overlaps between lyric, narrative and drama. Music then offers the opportunity to investigate the adaptability of Catullus's lyric by exposing the closeness of the genres at the juncture of reception, as well as the coexistence of lyric, dramatic and narrative aspects in his poetry.

In the thesis I consider four case studies from the first part of the twentieth century, two Anglo-American songs and two larger collaborative works from the Austro-German tradition, with each offering a different approach to Catullus, to his text, and to the lyric more broadly. The early twentieth century represents an important angle from which to view the Catullan lyric because it brings to the fore the permeability of the lyric genre. It was an era that saw increasing experimentation with

generic constructs, the mixing of generic norms, and the transcendence of generic limitations.[75] Lyric boundaries were habitually transgressed through extreme Modernist treatments, from 'grand narratives' at one end of the spectrum, to structural, thematic and psychological fragmentation at the other, while the very concept of a subjective lyric voice faced an ideological challenge from the Modernist exploration of objectivity and the New Critics' denial of authorial intent.[76]

Despite the declining importance of classics in the education systems of Europe at the end of the nineteenth and beginning of the twentieth centuries, the music of the first half of the twentieth century was rich in reappraisals and explorations of Graeco-Roman antiquity.[77] Composers and audiences continued to look back on centuries of classical influence, ranging from operas that represented myth, tragedy, history and epic (for example, Gluck's *Iphigénie en Aulide* and *Iphigénie en Tauride* on versions of Euripides by Racine and de la Touche respectively, Cavalli's *La Calisto* on book 2 of Ovid's *Metamorphoses*, Mozart's *La Clemenza di Tito* on the life of Emperor Titus, and Berlioz's *Le Troyens* on Virgil's *Aeneid*) to instrumental works that took inspiration from ancient stories (e.g. Dittersdorf's *Symphonies on Ovid's*

[75] This was particularly the case in music, with Wagner's concept of *Gesamtkunstwerk* acting as a catalyst for combined artistic forms and theatrical experimentation in the early twentieth century, e.g. Stravinsky's *l'Histoire du Soldat* (1918), which has two actors, a dancer, a narrator and a small instrumental group who 'act out' the tale in place of singers; Stravinsky's *Oedipus Rex* (1927) and Schoenberg's *Moses und Aron* (1932) both combine aspects of oratorio with opera; the Sitwell-Walton *Façade* (1926) and Schoenberg's *Pierrot Lunaire* (1912) are both essentially staged and costumed song or *Sprechstimme* cycles. See entry *Sprechgesang*, *Sprechstimme* in *Grove Music Online*.

[76] For a broader and more in depth study of the various Modernisms, see for example Whitworth (2007) and Frisch (2005).

[77] It is perhaps notable that many composers engaged with antiquity through nineteenth-century renderings, forming a chain of works derived from antiquity: to offer just a few examples, Respighi's *Aretusa* (1911) on Shelley; Honegger's *Antigone* (1927) on Cocteau; Orff's *Antigonae* (1949) which was intended to enhance Hölderlin's reading; Saint-Saën's, *Andromaque* (1903), which comprised an overture and prelude to the fourth act of Racine's play; Britten's *Young Apollo* (1939) on Keats; Henze, *Apollo and Hyazinthus* (1918) on a poem by Georg Trakel.

Metamorphoses), as well as songs that adapted texts and translations (including many notable settings by Schubert).[78]

However, it was not simply familiarity and tradition that drew composers to Graeco-Roman antiquity: for many, classical literature came to represent the transcendence of the twentieth-century microcosm, allowing them the opportunity to explore the contradictions and difficulties of their contemporary existence and cultural environment in a neutral and depoliticised artistic space. Myth in particular offered a fantasy world of simpler (idealised) societies unconstrained by historicism, leading composers from all over Eurpoe, from Saint-Saëns in France and Bantock in England to Sibelius in Finland and Szymanowski in Poland, to take inspiration not from specific texts but from figures that belonged to a general cultural consciousness (such as nymphs, dryads, Muses) in order to evoke primitive and exotic (i.e. non-Western) worlds.[79]

Some composers, such as Scriabin in his *Prometheus: The Poem of Fire*, used the stories and imaginary worlds of antiquity to establish artistic and spiritual systems of unity, often steeped in symbolism, to counteract the prevailing mood of fragmentation and disunity in the real world.[80] Others embraced antiquity as a way of expressing the chaos of the present, looking to such figures as Bacchus and his wild followers, or the manic Corybantes (e.g. Reger's tone poem, *Bacchanal* (1913); Schmitt, *Dionysiaques* (1913) for concert band; Cage's *Bacchanale* (1938) for

[78] For a detailed list of examples, see Poduska (1999); for the musical engagement of Dittersdorf with Ovid, see Oade (2014).
[79] For a fuller list, see Poduska (1999) on Nymphs, Dryads, the Muses. Primitivism (including the engagement with the classics) was an important strand of Modernism, see Cross (1998) 136; Whitworth (2007) 13. For Strauss, myth was "a bridge between the imaginative and the real (which) could preserve the surface and virtues of realism without conceding its limitations": Botstein in Gilliam (1992) 27.
[80] Whitworth (2015) 11–12 on the appeal of classicism in modernist art as the contrast of an orderly past with the chaotic present, with art being able to transcend the chaos of the present.

prepared piano and dance).[81] Musical works based on the Minotaur also recurred through the early decades of the twentieth century, with composers such as Carter, Menotti, Henze and Martinů creating Minotaur ballets and operas that explored themes of political fear and social instability.

This potential for antiquity to provide a backdrop for contemporary political, personal or social comment is evidenced in a range of works in the inter-war period. Weill, for example, in his 1927 work *Der Neue Orpheus*, took the story of Orpheus, so familiar from the operatic stage, and adapted it for the twentieth century. He turned Eurydice into a prostitute and ended with Orpheus shooting himself in order to highlight the moral dangers facing humanity, as well as using parody and variation to raise questions about contemporary engagement with music. Blizstein used the figures of Phineus and the Harpies for his 1930 satirical opera, *The Harpies*, to create an allegory based around his own experience of the Depression. Bliss, in his 1930 choral symphony for narrator, chorus and orchestra, *Morning Heroes*, juxtaposed excerpts from Homer's *Iliad* with poems by Whitman, Owen, Li Tai Po and Nichols in order to reconsider the experience of war, setting ancient Greek ideas of heroism alongside his own experience of trench warfare and the loss of family and friends.

Generic hybridity, such as Bliss's combination of speech and music in *Morning Heroes*, is a common feature of the Modernist engagement with Graeco-Roman antiquity, with the ancient world offering a familiar medium against which composers could experiment with new artistic concepts. Stravinsky's monumentalising and highly

[81] For more examples, see Poduska (1999).

stylised opera-oratorio, *Oedipus Rex*,[82] for example, used a statuesque stage set and characters singing behind masks to remove any sense of individuality, emphasising the chorus as representative of the collective voice.[83] Performers moved only their arms and heads in order to disallow the possibility of interpretation and to keep the audience in a critical frame of mind, blocking empathy with the characters so that the actions and emotions on stage could be seen as symptoms of an "eternal human nature".[84] Even Stravinsky's use of Latin in contrast to the narrator's use of the vernacular was intended as a distancing device with the archaising Latin ("the dead, desiccated language of chemists and lawyers", in the words of Stravinsky's assistant Arthur Lourié) conferring "a certain monumentality, as if the audience were like a party of tourists at Delphi or the Acropolis, knowing the history of those sites but separated from a direct experience of their meaning by a distance of culture and language".[85]

Like Stravinsky's *Oedipus Rex*, twentieth-century musical reappraisals of Greek tragedy were very often collaborative works, intended for the dramatic or operatic stage: for example, Milhaud's incidental music for Claudel's translations of Aeschylus's *Oresteia* (*Agamemnon,* 1913, *Choéphores*, 1915, and *Les Euménides*, 1917–1922); and Barber's *Cave of the Heart* for Martha Graham's 1946 Medea ballet. Some works, however, remained on the concert platform, such as *Andromache's Farewell* by Barber (for soprano and orchestra with text from Creagh's translation of

[82] In contrast to the monumentalisation of Stravinsky, Milhaud explored a simple and stylised rhythmic style in miniaturised form in his *Trois Opéras-Minutes* based on the myths of Ariadne, Europa and Theseus. Poduska (1999) has unearthed many musical settings of the Oedipus story ranging from Langgaard's 1919 tone poem *Sfinx*, to Lehrer's 1959 spoof, *Oedipus Rex*.

[83] The opera was directed by Reinhardt who also developed the concept of 'people's theatre' where the physical closeness of the audience and their inclusive communality shaped the theatre experience. See Hall and Macintosh (2005) 525 for people's theatre, which was perverted to become the model for Nazi mass rallies of the 1930s.

[84] Esslin (1961) 130. Stravinsky was well known for opposing performer autonomy in his works.

[85] Walsh (1993) 18. Setting Sophocles's play in Latin even took the work away from those who knew it in the original language. For more on Stravinsky's *Oedipus Rex*, see Walsh (1993); Cross (1998); Cross (2003).

Euripides's *Trojan Women*) and Simonsen's 1921 'Hellas' symphony, the first movement of which was inspired by Aeschylus's *Oresteia*.

Responses to epic texts were similarly varied: Homer's *Odyssey*, in particular, spawned a range of works in different musical genres and with different thematic priorities, from Szymanowski's focus on the female figures in his 1915 cycle of piano pieces *Metopy*, to Britten's *The Rescue of Penelope* (1943), which provided incidental music to Edward Sackville-West's radio play on Odysseus's homecoming; from Kleven's *Lotusland* (1922), a symphonic poem on *Odyssey* book 9, to Tippett's opera *King Priam* (based on Homer and Hyginus but with the libretto written by the composer himself).[86]

In contrast to the mythological and heroic themes, musical setting of ancient lyric involved an engagement led more by particular writers and individual texts than by story or theme. Sappho makes a number of appearances, including Bantock's *Sappho Song Cycle* (1906), which uses translations by Henry Thornton Wharton, and Lourié's *Le Chants Grecs sur des Textes de Sapho* (1914). Dallapiccola's exploration of Greek lyric is more extensive in his twelve-tone song cycles, *Cinque frammenti di Saffo* (1942), *Due Liriche di Anacreonte* (1945) and *Sex Carmina Alcaei* (1943), which together form the *Liriche Greche* triptych. Horace also features in a number of works, including Kodaly's 1935 settings of Horace *Odes* 2.10 and 3.2, which were written to mark the poet's 2000th anniversary year, and Randall Thomson's choral settings of *Odes* 1.30, 1.13, 3.22, 3.13, 1.5 and 1.23.[87]

[86] Given the popularity of the Dido and Aeneas in the previous centuries, there are surprising few works based on Virgil's *Aeneid*.
[87] For more on musical settings of Horace (not just twentieth century), see Tarrant (2012).

The early twentieth century is an era of particular interest for Catullan reception across the arts, a time of some considerable popular and artistic engagement despite general scholarly indifference. My period of concern begins in 1912, as the Romantic engagement with Catullus began to be affected by new sexual priorities, new concerns for the self and society, and new ideas about human personality and consciousness. Although Catullus had been marginalised by education systems on account of his sexual and obscene poems, the previous century had seen a number of commentaries and editions (many scholarly, some intended for wider readership), as well as a variety of translations (most expurgated but a few, such as James Cranstoun's English translation of 1864, including all poems in the corpus), numerous artistic reappraisals (including famous examples by Tennyson and Swinburne), and several attempts to construct a viable account of his life and loves.[88] Indeed, the Romantics had found in Catullus a soul compatible with their own temperament: his intense introspection and contradictory emotions brought out the complexities of the human psyche while his representation of a tortured present made poignant by a happy past, allowed them to savour each facet of the human journey.[89]

As the Romantic age gave way to the Modern, these same Catullan traits – the introspection and self-reflexivity – together with a new interest in his sexuality and a heightened awareness of his divided and contradictory consciousness, provided artists with an excellent medium for the exploration of new lyric, social and ideological priorities, as the musical case studies that follow will show. My era of concern ends in

[88] See especially Wiseman (1985) 214–220. For a general introduction to Catullan reception and for many of the English renderings across the centuries, see Gaisser (2001); for Catullus's reception in the Renaissance, Gaisser (1993); in Britain up to the nineteenth century, see Stead (2015) 2; for German language Catullus editions, see Engelmann (1874).
[89] For a brief overview of the dominant aesthetic ideals of the Romantic age, see Stein (1996) 4–7.

1962, a date that lies at the start of a new period in Catullan reception and appreciation, marked by a new scholarly engagement led by Kenneth Quinn's 1959 book *The Catullan Revolution* and fuelled in part by the sexual revolution of the 1960s, which enabled Catullus's uninhibited sexuality to find new and enthusiastic voice in an increasingly liberal society.[90]

Although it remains under-represented in reception scholarship, this first part of the twentieth century gave rise to a range of Catullan music. Some works contain only slight references to Catullus, for example Koechlin alludes to Catullus 3 in his 1935 song cycle *Sept Chansons pour Gladys*; Henze, in his 1951 opera *Boulevard Solitude*, has students intoning Catullus 92 and 109. Numerous composers set Catullus's poems as songs: for example Krasa (*Die Liebe*, 1925, which uses poem 85 in a German translation); Milhaud (*Quatre Poèmes de Catulle*, 1926, for voice and violin); Oberleithner (*Liebeslieder des Catullus*, 1926 on German translations of poems 2, 5, 7); Malipiero (*Passer mortuus es*, 1953); and Novak (*Passer Catulli*, 1962, and *Catulli Lesbia*, 1968, both of which retain the original metre in the music). However, Catullus also finds his way into operas, including Ezra Pound's 1932 *Collis O Heliconii*, in which Pound set poem 61 alongside Sappho,[91] and the surrealist opera *Ariane* by Martinů (1958), which draws on Catullus 64 for the story of the Minotaur and the subsequent abandonment of Ariadne by Theseus.

[90] A trend bucked by Fordyce's prudishness in his edition of 1961. See Ziokowski (2007) 409–410 and Wiseman (1985) 242–244 for literary renderings in the 1960s.
[91] For Pound's engagement with Catullus, see Arkins in Skinner (2007) 461–478.

In parallel to the many literary reappraisals from this period,[92] included settings of Catullus's poems in Latin and in translation, free adaptations and biographical reconstructions. In selecting musical works for this thesis, I have aimed to represent one of each of these types: a song setting in translation (Rorem), and another in Catullus's original Latin (Rawsthorne), a work revolving around Catullus's assumed life story (Orff), and a free adaptation (Strauss-Hofmannsthal).

The case studies open with two song settings of individual poems extracted from the Catullan corpus. The first, *Catullus: On The Burial Of His Brother*, based on the 1896 translation of Catullus 101 by author and illustrator Aubrey Beardsley (*Ave atque Vale: a translation from Catullus, Carmen CI*),[93] is a short song (lasting a little over two minutes) for solo tenor and piano. It was composed in 1947 by the American composer Ned Rorem, who is now known as a prolific writer of diaries, essays and music criticism, as well as a Pulitzer Prize winning composer of songs and orchestral music. The second work to be studied, *Lament for a Sparrow*, is by the English composer Alan Rawsthorne and is based on Catullus 3, a poem that has enjoyed a fairly continuous reception from antiquity up to the modern day.[94] Composed in 1962, some fifteen years after *Catullus: On The Burial Of His Brother*, it is more substantial than Rorem's song both in its length (9 minutes in duration) and in its choral setting (scored for mixed voices and harp).

[92] For twentieth-century receptions in German, English and American literature, see Ziolkowski (2007); for receptions concentrating on Lesbia and Catullus, Wiseman (1985) 221–245.
[93] First published in *The Savoy* magazine No. 7 with a drawing of Catullus by Beardsley's alongside it, see appendix 1.
[94] There are numerous allusions to poem 3 in antiquity e.g. Juvenal vi.8; Martial i.109.1, i.7.3, iv.14.13; Seneca, *Apocol*. ii.. For a selection of English imitations, see Duckett (1925) 14–25. Stead (2015) 161–165 on Landor's imitations; 166–171 on Wordsworth's version, which was attributed to Coleridge until the 1950s.

Although Catullus 101 has been adapted many times in its literary afterlife, from its ancient reappearance in book 6 of Virgil's *Aeneid* to its later reception in Tennyson's 'Frater Ave Atque Vale' and Anne Carson's *Nox* (2009), Rorem's treatment of this poem about death and personal loss seems particularly poignant in the context of its composition in the aftermath of World War II.[95] However, whilst many works of classical reception in the decade after the end of the war are characterised by their fragmentation as artists looked to rupture past traditions and question their value and validity in the current social and political climate,[96] Rorem's song, like the rest of his output, works against this aesthetic. His music is strongly unified, both in terms of its intrinsic structural integrity and its connections with earlier traditions, particularly the American and English art song.[97]

In his writings, Rorem repeatedly emphasises his musical philosophy, deliberately distancing himself from many of the Modernist movements of the early- and mid-twentieth century in order to justify his style, critique his predecessors and contemporaries, and self-consciously situate himself in the twentieth-century musical world: "Why do I compose? Less from self-expression than because I want to be an audience to something that will satisfy me… I compose for my own necessity, because no one else makes quite the sound I wish to hear".[98] This sound that he wishes to hear is conservative in the context of his age, bringing to the fore melodic simplicity, a

[95] Indeed, Rorem was not the only US artist to find resonance in Catullus 101 at this time: the year before, the writer Allen Tate adapted it in memory of his brother, again in Beardsley's translation: Allen Tate, Collected Poems 1916–1976 Baton Rouge: Louisiana State University (1989).
[96] See Ziolkowski (2000). A year after Rorem composed this song, the American writer Thornton Wilder wrote *The Ides of March*, a fragmentary book in theme and structure in which Catullus plays a leading role. For the wider trend of artistic fragmentation earlier in the century, see Whitworth (2007).
[97] Rorem spent 1949–1959 in Paris, during which time the influences of Poulenc and Ravel appear more strongly in his songs.
[98] Rorem (1988) 319.

highly approachable tonal framework, and clear verbal expression. In this conservatism, Rorem positions himself as an outsider:

> I've always been pretty much of a lone wolf… never part of the Copland milieu or the Stravinsky milieu or the Varese [sic] or Thomson milieu. I was a little of each, but mostly I was my own person… Song, the art of song, and the song recital stopped almost completely… Singers sang my songs because there was nothing much else to choose from.[99]

Catullus: On The Burial Of His Brother encapsulates this conservative musical style, eschewing decades of harmonic and rhythmic deconstruction and experimentation in order to set Beardsley's translation of Catullus's words in a simple and melodious song that conveys personal lyric expression and a self-contained lyric moment.

Rawsthorne's musical sound is more 'modern' than that of Rorem, but he can also be considered to be conservative in many ways. His oeuvre inclines towards traditional forms (symphonies, concerti etc., often with embedded chaconnes, tarantellas and other familiar types) and his writing is often lush and filmic though never overblown. His tonal language, however, is highly individualistic, essentially rooted in the tonal system but engaging strongly with bitonality and atonality.[100] *Lament for a Sparrow* (which represented Rawsthorne's return to choral music after a gap of several years) is largely representative of Rawsthorne's style: built around familiar forms (ternary forms, a ring structure and embedded arioso interludes), it is

[99] Rorem in Dufallo (1989) 28–29.
[100] For more on Rawsthorne's style, especially his harmonic language, see Mason (1950); McCabe (1999).

expressive whilst remaining reserved in character,[101] and it is characteristically ambiguous in its tonality. Major and minor modes are used concurrently throughout (the minor in both its harmonic and melodic forms); modal suggestions, false relations and chromaticism add to the effect of harmonic fluctuation; and multiple enharmonic discrepancies further entangle scored uncertainties with aural deceptions.

In adhering to his particular musical style, Rawsthorne remained on the fringes of Modernism throughout his career and his reputation was largely eclipsed by his more famous and more experimental contemporaries (Berio, Boulez, Stockhausen, for example). Although he was admired in his lifetime and is still known in musical circles, he never achieved great fame and his unusual voice remains little known in the wider musical world. Of his music, McCabe writes: "His was a voice unlike any other, speaking not at the top of his voice but quietly, persuasively, with intensity";[102] and Lennox Berkeley, writing a few months after Rawsthorne's death on the apparent negligence of his music, expressed the opinion:

> The answer, I think, lies in great part in the character of the music itself, in its avoidance both of the sensational and of any easy appeal to the senses. It is music that needs to be listened to with concentration and to be heard many times before it can be appreciated to the full… When I think about his music the qualities that spring to my mind are craftsmanship, imagination, logic, and yet a very personal kind of unpredictability… he preferred to perfect his own style rather than to experiment with newer and more fashionable trends.[103]

[101] Routh (1984) on Rawsthorne's instrumental style.
[102] McCabe (1999) 285.
[103] Poulton (1984) 2.39.

Chapters 1 and 2 will use these two very different vocal works by Rorem and Rawsthorne to highlight several key aspects of the lyric genre. The songs balance lyric's subjectivity with its potential for universal application and they demonstrate the intimacy of lyric in their small scale; moreover, in the composers' use of individual poems that are easily separated from the rest of the corpus, they offer a good illustration of the lyric 'moment'. In their attitude to text setting, the songs show different ways of reading the Catullan lyric voice: personal expressivity in Rorem as opposed to the unstable and shifting concept of *das Gleitende* in Rawsthorne. Both works introduce ways of thinking about textual and musical voices and the multiplication of these voices through the process of reception, thereby offering the opportunity to introduce ways of thinking about music and text in conjunction with each other. They also highlight the proximity of lyric and drama, as well as the role performance plays in bringing these together, showing how certain dramatic qualities emerge.

Part II turns to Carl Orff's hybrid opera-oratorio-ballet, *Catulli Carmina*, composed in 1943 in Nazi Germany. Like Rawsthorne, Orff set Catullus's original Latin text to music, but he composed on a larger scale, taking a number of Catullus's poems and joining them together in order to create a story about the Catullus-Lesbia affair. Orff embodied the poetic voice of Catullus in an onstage character and created additional roles for other characters based on the named and unnamed figures of the text. He then had these characters act out a Catullan story, thus turning the lyric into an onstage drama. In order for this musical drama to cohere, however, Orff needed the Catullan lyric to become a narrative 'plot'. Without changing the words of the poems,

he used various musical and dramatic devices in an attempt to link up the poems' discrete lyric moments and to construct a chronological and causal narrative sequence.

Although almost contemporaneous with Rorem's song, Orff's primitive or elemental[104] musical writing in the *Catulli Carmina* is far removed from Rorem's melodious and euphonious song style. Orff's vocal lines are privileged but often avoid tangible melodic development: for example, by repeating a single tone (or moving step-wise) in rhythmic configurations the voices give the illusion of speech patterns or ritualistic chant effect, and are far removed from operatic and oratorio conventions and traditional word-painting effects.[105] Choral movement tends to be homophonic (and most often in unison octaves), or to consist of stratified lines overlaid upon one another. These stratified lines, as well as Orff's accentuation, shifting time signatures and repetitive rhythmic units are strongly influenced by the block constructions of Stravinsky, Varèse and Messiaen, where units of rhythm were repeated, juxtaposed and overlaid rather than developing in any systematic way, in order to deny linearity and emphasise discontinuity or musical stasis.[106] Orff (again following the influence of Stravinsky) brings these effects to the fore with his orchestra of percussion instruments, which, in its consciously stark sound-scape of animal skin, wood, stone and metal, is intended to remove the work from any particular cultural identity and suggest universality and timelessness.[107] The harmonic language is characterised by modal influences and ostinato figures and, whilst it remains within the confines of

[104] The phrase *elementare Musik* is used repeatedly by Orff in his autobiography, with the same idea of primitive and elemental power being repeated by Liess (1966) and Thomas (1988).
[105] Many musical dramatic works over the previous century had used *Sprechstimme*, see Tunbridge (2010) 118; Frisch (2005) 54–59. Contemporary with Orff, and also in Germany, Wilhelm Leyhausen was experimenting with musical rhythm and melody for his *Sprechchor* in the plays he directed: Ioannidou in Billings, Budelmann and Macintosh (2013) 327–346.
[106] See especially Cross (1998) 81–132 for analysis and examples; also Cone (1962) for this style in Stravinsky.
[107] For Stravinsky's move in the 1920s towards an increasingly percussive, mechanical and anti-Romantic sound, see Walsh (1993) 3.

tonality in vertical terms, in terms of horizontal harmonic outlines, familiar progressions and functional relationships between chords are rare.[108]

For Orff, however, like other composers of the early twentieth century, musical style was just one aspect of a larger artistic creed. He believed that through a synthesis of drama, music and movement he might develop a modern manifestation of *Welttheater*[109] and to this end he added action and staging to his scores so that they became hybrid musical-theatrical works.[110] Dance too was integrated, with Orff believing that it connected performer and audience to a pre-modern and instinctual bodily awareness and to a latent sexual energy.[111] By combining aural, visual, kinetic and sexual elements in his music in this way, Orff hoped to move beyond the physical and the real, beyond the traditions and clichés of operatic and symphonic norms, to create a universal and timeless union of artistic forms whose significance and humanistic message would transcend the confines of musical writing.

[108] See Attfield in Brown and Ograjenšek (2010) 355–357.
[109] The idea of *Welttheater* (or *theatrum mundi* as it was in the Austro-Bavarian Baroque tradition) – the stage as a representation of the world, and vice versa – is not original to Orff: Attfield in Brown and Ograjenšek (2010) 362. Orff actively encouraged the association, for example by giving his work, *Der Mond*, the subtitle *ein kleines Welttheater*.
[110] Often referred to as Orff's 'music-theatre', not to be confused with contemporary musical theatre. Despite Orff calling *Catulli Carmina* and *Carmina Burana* 'scenic cantatas' and *Trionfo di Afrodite* a 'scenic concerto', these works are emphatically not traditional cantatas, concerti, nor operas, but fuse various musical forms.
[111] The sexual nature of *Carmina Burana* raised eyebrows. Goebbels wrote in his diary in September 1944 that the work "exhibits exquisite beauty, and if we could get him to do something about his lyrics, his music would certainly be very promising": Kater (2000a) 132. Kater reports further on Orff's own interest in sex: his young lovers from the Günther-Schule, his four wives who appear to have overlapped in chronology, and that he " 'always talked about exciting sexual things', and there are indications that he liked to read about them, too." Kater (2000a) 141. For the popularity of modern dance in the early twentieth century, see Hall and Macintosh (2005) 546–551. On the belief that ballet originated in ancient Greece, see Ley (2007) 150–167. In practice, Orff's integration of dance created frustrations for the composer and problems for the performers who (without a choreographer to guide them) did not respond physically to the music in the way Orff envisaged: Thomas (1990) 8.

Whilst such sentiments are met with credence by Orff's acolytes, his detractors have responded with scorn.[112] The *Catulli Carmina*, however, exemplifies the Orffian credo, in intention at least. Music and expressive, non-specified dance combine in a sexually charged, pseudo-ancient music drama that resembles a Renaissance madrigal comedy or an allegorical court masque.[113] To guide the audience's interpretation of his Catullan allegorical plot, Orff constructed a frame around the group of Catullus's poems, consisting of a *Praelusio* and an *Exodium* with Orffian characters, Orffian themes and Orffian words. In the ferocious and frenetic *Praelusio*, a chorus of boy-youths (*Juvenes*) and a chorus of girls (*Juvenculae*), excited by the promise of love and sex, are set in opposition to each other and then collectively against a group of nine old men. These *senes* mock the naivety and idealism of the boys and girls before instructing that the young people watch the admonitory tale of betrayed love and heartbreak about to unfold on stage: the *Catulli Carmina*. The boys and girls, however, are not moved by the morality tale on offer and, after the Catullan story, pick up with renewed passion in the *Exodium*.

By means of this simple outer plot construct, Orff creates a purpose and a context for Catullus's poems, thus using the prism of an external dramatic construct to objectify the poetry in a way that seems to challenge the very essence of the personal lyric. The poems become a fiction or a parable and the character Catullus becomes little more than an "exemplar of the human / universal experience of love and pain".[114] The unreality of the whole is further underlined by the symbolism of the outer

[112] See for example the grandiose claims in Thomas (1983) in contrast to the ridicule of others who condemn Orff's style as basic, populist and simplistic. Stravinsky, for example, famously described Orff's music as "neo-Neanderthal".
[113] The phrase *Madrigalkomödie* is Orff's: Orff (1979) 4.91; he also referred to it as *ein szenische Spiel*, ibid.. 'Allegorical court masque' is from Levi's entry *Catulli Carmina* in *Grove Music Online*.
[114] Thomas (1990) 5.

construct: Orff's straightforward presentation of two opposed potential readings, that of the *senes* (age) – the cynical reading of love inevitably disappointed – and that of the chorus of *Juvenes* and *Juvenculae* (youth), which represents the idealism of love undaunted. Both interpretations set up the central *Catulli Carmina* section as make-believe: to youthful eyes, it is a fictional construct and largely irrelevant, albeit amusing; to aged eyes it serves as a paradigm for the wretchedness of love. These two opposed readings and Orff's newly composed Latin words in the outer frame introduce key themes and tensions that, once laid out in the *Praelusio*, contribute to the audience's interpretation of the central Catullus section that follows: love and sex, youth and age, male and female, ancient and modern are set against each other and illustrate the timelessness and universality of these familiar conflicts.[115] Thus, the individual (Catullus) is positioned within a large-scale depersonalised collective, as a cultural construct rather than a free agent.

In sound, ideology and concept, therefore, Orff's *Catulli Carmina* conforms to the lithic, monumentalising and objectivising strands of Modernism that characterised many of the early-twentieth-century approaches to classical literature, an approach that perhaps seems a surprising match for Catullus's ludic poetry.[116] Orff's work, however, still retains elements of the lyric: first, in the subjectivity implicit in Orff's reading of the poems as self-revelatory biographical components in a Catullan story; secondly, in his attempt to expand the Catullan lyric in order to transcend its modern setting and achieve timeless significance, which represents an extreme engagement with the lyric concept of universality. This part of the thesis thus offers the opportunity to consider

[115] Messaien's *Turangalîla-Symphony* (1946–1948) and Stockhausen's *Momente* (1962–1962) have similar ambitions to project universal dramas of time and love, see Cross (1998) 61.
[116] In theatre for example Reinhardt's monumentalising chorus of three hundred in *Oedipus Rex* (1910); in music, e.g. Milhaud's *L'Orestie d'Eschyle* (1913–1923) and Stravinsky's *Oedipus Rex* (1927).

the effect of large-scale expansion on the Catullan lyric and to study a cross section of the poetic corpus within a single work of reception.

Part III turns to the earliest of the works studied in this thesis, the opera *Ariadne auf Naxos* (composed in 1912 and revised in 1916). In contrast to the previous chapters that consider the setting of Catullus's text to music (i.e. the poems being treated as song 'lyrics'), it shows how Hofmannsthal reworked Catullus, using poem 64 as the basis for a new libretto. Despite Catullus 64's mixed scholarly history, frequently scorned in the late-nineteenth and early-twentieth centuries on the grounds of its Alexandrian style, derivative techniques, and the possibility that it was a translation or even two translations stuck together,[117] the poem has been a familiar classical source for opera from Monteverdi's *Arianna* in 1608 and Peri's *Le nozze di Peleo e Tetide* of the same year to Benda's *Ariadne auf Naxos* (1775) and Rossini's 1816 *Le nozze di Teti e di Peleo*.[118]

Ariadne auf Naxos was first conceived in 1911 by Hugo von Hofmannsthal who went on to guide its artistic impulses and write the libretto, while Richard Strauss composed the music and Max Reinhardt (the dedicatee) directed the first performance. In this quintessentially collaborative twentieth-century work, the story of Ariadne, abandoned by Theseus and soon to be swept away by Bacchus, is set within the context of an aristocratic entertainment. *Commedia dell'arte* characters jostle with opera singers as they prepare for their respective performances 'backstage' in a

[117] Riese (1866) first suggested it was a translation of Callimachus, Reitzenstein (1900) that it was based on a Greek original, Pasquali (1920) that it was two Greek originals. For a summary of the arguments, see Trimble in Baumbach and Bär (2012) 59.
[118] See Poduska (1999).

patron's home, but when the groups are forced to perform simultaneously, high and low, naturalistic and stylised, symbolic and base combine on stage.

The anxieties of the *fin-de-siècle* world are present in many of Hofmannsthal's writings from his early lyric poetry, which epitomised the aestheticism and introspection of the age with its mood of unease (the "fastidious search for exquisite personal pleasures, but also, coupled with it, nameless misgivings")[119] to the rich symbolic fabric of his later works. In his mid-twenties, however, Hofmannsthal, whose poetic talent lay in the "effortless capacity to step out of himself into other beings and speak with their voices",[120] shifted his attention from lyric poetry to drama and collaborative forms such as ballet and opera. It was a shift that represented a philosophy of broader social poetics since through these forms Hofmannsthal believed that he could reach a larger audience and convey to them his message of social and artistic cohesion.[121]

Hofmannsthal aspired to a unifying art – union of styles, union of contrasts, union of vision – to join together the fragmentary and slipping world, *das Gleitende*, that he felt all around him. He idealised an art in which the inner world of the self and the subconscious could combine with an outer reality represented by the human predicament, and in which different artistic media and traditions could jointly convey a single coherent message. *Ariadne auf Naxos* became a vehicle for these artistic and

[119] Hammelmann (1957) 10. For more on Hofmannsthal's early writings and poetic philosophy in relation to the world around him, see Schorske (1980) 15–19 and Bennett (1988) 3–82.
[120] Hammelmann (1957) 10.
[121] See for example Schorske (1980) 19–22; Bennett (1988) 150–155. Somewhat out of date and simplistic is the view that Hofmannsthal's 'Chandos letter' of 1902 is an autobiographical account of his own crisis of confidence, which caused him to turn away from lyric poetry, see for example Hammelmann (1957) 16–20. For more on art's increasing social awareness, see Schorske (1980) esp. 279–321. For the role that Hofmannsthal's engagement with Greek myth played in this artistic vision, Ward (2002).

ideological values as well as an opportunity for theatrical experimentation: "it can, I believe, turn into something most charming, a new genre which to all appearances reaches back to a much earlier one, just as all development goes in cycles".[122]

In the opera, Hofmannsthal's message of unity is most literally represented in the climactic joining of Ariadne and Bacchus, but it also lies beneath the combination of styles and contrasts on stage. Hofmannsthal brought together forms, influences and traditions from many different places and eras in order to reach beyond the unstable present and offer a message of simultaneity, an art through which all times and all peoples could be viewed, and which offered a view of the present that reverberated with the past.[123] Thus, Hofmannsthal believed that he could create a 'concentrating lens' (*Zusammenschauen*)[124] through which the present might be better understood. He combined the myth of Ariadne and Theseus in its Catullan form with other aspects drawn from other ancient texts and the mythological tradition, to be performed in the *opera seria* style. In the first (1912) version of the opera, he juxtaposed this with the French Baroque by means of an adaptation of Molière's *Le Bourgeois gentilhomme,* which was presented in spoken dialogue and accompanied by music in an appropriate quasi-Baroque / early-Classical style.[125] He additionally drew on the popular Italian

[122] Letter to Strauss, 20th March 1911: Strauss (1961) trans. Hammelmann and Osers, hereafter letters from this edition referred to by date.
[123] Hofmannsthal wrote "The present is indescribably interwoven with the past. In the pores of my body I trace a heritage from bygone days, from remote and unknown ancestors, from vanished peoples, and primeval times", quoted in Baker (1913) 384. See also Ward (2002) 41. Similarly, "each world, because of the similarities and differences between them, reflects and illuminates the other. Viewed together, they provide an insight into the nature of the world which is composed entirely in terms of such contrasts": Daviau and Buelow (1975) 141.
[124] Hofmannsthal's term, defined by Hammelmann (1957) 12 as the unity of vision both in space and time, the search for 'connections'.
[125] Presented to Louis XIV in 1670, *Le Bourgeois gentilhomme* was a five-act *comédie-ballet* (a play with integrated musical scenes) composed by Jean-Baptiste Lully that satirised the social pretensions of a middle-class gentleman. For more on *Le Bourgeois gentilhomme* and its relationship with Hofmannsthal's adaptations, see Stein (1975). The Molière context was lost in the 1916 version and the music Strauss composed to accompany the Molière play was separated and made into an orchestral suite.

genre of *commedia dell'arte* to create an *opera buffa* element that could cross from the Baroque world of the play into the ancient world of the myth and integrate the two.[126]

Although the story of Ariadne takes up only half of the opera construct, it was important for Hofmannsthal's greater artistic vision. Myth, for Hofmannsthal, as for many of his contemporaries, carried great potential as a vehicle for greater truths and philosophical ideals, at least for the creative listener and participant spectator: "These fables and legends, left behind by the ancients, in which painters and authors have found such infinite and indescribable pleasure, I wish to disclose as hieroglyphics of a secret, inexhaustible wisdom, whose breath I have felt as from behind a veil".[127] In *Ariadne*, Hofmannsthal's symbolism is found firstly in the combination of genres, styles and temporalities, which facilitated the grand 'reconciliation of opposites' (*coincidentia oppositorum*);[128] secondly, in the juxtaposition of contrasting ethical poles – the mythical Ariadne as the pinnacle of virtue contrasted with the very human, base Zerbinetta from the *commedia* troupe.[129]

[126] It was not uncommon in the age of Molière for elements of *comedia* and *seria* to be combined on one stage, either in one work or over the course of the evening including, for example, a 1772 performance of Molière's *Le bourgeois Gentilhomme* in conjunction with an Ariadne opera by Schweitzer. Nor indeed was this practice restricted to the Baroque: Hofmannsthal himself was greatly affected by the performance of Wilbrandt's *Oedipus Tyrannus* in 1887, which was presented as a double-bill with the comedy *Jugendliebe*: Ward (2002) 53. See also the genre of the English pantomime (1720s onwards) in which *commedia dell'arte* characters performed their standard routines with a serious (often mythological) scene interwoven: O'Brien in Moody and O'Quinn (2007) 103–114. *Commedia dell'arte* was fashionable around the turn of the twentieth century, e.g. Leoncavallo's 1892 *Pagliacci* uses a *commedia* troupe to explore ideas of what is real and what is unreal. Stravinsky's *Pulcinella* (1920) and *Petrushka* (1910–1911) are derived from the *commedia* character.

[127] Excerpted from Hofmannsthal's fictional 'Chandos letter', quoted in Baker (1913) 389. See also Ward (2002) 161–162; Hammelmann (1957) 33. For symbolism at the end of the nineteenth century, Frisch (1995) 107–108; Whitworth (2015) 66–67. For Hofmannsthal's symbolism, see Vilain (2000). Catullus 64 had been treated symbolically before, e.g. Hunt's 'Bacchus and Ariadne' and Keats's 'Endymion', see Stead (2015) 129, 145–146.

[128] For more on this in *Ariadne auf Naxos*, and in the wider context of Hofmannsthal's other works, see Jenkins (2004).

[129] This was a traditional operatic interpretation of Ariadne (e.g. Johann Georg Conradi, *Die schöne und getreue Ariadne*, an opera of 1691).

Hofmannsthal's Ariadne is cleansed of sin through her fidelity and faith, enabling the mutual transformation of herself and of the young God Bacchus. Thus, she represents the possibility of hope beyond despair and of life beyond the mortal existence. The *commedia* characters, led by Zerbinetta, represent a lower level of reality, a petty, uncomprehending and emphatically unsymbolic level. Zerbinetta herself is everything that Ariadne is not, frivolous and coquettish, she cannot be faithful and is incapable of any transformation or development.[130] Through their juxtaposition, Zerbinetta emphasises Ariadne's elevated symbolic status, but unlike the merging temporal spheres on stage, the comic and the tragic are not intended to unite in the opera: they interact with each other and set each other into relief but they retain their oppositional views, serving to emphasise the distance between reality and myth, the banal and the elevated, the symbolic and the literal.[131]

Ariadne was the third opera to bear both Hofmannsthal and Strauss's names but is considered to be the first truly collaborative effort between librettist and composer.[132] In 1909, Strauss had set Hofmannsthal's 1903 adaptation of Sophocles's *Elektra* to music, using it to develop the high expressionist style of his opera *Salome* (1905). With the controversy and successes of *Salome* and *Elektra*, Strauss was at the height of his popularity and was considered to be the vanguard of musical Modernism,[133] but his musical style abruptly changed in *Der Rosenkavalier* (1911), his second joint work with Hofmannsthal (though again not a full collaboration because it could be, and has been, performed as a play without music). In *Der Rosenkavalier*,

[130] Although Strauss felt differently to Hofmannsthal on this point (more below).
[131] Hofmannsthal's explanation of the opera's symbolism is at the heart of this interpretation, see appendix 3.
[132] Ward (2002) 241; Daviau and Buelow (1975) 2–3.
[133] This view changed over the course of his lifetime as his music increasingly came to be viewed as regressive in its tonality and structure, and shallow in its style and effect, marred by superficiality and tasteless.

Strauss abandoned the overwhelming chromaticism and impenetrable textures of his last two operas to experiment with lighter textures (albeit still with a very large orchestra) and musical pastiche. It also represented a thematic shift, away from the tragic mythological / Biblical sphere to a comedic and realistic everyday world. When *Ariadne* followed in 1912 (with work on it continuing sporadically over the next four years), it became a combination of both Straussian styles and both thematic ideals: the Mozartian alternating with the neo-Wagnerian, the everyday combined with the mythological, the realistic set alongside the stylised.

Unlike in Orff's reappraisal of Catullus, the need to create a narrative story from a lyric text was not a problem in *Ariadne*. Not only did Hofmannsthal write a new libretto, allowing him to reconfigure the original to suit his dramatic staging, but the original poem is a hybrid 'epyllion' that defies straightforward generic classification by containing lyric attributes within a narrative poem. Chapters 5 and 6 are therefore concerned less with generic crossing and more with generic hybridity. They concentrate principally on the identification of the lyric in both the opera and Catullus 64, asking how it is possible to embed the lyric within a narrative poem and within the dramatic staging of an opera. The final chapter considers the role of music in the opera's generic identification. By studying the opera in conjunction with Catullus's poem, this part of the thesis shows how Hofmannsthal's concept of *das Gleitende* can be meaningfully applied to Catullus's poem and how the idea of a flexible lyric mode can inform our understanding of both ancient and modern lyric. These chapters therefore represent a move away from reception and adopt the methodologies of a comparative study.

T.S. Eliot wrote in 1919:

> what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them.[134]

This statement lies at the heart of this thesis: that the introduction of musical works into Catullus's afterlife necessarily moves Catullus around, positioning him within a new lyric order. These new works change our relationship with Catullus because they change the audience and, therefore, also the sociologically dependent interpretations. The transitions from poetry to music, ancient to modern, therefore, become vitally important for our understanding of Catullus as he stands in the twentieth- and twenty-first-century world.

The chapters of the thesis do not chart the musical settings chronologically (Strauss-Hofmannsthal, Orff, Rorem, Rawsthorne), but build from the small-scale to the large-scale; from individual song settings, through an oratorio-type work, to a full opera. This allows for a cumulative assessment of lyric tendencies, from the most familiar and straightforward to the more challenging and complex, and it reflects Catullus's own changing scale from tiny two-line poems to the epyllion at the centre of the corpus. This structure also facilitates a thematic division: the songs (chapters 1 and 2) concentrate on the theme of death, Orff's *Catulli Carmina* offers the opportunity to

[134] Eliot (1919) in Eliot (1960) 49–50.

consider Catullus's Lesbia cycle, and the Strauss-Hofmannsthal opera considers the figure of Ariadne in Catullus's longest poem.

Each part approaches the problem of lyric categorisation and generic transgression in a different way, focusing on different aspects of lyric concern and employing the appropriate methodologies from music, classics and reception studies, from the analytical approach of the song chapters, through consideration of cyclic reading methodologies in the Orff chapters, to the assessment of structure, style, character and gender in the Ariadne chapters.

There are therefore four principle aims for the project:

1) to contribute to the integration of music within the sphere of classical reception: to offer comparative perspectives but also to expand reception's traditionally comparative approach by developing a new and lateral analysis technique that engages both music and poetry in a mutually beneficial and non-preferential methodology.

2) to reassess Catullus's poetry and, more particularly, the nature of his lyric voice by considering both musical and poetic 'lyricism', and by analysing Catullus's poetry in the context of a wider artistic field.

3) to use the concept of lyric as a paradigm for new analyses of four twentieth-century musical works, three of which (by Rawsthorne, Rorem and Orff) have largely been neglected by musicological study, one (Strauss-Hofmannsthal's *Ariadne auf Naxos*) that, for all its significance and popularity, has never been studied in conjunction with its primary source.

4) to chart various lyric attributes and their overlaps with other genres as they occur over several different works and, moreover, in the consideration of *das Gleitende*, to expose new lyric priorities for larger generic consideration.

Part I: Lyric and Song

Introduction

These two chapters consider the musical treatment of two of Catullus's most popular 'lyrical' poems in songs by Ned Rorem (born 1923) and Alan Rawsthorne (1905–1971). They assess the lyric qualities of the poems and of their derivative songs and in so doing offer a new way of aligning genre in text and music.

Both Alan Rawsthorne and Ned Rorem came from middle-class backgrounds and received somewhat unorthodox educations. Rorem received a 'progressive' education as the child of faculty staff at the University of Chicago,[135] before progressing to music conservatoires in America (American Conservatory of Music, later Northwestern University, the Curtis Institute, and the Juilliard school). With no evidence of Rorem having studied Latin or of him knowing Catullus in the original language (indeed all of his published songs are in English or French and there is minimal engagement with the classics in his output),[136] Beardsley's translation becomes critical as the only point of access. Rorem, however, was a wide reader of poetry, not (he says) through any great passion, but through a need for texts for his songs: "My need for poetry is utilitarian. I read it not for pleasure but to keep abreast of my friends' work or to seek texts for music. I don't dislike poetry, though it is hard for me. Because I cannot understand it I make songs of it".[137] It is possible, then, that Rorem would have been familiar with some of the recent works of Catullan reception

[135] Including being put on a two-week diet of canned apricots with a group of male peers: Rorem (1994) 31. He described his family as "educationally upper class, financially lower middle, bohemian in the safe style of university denizens": ibid. 34.
[136] Although he does claim to have experimented (unconvincingly, he claims) with Latin and Greek poetry: Rorem (1983) 98. In 1960–1961 Rorem composed a cantata called *King Midas*, based on 10 poems by Howard Moss.
[137] Rorem (1974) 142.

in the U.S., including the 1931 translation of the corpus by Horace Gregory, which Wiseman calls the first American Modernist Catullus,[138] 'o pr' (1935) by e e cummings, Dorothy Parker's 'From a letter to Lesbia' (1936), and W.H. Auden's 'New Year Letter' (1941).[139] Such works contribute to a backdrop of Catullan awareness in the years of Rorem's youth and may explain his attraction to Beardsley's translation of Catullus 101.

Although Rawsthorne received a patchy schooling due to ill health and poor local schools in the Lancashire area,[140] he was certainly introduced to Latin in his first school (Winterclyne School in Southport, which he attended from 1914)[141] and became a good Latinist by the time he went to university, passing the Preliminary Cambridge examinations and coming first in Latin.[142] Whilst it is plausible, therefore, that Rawsthorne became familiar with the poetry of Catullus in his school days, he was also a great lover of poetry and literature (which he attributes to his years of home schooling), so it is also possible that he came across Catullus in the course of his own extensive reading, either in youth or in adult life. His knowledge of Catullus beyond c. 3 and / or knowledge of some critical or scholarly discussion of Catullus is evidenced in his song's subtitle, *Lesbia's Sparrow*. Since Lesbia is not named in Catullus 3, we must assume that some background knowledge or acquaintance with other poems led Rawsthorne to associate poem 3 with the Lesbia cycle.

Lament for a Sparrow was commissioned by Rawsthorne's publisher, O.U.P., in 1961, along with two other short choral works by Alun Hoddinott (entitled *Rebecca* on

[138] Wiseman (1985) 230.
[139] See Wiseman (1985) 230–232 for further examples.
[140] Barbara Rawsthorne in Poulton (1984) 2.1.
[141] Barbara Rawsthorne in McCabe (1999) 7.
[142] Barbara Rawsthorne in Poulton (1984) 2.6.

the Welsh riots of 1839–1842, words by Jon Manchip) and John Gardner (*A Latter day Athenian Speaker*, poem by C.H.O. Scaife, putting a modern slant on the relations between Athens, Sparta and Corinth). The intention of O.U.P. was to expand the repertoire of short, contemporary choral works, with the added incentive for the composers of a London premiere held at the Wigmore Hall with the Elizabethan Singers, organised for June 1961.[143] O.U.P. did not stipulate texts to be set, so the choice of Catullus was entirely Rawsthorne's own.[144] It is perhaps a surprising choice for a composer who preferred to set poetry by living poets, especially those with whom he had a personal or professional relationship (Swingler, MacNeice, Rodgers etc.),[145] and for a composer whose only other engagement with the classics was to compose the incidental music to a radio play by Louis MacNeice called *Trimalchio's Feast* (1948). However, his setting of the poem shows great sensitivity to Catullus's voice and style, suggesting a close familiarity.

The songs of Rorem and Rawsthorne are settings of Catullus's poems 101 and 3 respectively and are therefore connected to each other through their concern with death: the first, the death of the poet's brother; the second, the death of (presumably) Lesbia's pet sparrow. Scholars, readers and artists have traditionally considered poem 101 to represent a real event in Catullus's life and the poet's true feelings at its occurrence, with the result that the whole poetic corpus has been read and interpreted

[143] The original programme and correspondence pertaining to the commission and first performances are held in the O.U.P. archives.
[144] Alan Frank at O.U.P. wrote that Rawsthorne intended to set "a fairly well known poem of Catullus in Latin, a rather slight but touching piece about the death of a girl's favourite sparrow" (letter to Louis Halsey, 4th October 1961). English translations by Theodore Martin (1861) and Sir William Narris (1924) were sourced by the publisher.
[145] Although he also set de la Mare, Dickinson, Dickens, T.S. Eliot, Blake, Herrick, Hardy, Alan Bush, Ernst Toller, Browning et al..

against the backdrop of his brother's death.[146] Although we cannot know whether Lesbia did in fact own a pet sparrow whose death caused her (and the poet) much sorrow, Lesbia herself has always been at the heart of any biographical reading of Catullus's poetry. Later generations have therefore taken the sentiments of these two poems to represent Catullus's own personal emotions and the poems themselves as representative of the subjectivity of the Catullan lyric voice.

Balanced alongside the charm of their personal, self-revelatory bearing, the appeal of cc. 3 and 101 also lies in the universality of their themes, in the common and timeless experiences of death and grief. This universality allows the poems to be meaningfully adapted for contemporary settings, where the sentiments continue to resonate with and seem familiar to the modern audience. Moreover, the musical adaptation of such sepulchral poems draws on the tradition of the sung lament, facilitating the integration of more recent artistic traditions (such as the sung requiem mass), thereby modernising and familiarising the original text, as well as connecting the poems to some of the earliest musical-textual forms such as the ritual lament, the *dirge* and the elegy.[147] Thus, the theme of death becomes a means of integrating Catullus's poetry with the music of the twentieth century and also allows the poetry to move beyond the poetic communication of personal feeling to the rehearsal of shared experiences and sympathies that comes with collective musical performance and listening.

[146] Fitzgerald (1995) 185 calls the death of Catullus's brother the "main biographical motif" apart from the Lesbia liaison.
[147] Both poem 3 and 101 are elegiac in cast, though poem 3 is in hendecasyllables and the length of poem 101 puts it on the boundary of epigram and elegy.

In poems 3 and 101, Catullus carefully balances these two lyric features: the specificity of personal emotion and a distinct universalising tendency that allows the poems to resonate in different cultural contexts. Although neither Rawsthorne nor Rorem composed any other work based on Catullus's poetry, and neither composer was particularly engaged with classical texts or themes in their professional or private lives, I suggest that it was this balance of personal and universal, as well as the emotive potential of the death theme in the highly subjective medium of music, that made these poems particularly attractive for use as song lyrics. Both composers explore the personal and universal by re-voicing Catullus, exploring the inherent personae in his poetry and the musical means of constructing identity in song. The chapters that follow therefore examine the various intersections of poet, poetic persona(e), composer, performer, musical language, audience, as well as, in Rorem's song, the role of translator. They consider the songs' potential for interpretation, appropriation and mediation when these voices are engaged with each other in performance, and also question the relative positions of dominance and authority that exist between composer and poet in regard to the music's capacity for poetic imitation and the potential for song to create a new and entirely integrated art form. As expressed by Cone: "a song is not primarily the melodic recitation or the musical interpretation or the criticism of the poem. Although it may be any or all of these it is first of all a new creation of which the poem is only one component".[148]

The suitability of Catullus's poems for song also derives in part from the nature of the lyric poem as a self-contained entity. Although each poem may refer to and connect with other poems in the corpus (c. 3, for example, is paired with the only other

[148] Cone (1974) 19. Cf. Lewin (2006) 110.

poem about Lesbia's sparrow, c. 2, and may additionally become part of the wider 'Lesbia cycle'; c. 101 is related to cc. 65, 68A and 68B), they are self-standing, representing a single lyric moment. The temporal, spatial, conceptual and structural independence of each lyric poem means that it can be removed from the Catullan corpus without this affecting the audience's comprehension. In the case of these songs, with the poems having been isolated in this way, both works emphasise unity and musical coherence, creating a musical context for the single lyric moment or single lyric 'setting'. Yet within the overarching unity of his choral work, Rawsthorne carefully compartmentalised every change in Catullus's voice, representing each with a new musical section or period, thus marking out the distinct slippages within Catullus's poetic presentation and creating a musical representation of Catullus's shifting lyric, *das Gleitende*.

Chapter 1

The Lyric Setting: Rorem's *Catullus: On the Burial of his Brother*

My study of Catullan lyricism perhaps begins with a surprising choice: a song by Ned Rorem that does not use the original Catullan text but that sets an English translation by Aubrey Beardsley. Whether or not Rorem knew the Latin text of poem 101 is not a matter of concern here; instead, I focus on the compositional decisions made by Rorem and the ways in which they affect our view of Catullus's original. As will be shown, Beardsley's translation becomes a mediatory layer in the reception process and a component part of the lyric setting.

By ways remote and distant waters sped,
Brother, to thy sad graveside am I come
That I may give the last gifts to the dead,
And vainly parley with thine ashes dumb;
Since She who now bestows and now denies 5
Hath ta'en thee, dearest brother from mine eyes.
But lo! these gifts, the heirlooms of past years,
Are made sad things to grace thy coffin shell;
Take them, all drenched with a brother's tears,
And, brother, for all time, hail and farewell.[149] 10

multas per gentes et multa per aequora uectus
aduenio has miseras, frater, ad inferias,

[149] The text used by Rorem (here) is slightly different in places to Bearsley's original: v. 2 *grave-side*; v. 5 *Since she*; v. 6 *hapless brother*; v. 9 *drenchèd*.

ut te postremo donarem munere mortis

et mutam nequiquam alloquerer cinerem.

quandoquidem fortuna mihi tete abstulit ipsum, 5

heu miser indigne frater adempte mihi,

nunc tamen interea haec, prisco quae more parentum

tradita sunt tristi munere ad inferias,

accipe fraterno multum manantia fletu,

atque in perpetuum, frater, aue atque uale. 10

Appropriation and mediation

Catullus's poem 101 fulfils several of the lyric criteria outlined in the Introduction to this thesis. It is traditionally read as an autobiographical poem, a true representation of the Catullan subjective lyric voice. As may be expected of the lyric style, the focus is on emotional depth and personal sentiment; other context is sparse and must be constructed by the reader as the poem progresses: Catullus's brother had previously died and here Catullus presents himself visiting the far away tomb in order to perform the necessary funeral rites.[150] This is not a contemplative lyric in which the poet addresses himself as if in seclusion, but a direct address to a dead brother. The poem, therefore, becomes a speech act, an event in its own right, with the lyric moment being represented in the particular time and space of its imagined enunciation, as emphasised by the deictics *has*, v. 2, and *nunc*, v. 7. In this performative setting, presence and absence become important concepts: like a prayer, the effect of intimacy is heightened by the speaker's knowledge of his addressee's physical absence, using an imagined

[150] We learn at 65.7 that his brother was buried in the Troad. Exactly how Catullus's trip fits into his 'biography' has been widely debated: Fordyce, Kroll and Ellis all believe that it was on Catullus's way to Bithynia; Thomson, however, asserts that it must have been on his return journey.

presence to reverse the lyric poet's isolation; the reader, meanwhile, who is absent at the poem's composition but present at the point of reception, is not acknowledged, forced into a triangular relationship with speaker and addressee, positioned as an outsider or observer.[151]

Expressions of personal loss and sorrow (e.g. in the polyptoton of *miseras* / *miser* and its transference from the rites in v. 2 to the brother in v. 6; the colloquialism of the words *alloquerer*, *quandoquidem*, *heu*, *multum*; and the aural-rhythmic effect of a sob at *nequiquam* where the last syllable is elided at the diaeresis)[152] are embedded in a specifically Roman context: the representation of ancestral duty (*haec prisco quae more parentum / tradita sunt tristi munere ad inferias / accipe*, vv. 8–9), Roman funerary tradition (*ad inferias… donarem munere mortis*, vv. 2–3),[153] and rituality enhanced by archaisms in language and style (*atque in perpetuum, frater, aue atque uale*, v. 10), all of which further the efficacy of the enacted speech in the poem's imagined setting.[154] Thus, the personal becomes communal and private rites become familiar rituals. Moreover, generic and literary allusions position this particular death and Catullus's subsequent grief within a larger social, historical and literary context. In form and metre the poem draws on the archaic Greek sepulchral epigram,[155] and, in the

[151] See Introduction to thesis and Culler (2015) 8.
[152] *alloquerer* as elevated colloquial speech: Quinn (1970) 441; *quandoquidem* as archaic colloquial: Thomson (1997) 537–538; *heu* and *multum* used as an adverb modifying a participle: Biondi (1976) in Gaisser (2007) 193. It is also possible that *aduenio ad* may be conversational (as in Plautus *Amph.* 669 and *Men*. 287): ibid. For the effect of *nequiquam* as a sob and the manipulation of vowel sounds throughout the poem for emotional (and musical) effect, ibid. 185.
[153] Thomson (1997) 537 also notes that the thrice-repeated *frater* (at four-line intervals and always in the same place in the line) represents the literary enshrining of the Roman ritual *conclamatio* where relatives of the deceased called out their name loudly three times. For what we know of Roman funerary practices, see for example Toynbee (1996); Hope (2007) 85–127; for a reading of c. 101 through the prism of the Roman funeral, see Feldherr (2000).
[154] The final ritual formula is found on sepulchral inscriptions (*CIL* ii 3506, 3512, 3519): Fordyce (1961) 390. Thomson (1997) 537: archaic touches suiting the solemn quasi-religious character include the accumulation of adverbs and the use of *more parentum* as a poetic version of *more maiorum*.
[155] Ellis (1876) 381; Fordyce (1961) 388; Wilamowitz (1924) i.234. Examples of the sepulchral epigram can be found in book vii of the *Greek Anthology*.

prominent reference to Homer (v. 1), Catullus puts his brother alongside the heroes of the *Iliad* who died in Troy, whilst presenting himself as reversing the homeward journey of the Greeks.[156] In this way, the poem looks beyond the personal lyric to a more universal expression of mortality and loss.

Despite the change of language and Beardsley's mediation, Rorem's setting maintains the lyric mode of poem 101, engaging both the personal Catullan voice and the universalising attitude that lies beneath the text, as well as the intimacy of the words and the performativity of a speech act, whether real or imagined. In the first instance, the choice of voice type is important for the audience's perception of a subjective lyric identity in the song. In hearing any singing voice, the audience automatically assigns a gender to the voice and, whilst this assumption may be manipulated in certain contexts,[157] Rorem here offers a male tenor voice to suggest a male persona (the penultimate line unequivocally defines the speaker's gender) singing about his loss and grief. Rorem's title clearly associates this persona with Catullus, with the result that the audience is primed to hear Catullus behind the words. Thus, Rorem taps into the tradition of biographical reading and the idea that a personal poetic voice lies behind the lyric. Moreover, with the tenor voice in opera often associated with the heroic lead role, the singer appears to take up Catullus as a

[156] *Odyssey* 1.1–4. See Conte (1986) 32–33 on the significance of the allusion to the *Odyssey*, and its reuse by Virgil in book vi of the *Aeneid*. See Skinner (2003) 8 for Catullus in a Greek role; Fitzgerald (1995) 188 describes Catullus as experiencing "a tragic parody of Odyssean homecoming" while Armstrong notes a "fleeting comparison of the poet himself to the wandering Odysseus": Armstrong (2013) 61.

[157] Especially opera's early use of *castrati* and later breeches roles (including the Composer in Strauss's *Ariadne auf Naxos*). In pop music, assumptions of gender are often manipulated to create tension between the singer as a person and their sung voice or words. The same is, of course, true of the poetic persona: a male poet may abuse his audience's awareness of his gender to misdirect the reader, as Catullus toys with voice, gender, and poetic allusion to emasculate his persona, most famously at the end of c. 11. See for example Wray (2001) 197–203; Greene (1995) and associated bibliography on Catullus's masculine and feminine voices in opposition to each other in poem 8.

character role, adopting the persona of Catullus and imbuing the poet's presumed subjectivity with a suggestion of dramatic enactment.

This suggestion of drama, however, is undermined by the art song's concert setting, where no external trappings (costume, props, scenery etc.) contribute to a dramatic setting in order to make the character obvious, and where character portrayal can be achieved only by means of the voice, words and performer. Moreover, in classical music the voice is rarely taken to be a personal expression of the singer; rather, it is used as an instrument and the singing body as an agent through which the musical composition reaches the audience. The sound is thus determined and largely restricted by the score and the artist's technical training, and the expression of emotion is conveyed through the musical organisation, rather than through the performer's autonomous control.[158] There is consequently a clear distinction between Catullus (the creator of the words) and the tenor (the vehicle for the words) and this provides the contemporary audience with two interpretative options. Firstly, we may imagine that the performer and stage represent a blank space for the projection of the words, i.e. that the performer is merely a vehicle for the communication of the text and a channel for the audience's own appropriation of meaning, thus reactivating the lyric utterance and maintaining the lyric mode. Alternatively, the quasi-dramatic context may be upheld, though the singer is considered to "perform" Catullus in a quasi-Brechtian style, not so much impersonating and enacting Catullus, but inhabiting his emotions and appropriating his voice in order to quote and narrate him.[159] The concert setting

[158] Cone (1974) 20–40; for the contrast with pop music, where singers are personally expressive and construct strong and widely acknowledged stage / voice personae, see Frith (1996) 185–186.
[159] See especially Esslin (1961). For interesting discussion and analysis of (musical) performance as acting and performance as role play, see Frith (1996) 204–212 and Lewin (2006) 300–340. Rorem himself noted that he shied away from inscribing the poem / song with any emotion personal to himself: "When planning to write a song I seek poems more for sound than meaning, more for shape than

thus acts as a mediatory layer between the audience and the poem: the audience knows that the tenor is not singing about his own grief and loss and a critical perspective toward both the text and the performance of the text is maintained. In negotiating these interpretative options, the audience must decide who is dominant in shaping the character: the composer, as advanced by the musical score; the performer, as embedded in the voice and performance; or the poet (here Catullus) who guides the words.[160] The musical audience is thus positioned in a similar quandary to those readers of Catulus who find themselves unsure as to whether the poems should be read as personal outpourings, as learned and stylised imitations, or as character pieces constructed around carefully contrived situations.

In addition to the mediation of the concert setting, Rorem's performer and audience are distanced from Catullus's poem by the song's Anglo-American context. Rorem composed the song for his friend, the tenor David Lloyd, or more specifically composed it with the particular sound of Lloyd's voice in mind, "not David himself but – his disembodied voice".[161] Whether or not it matters for the audience that the composer heard a particular voice in his mind's ear when he wrote this song, and whether the knowledge of this fact affects the end result in performance, the presence of David Lloyd, an American tenor, "a seductive, self-assured soldier" voice,[162] behind the words of Catullus, moves the poem beyond its specifically Roman setting by suggesting a modern and universalising sound world. It represents, therefore, a

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sentiment. Sometimes (this is a confession), the music being already within me, I'll take literally any verse at hand and force it into the preconceived melodic mold. When the outcome "works" it's precisely because I have not wallowed in the sense of the words so much as tried to objectify or illustrate them": Rorem (1988) 312.

[160] See Cone (1974) 20–40 for the protagonist's character as determined by the composer but interpreted by the performer.

[161] Rorem (1994) 170–171.

[162] Ibid..

contemporary expansion of the Catullan lyric in parallel with Catullus's own literary and generic broadening.[163]

Rorem's setting of Beardsley's translation represents a further and more extreme act of universalisation and complicates the affiliation of Catullus with his own poetic text. Most songs and poems, if not nationalistic, are bound up in their own languages and cultural concerns (Lieder, for example). For many twentieth-century concert audiences, Latin text is largely meaningless, often used for its religious connotations or for archaising effect. The act of translation, therefore, represents part of a process of appropriation in which the meaning of the text is made accessible to contemporary audiences, cultural anomalies are ironed out, and the concerns of Catullus are brought into the Anglo-American world. In Catullus 101, the cultural resonances of the language can be felt most strongly in words and phrases such as *inferias* / *munere* / *prisco quae more parentum*, none of which have precise modern equivalents, either in language or in cultural practice.[164] In Beardsley's translation, *inferias* becomes "graveside", *munere* becomes "gifts", *prisco quae more parentum* becomes "heirlooms of past years"; thus, the ancient setting is reconstituted for a modern audience.[165] Catullus's personal voice is now mediated by that of Beardsley, who was already gravely ill with the tuberculosis that would kill him when he made his translation of c. 101,[166] colouring Catullus's poem with the temperament, emotions and linguistic

[163] For a discussion of the ways in which voice and song can contribute to the construction of cultural continuity and a sense of community that can then form a national musical style, see Owen (2016) on English song in the early twentieth century.
[164] Fordyce (1961) 388 notes that *inferias* is an offering (usually wine, milk, honey, flowers) made at the tomb to the *di manes*, the spirits of the departed. These gifts are the *postremo munere*.
[165] Fitzgerald (1995) 216 argues that Beardsley makes *fortuna* resonate with Lesbia through the words "she who now bestows and now denies". See Catullus 68B for the integration of the themes of Lesbia and Catullus's deceased brother.
[166] The significance of this in terms of his own proximity to death and his consequent personal affiliation with the Catullan words is evident in the presentation of his own profile within the accompanying drawing of Catullus: see appendix 1.

mannerisms of a dying English Aesthete and adding another layer to the subjective lyricism of the sung text.

Rorem was removed from Beardsley's poem by some forty years, decades that had seen drastic changes in Catullan reception as well as in poetic style and literary taste.[167] In looking back to Beardsley, Rorem overlooks decades of Modernism (as indeed he does in his wider musical style) in order to set a text of late Romantic sensibility, imbued with its own archaising touches. Beardsley's old-fashioned English creates an effect for Rorem that is akin to the solemn, archaic and quasi-religious overtones found in Catullus's original Latin. The greatest attribute of Beardsley's translation for Rorem, however, was Beardsley's ability to convey the poetic essence of Catullus's poem in English by capturing the well known and familiar feelings associated with death, whether for an ancient or modern reader: the helplessness of the griever, as well as the need for closure and ritual at death. Rorem then does not so much convey Catullus's (Latin) words and Catullus's (Roman) voice, as Beardsley's communication of a personal loss which can easily be appropriated by the audience (or singer): the words are no longer about Catullus and his brother but about man and fraternal death.

Rorem's decision to use English words instead of Latin is consistent with his general attitude toward text setting. He believed that the audience's understanding of words should be prioritised in song:

[167] See Wiseman (1985) 218–241 for Catullan reception in the Anglo-American tradition in the intervening decades.

> I try to *heighten* the poetry. It's already so insolent to take a work of art that is complete in itself, like a poem of Mallarmé or Whitman, and garb it in music, that I've never gotten used to the fact that I'm treading on toes that don't ask to be trodden on. Therefore, if I take a poem and presume to set it to music, the least I can do is not to repeat words the poet has not repeated. Does not a song composer who repeats phrases not repeated in the poem he is setting threaten the poem's integrity? Is he not rewriting the poem – a rewrite which, if read aloud without music, he would reject now for its unbalanced metres, false echoes, too obvious rhythm here, an aural rhyme there?[168]

Yet, if Rorem insisted on downplaying his interpretative role ("As a composer of songs I don't seek to improve words so much as to re-emphasise them – to alter their dimension…. My aim toward poetry is, I suppose, to intensify rather than to reinterpret"),[169] his setting of c. 101 demonstrates that decisions made by the composer do in fact carry repercussions for the interpretation of the text. In particular, Rorem's structural organisation imposes his own interpretation on the poem so that he becomes a further mediatory voice entwined with those of Catullus, performer and translator.

[168] Dufallo (1989) 37. In making such statements, Rorem was deliberately positioning himself in opposition to some of the great Modernist composers, e.g. Boulez, Stravinsky, Schoenberg. See Dufallo (1989) 36–37 for Rorem's opinions on Boulez and Stravinsky's text setting. Schoenberg believed that words added nothing to musical appreciation, see Schoenberg (1912) in Schoenberg (1975). For discussion, see Elias in Driver and Christiansen (1989) 225–228.

[169] Rorem (1974) 141–142. Similarly, "When singers question me on the significance of the words to a song, I answer: They signify whatever the music tells you they signify. What do I know about poetry?" Rorem (1988) 293. See also Rorem quote above, fn. 159.

Structural decisions

Catullus's commentators have argued for and against two possible structures for poem 101: either 4 + 6 or 6 + 4.[170] The first option (4 + 6) sets the emotional climax at vv. 5–6 (*quandoquidem fortuna mihi tete abstulit ipsum / heu miser indigne frater adempte mihi*), lines which resonate with 68.20 (*abstulit. o misero frater adempte mihi*) and 68.92 (*attulit. ei misero frater adempte mihi*) in order to become a dramatic refrain at moments of great psychological intensity. This punctuation presents these lines as if in climactic isolation at the centre point of 101 and emphasises the poem's elegant double frame architecture, which is suggested by the incrementally shifting perspective.

In this double frame structure, the first and last lines, which both look beyond the world of the poem, form the outer frame: the opening Homeric allusion sweeps across geographical distance, literary history and allusion, while the formulaic close represents universality, closure and eternity. Moving inwards from these structural margins to the inner frame, vv. 2–4 and 7–9 correspond to each other by concentrating attention on the funeral rites, providing a specific time, place, occasion and reason for the poem. No longer in the world of epic eternity, the audience is drawn into a smaller, communal sphere of funerary ritual. If, by declaring the poet's engagement in the funeral rites in the enunciated time (the lyric 'now') of the poem, these lines release the poem's performative potential, they also serve to underscore the inefficacy of such rituals, since the gift giving ultimately fails because the recipient is not present. They also question the efficacy of poetic communication in general, since the addressee is

[170] Although Latin seems to have lacked punctuation, modern editions, commentaries and translations alike require punctuation for structural and interpretative sense. Advocates of the first structural option include Ellis, Mynors, Fordyce, Quinn; those for the second include Lachmann, Baerens, Kroll. For arguments see Robinson (1965) 62–63 and Biondi (1976) in Gaisser (2007) 180–181. Harrison and Heyworth (1998) 108–109 discuss the difficulties and suggests a lacuna after v. 6.

always silent, usually absent, and, in this case, beyond hearing.[171] Catullus's sense of helplessness in the face of this verbal inefficacy is emphasised by the juxtaposed words *mutam* and *nequiquam* followed by a rare caesura in coincidence with elision, as if reality catches up with the poet and draws him to a halt. The comparison with Odysseus (v.1), who is able to cross into the Underworld where he converses face to face with his mother (*Od*. IX), further marks the impotence of Catullus's lament: for the poet there is no sense of an afterlife or of another world; moreover, while Odysseus can meet and speak with his mother, Catullus cannot reach his brother. What is possible in epic is as impossible in lyric as it is in real life.[172]

These lines (vv. 2–4 and 7–9) in turn enclose the poem's central lines, vv. 5–6. Here, where the focus on the funeral rites gives way to the truly significant moment of death, the isolation of Catullus and the absence of his brother are emphasised by the dividing action of *fortuna*. The parallel configurations of *fortuna mihi tete absulit* and *miser indigne frater adempte* become a climactic expansion of a single poetic sentiment, stretching this lyric moment so that it straddles the centre of the poem symmetrically.

This double frame and the concertina effect of zooming in and out again focuses the audience's attention inwards and serves to emphasise the intimacy of the middle lines. This is made more effective by the first word of each line – the prosaic *quandoquidem*, giving the effect of Catullus dropping into everyday speech as we get closer to him, and *heu* becoming an outcry as the emotional climax takes hold of the

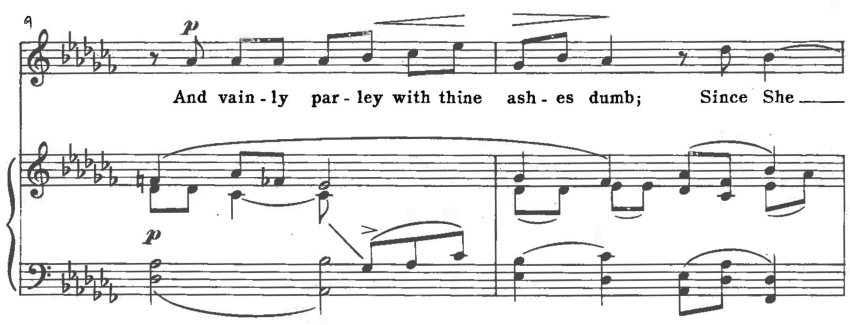
[171] Skinner (2003) 128. Cf. also cc. 96, 65.10–14 for Catullus's concern with the failure of his poetic communication.
[172] Virgil imitates Catullus's poem (*Aen*. 6.692–693) but, like Odysseus, Aeneas is able to access the realm of the dead and speak with his dead relation. See Conte (1971) in Gaisser (2007).

poet – that simulates the deeper lyric intimacy and increasingly private expression of the poet.

The alternative structure (6 + 4), as followed by Beardsley in his translation, uses the phrase *nunc tamen interea* as a transition into the final section of the poem, which forms a single sense unit in order to emphasise the delivery of the final ritual words.[173] The semi-colon after the word *dumb* means that vv. 2–4 are dependent upon, and a consequence of, vv. 5–6. The dramatic intensity continues to rise through the first six lines until the scene changes with a sudden break at line 7 (*But lo!*) and the poet's thoughts are returned to the present moment. By means of his punctuation, Beardsley removes the ambiguity of the Catullan verse and offers a single poetic interpretation in which the climax occurs at v.7, where the realisation of the present situation represents the moment of ultimate distress.

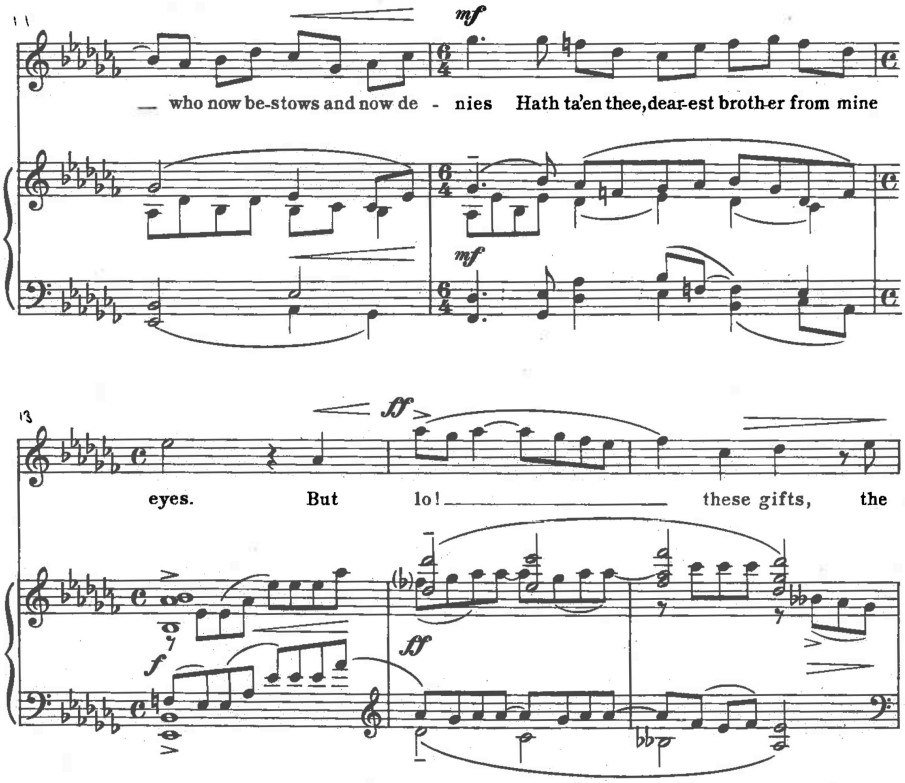
Rorem's principal of adherence to his poetic text means that he largely follows Beardsley's structural interpretation. Each line of Beardsley's text corresponds in Rorem's song to a small-scale phrase unit in the tenor part. The melodic and harmonic means of connecting or disconnecting these phrase units allow Rorem to configure and reconfigure Beardsley's text into larger-scale musical phrases and structural sections. Through vv. 4–6, Rorem sustains the musical tension in order to build to the climax at bar 14 (*But lo!*). At the end of the phrase unit for the line *And vainly parley with thine ashes dumb;* (bars 9–10) he inverts the rising interval that has concluded each previous phrase (bars 4, 6–7 and 7–8) in order to suggest a continuity between the phrase units, unequivocally joining together vv. 4–5, see ex. 1.1.

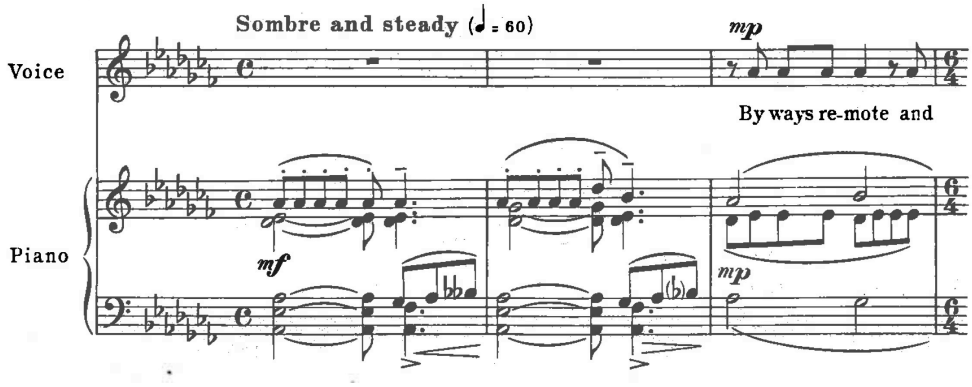
[173] Cf. *nunc* used in this way at 3.11, 3.17, 8.16, 25.9, 72.5, 116.5, *interea* at 14.21, 36.18: see Biondi (1976) in Gaisser (2007) 180–181.

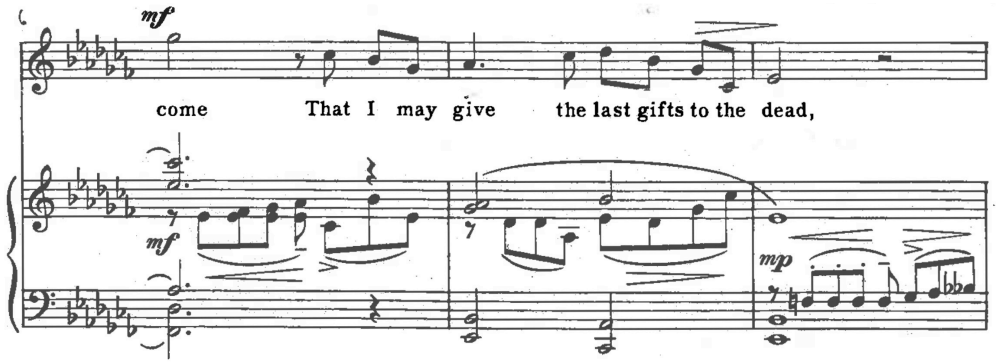


Ex. 1.1: b. 9–10

Lines 5–6 are connected to each other in three ways: melodically, by repetition of the G on the last syllable of v. 5 and the first of v. 6; harmonically, by means of a modulation to G flat major at the transition between text lines; and rhythmically (all other phrase units in the song are separated by rests). This musical enjambement creates an extended phrase unit (further expanded by the use of a 6/4 bar) in order to build intensity through the two central lines of the poem, which then culminates in the musical climax on the words *But lo!*, forcing the music and the text sense onwards into v. 7 and reinforcing Beardsley's structure. A highly emotive musical gesture colours these climactic words with connotations of grief: the only extended melisma of a largely syllabic song gives the effect of a cry, while an expressive melodic figure (A flat - G flat - A flat) and a descending tetrachord (the familiar figure from a long tradition of musical laments)[174] create an emotionally charged gesture intended to represent the deeply personal sentiment of the lyric speaker, ex 1.2.

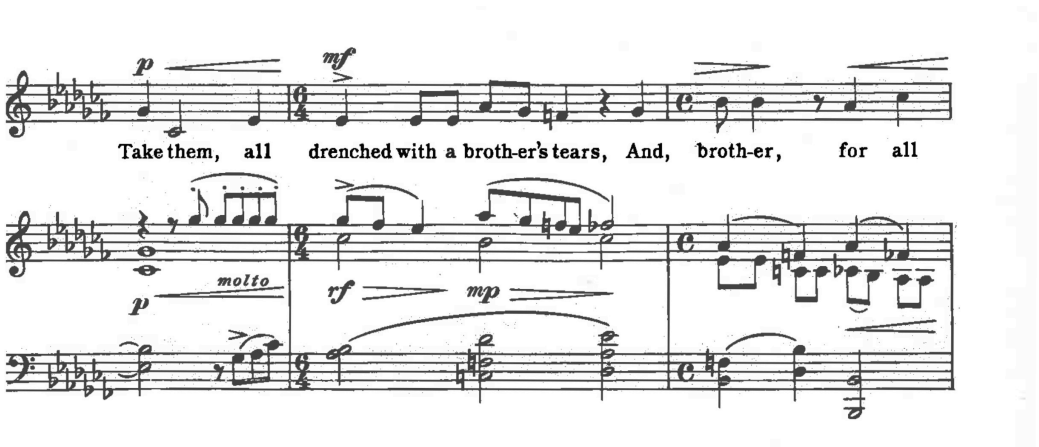
[174] For the lament as a conventional musical 'topic', marked out by a set of long-established musical signs that were used by composers and familiar to Western listeners, see Caplin in Mirka (2014) 415–449; for topic theory more generally, see Monelle (2006).

Ex. 1.2: b. 11–15

Although Rorem's setting follows Beardsley in the central part of the poem, he uses the melodic line and harmonic structure to suggest different structural nuances at the beginning and end of the text. Lines 1–3 form a self-contained musical phrase, which works contrary to the sense of the text as well as to the poetic structure and Beardsley's rhyme groups. The vocal line opens with repeated A flat quavers rebounding off a quaver rest on the down-beat (ex. 1.3). This rest becomes a characteristic of the melodic line and creates an effect like that of the elisions and caesurae of the original Latin: small musical gasps or sobs, emotive gestures enacted in performance.

Ex. 1.3: b. 1–3

The phrase leads to the first beat of bar 6, the word *come* before a melodic descent concludes the phrase. Although the phrase ends on the dominant and therefore does not offer full closure, the feeling of an ending is created by the harmonic concordance that comes with the open fifths in the piano, after a series of harmonic dissonances (ex. 1.4).

Ex. 1.4: b. 6–8

The extended rest in the tenor part allows a moment for the piano to echo its introductory sequence, as if to begin again. Indeed, when the tenor enters again in bar 9, the new phrase responds with some symmetry to the opening: the phrase begins with repeated A flat quavers coming out of the quaver rest down-beat (cf. bar 3), this time momentarily alluding to D flat major; the words *Since She* are set in equivalence with

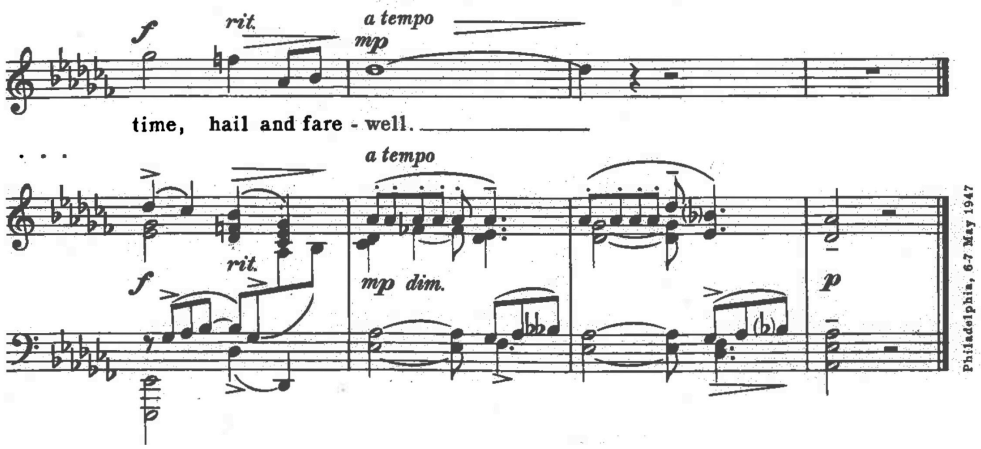
the word *Brother* (bar 4), with the same intervals and rhythm now shifted a quaver later in the bar. The effect, therefore, is a musical phrase that ends after the third line of the text with the emphatic word *dead*.

The final four lines of text form a single musical phrase in decline from the climax at bar 14 to the end of the song; however, moments of musical stasis and expansion draw out and frame particularly significant words in vv. 9–10. For example, the words *Take them*, which reuse the intervals from bar 7 where they were used for the emotive words *to the dead* begin on the first beat of the bar (the only phrase unit to do so) and its quiet crotchet / minim movement, expanded from the familiar quaver rhythm, is left bare by the piano (the first point in the music at which the regular quaver rhythm ceases). The combined effect of these details is that the musical time seems to stretch, creating a moment of stasis that gives great emotional weight to the words (ex. 1.5).

Ex. 1.5: b. 19–21

This effect, however, is only possible through Beardsley's reconfiguration of Catullus's long final sentence, which extends over two elegiac couplets, with the pentameter of v. 8 unusually running on into the hexameter of v. 9 with *accipe* (v. 9)

standing far removed from its object (*haec*, v. 7). Beardsley makes two complete and self-standing clauses out of this sentence, which in turn allows Rorem to separate the words *Take them* from the rest of the musical line.

Bar 20 employs musical stasis in a similar way (see ex. 1.5 above). The bar is expanded into 6/4 time, and another emotive falling tetrachord gesture in the piano (accompanying the words *brother's tears*) ends on a minim D flat minor chord, bringing the rhythmic movement to a halt as if the music can progress no further. The F natural in the tenor part, however, yearns to resolve, nor has the harmony, alternating between D flat major and D flat minor, yet settled. Wearily, therefore, with a crotchet rather than a quaver anacrusis, the vocal part continues with the words *And, brother,* recalling in pitch and rhythm the equivalent vocative in bar 4. The final text line continues, again without interrupting the last musical phrase, with a melodic imitation of bars 5–6 *am I come*, again rhythmically expanded in contemplation of the eternity represented in the words. The voice ends in G flat minor on a D flat against the piano's dominant chord of A flat, which concludes in the final bar with a fifth and an eleventh built above the tonic (ex. 1.6), resulting in an unsettled resolution that is nevertheless consistent with the fifth-based harmonic language that runs through the song.



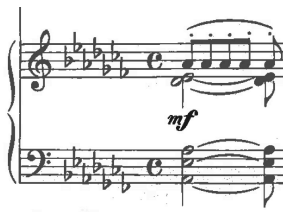
Ex. 1.6: b. 22–25

Whilst, therefore, both Rorem and Beardsley opt to follow the 6 + 4 structure, Rorem further (and somewhat surprisingly) divides further into 3 + 3 + 4 to provide a more pleasing musical shape: an eight-bar first phrase – eight bars for the second phrase – nine bars to close. This enables the music to build through the first six lines of the poem in consecutive eight-bar phrases and then to place the musical climax at v. 7, on the return to the speaker's lyric moment and the realisation of the present, rather than on the text's significant and centrally-placed allusion to death (*quandoquidem fortuna mihi tete abstulit ipsum, heu miser indigne frater adempte mihi.* / *Since She who now bestows and now denies Hath ta'en thee, dearest brother from mine eyes*) or on the enunciation of the poem's poignant close (*atque in perpetuum, frater, aue atque uale* / *And, brother, for all time, hail and farewell*). Rorem's structure does not, therefore, simply serve a musical-aesthetic role, but puts forward the composer's interpretative priorities, adding another layer of subjectivity and mediation to Catullus's text.

Unity and the single lyric setting

Rorem's interpretative role can also be seen in his approach to the single lyric moment. Continuity between musical phrases, as well as tonal, melodic, and rhythmic consistency create a tightly bound and carefully integrated song setting that avoids large-scale musical 'events' and anything that distracts from the effective communication of the present emotional situation.

The whole song is underscored by ceaselessly repeating quavers that pass melodic ideas between the parts.[175] There are two principal melodic units configured from quaver groups, the first (Motif A, which occurs first at the beginning of bar 1, ex. 1.7 below), formed of five repeated notes grouped together so as to transgress the half-bar division; the second is a three-note rising figure (Motif B, which occurs for the first time at the end of bar 1, immediately after Motif A, ex. 1.8 below). The combination of the five quavers plus three creates a lilt to the bar,[176] and the various appearances of these rhythmic units throughout the song are used to bind together the musical structure.

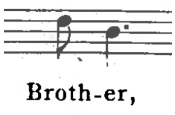


Ex. 1.7: Motif A (b.1)

[175] The only exception to the quaver pulsation occurs at bars 19–20 where the cessation of the quavers is used to create the effect of musical and emotional stasis (as discussed above).
[176] Not dissimilar to the choliamb rhythm used by Catullus to create the lilting effect of c. 31 and the same rhythm to create an injured limp in c. 8 (also cc. 12, 37, 39, 44, 59, 60).

Ex. 1.8: Motif B (b.1)

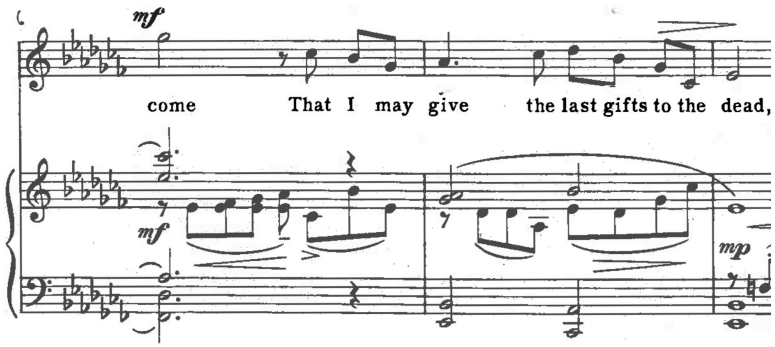
The introductory bars of the piano explore two variants of these motifs, first in the forms described above, then (in bar 2) with a falling minor third at the half bar and the B double flat of bar 1 raised to a B flat. When the voice enters in bar 3 it takes up the repeated A flats of Motif A, accompanied by a new four-note variant (which features a rising tone on the first quaver, see ex. 1.3 above). The musical effect is of the voice engaging with the piano as if in dialogue, the voice adding itself to an ongoing or preexistent musical world. Thrice repeated and embedded between minims that move an octave apart in contrary motion, the piano's new variant of Motif A gives way to Motif B in the piano left hand (half way through bar 4), before (in the extra two beats of the 6/4 bar) the tenor picks up the falling minor third from the piano's second bar (ex. 1.9).



Ex. 1.9: b. 4 falling third

This musical recall integrates the past music of the introduction with the present moment of the vocal part and occurs at an important juncture in the text: the first apostrophe. The familiarity of the musical figure creates aural significance for the

audience as the text introduces the significant context of addressee and a personally involved lyric speaker.

In bar 5, the tenor outlines a new melodic fragment (picking out the words *sad grave* and *come* with melodic leaps), but the piano again integrates it with music already heard by presenting Motif A followed by Motif B, before offering the two in combination (bar 6). Once again the outer piano lines trace contrary motion minims (now three octaves apart). The motifs cease as the tenor sings the third line *That I may give the last rites to the dead*, but the melodic mirroring between the parts allows piano and voice to remain fully integrated: C flat - B flat (on the words *That I*) in both lines (though with inverted intervallic relations); C flat - D flat - B flat - G flat - C flat - E flat (*the last gifts to the dead*) in the voice mirrored by D flat - G flat - C flat - E flat in the piano part, ex. 1.10.

Ex. 1.10: b. 6–7

Thus, the first eight-bar phrase maintains its inner cohesion, bound by Motifs A and B, with the music continually referring back to itself.

As the first phrase closes, the quaver motifs are restored in the piano part and, as at bar 3, are imitated by the tenor when he enters with the new musical phrase. Motif B

ends bar 9 and the falling minor third figure ends bar 10, but then these motifs disappear as the music moves toward the climax, as if to make space for emotional expansion. At the climax, however, Motif A (with the contrary motion minims) is restored, though now changed to incorporate the sorrowful drop in pitch that occurs in the tenor part (*lo*!), see ex. 1.2 above. Motif B (at the end of bar 14 in the tenor part) is also changed: inverted and given an extra note to become a falling tetrachord (ex. 1.2 above). The reoccurrence of these familiar yet changed motifs serves to bind the heightened emotion of the text with the known situation of the opening. As the climax fades away, a fragmented version of Motif A returns, followed by an inverted three-note Motif B in bar 15, an ascending four-note Motif B in bar 16, and the original Motif A in bar 17. Then, after the words *Take them*, as the music reaches its poignant rhythmic hiatus (see above), the motifs occur simultaneously for the first time since bar 6, a culmination of their numerous iterations (see ex. 1.5 above). The inverted and tetrachord versions of Motif B are then heard in bar 20 before breaking off again. At the word *time*, as if rallying around the voice at the final gesture, Motif B is twice heard in the piano, before alternating with Motif A, in recollection of, and in order to balance with, the opening two bars of the song.

Thus, through simple musical motifs, Rorem is able to underline the architecture of his song, marking moments of particular emotional significance whilst binding together each bar and phrase. This is particularly significant in a song that does not use harmonic modulation for structural definition. The consistent harmonic identity (A flat minor with B double flats that nod towards D flat minor or G flat minor) emphasises the single lyric setting by resisting significant tonal ‘events’, creating a largely unchanging musical landscape. The tonal ambiguity of the introduction (where the

absence of the third in the tonic chords is compounded by the tertian extensions of ninths, elevenths and thirteenths) remains largely unresolved by the hollow fifths of the ending, whilst brief modulations occur only for emotive effect in order to highlight poignant words: *vainly* (D flat major) / *Hath ta'en thee, dearest brother from mine eyes* (G flat major) / *brother's tears, And, brother* (D flat major / minor). Harmonically, melodically and rhythmically, therefore, the singularity of the graveside setting becomes a unified and free-standing lyric moment in song.

In Catullus's poem there are also aspects that serve to bind the text together, just as musical means bind Rorem's song's structure: the restrictions of the conceptual time and space setting, the personal and emotional undercurrent that runs through every verse, as well as literary devices, such as the concordance of 'm' sounds at the opening and close, the coincidence of accent and metre, and the polyptoton of emotive key words *miseras* / *miser* (vv. 2 / 6), *inferias* / *inferias* (vv. 2 / 8), *munere* / *munere* (vv. 3 / 8), and crucially *frater* / *frater* / *fraterno* / *frater* (vv. 2 / 6 / 9 / 10). Most significantly, the weary, spondee-heavy elegiac couplets become an emotive device, a slow and familiar tread that remains constant throughout the poem, simultaneously picking up the sound of the archaic sepulchral epigram and capturing the sombre atmosphere of a ritual procession. The feel of this rhythm (transcribed by Beardsley into a lilting iambic pentameter with alternate rhyme) is reflected in the regularity of Rorem's quaver movement as both text and poem unwaveringly remain within the confines of their grief.

Within Catullus's sombre and textually unified lyric moment, however, there is movement, destabilisation, and a sense of *das Gleitende*, which Rorem does not

represent. The double frame structure emphasises changing perspectives as the focus moves between different levels and scales, from the vastness of the first and last lines to the smallness of the ashes, tears and gifts, from the timelessness of death and tradition to the fixed moment of ritual action. Around these extremes, Catullus further weaves different temporalities, moving in and out of various pasts and presents in order to muddy the presentation of his present moment. The first verb of the poem (*uectus*) at the end of the first line is a participle governing the introductory subordinate clause. It is past tense but used (as is standard for the perfect tense) to situate the present that comes into focus at the beginning of v. 2 with the verb *aduenio*. The tension and relationship between this past (*uectus*) and this present (*aduenio*) is demonstrated by the juxtaposition of the verbs across the couplet and also resonates through the perfective force of *aduenio* (replicated in Beardsley's version by the phrase *am I come*).[177] Further ambiguities occur with the imperfect subjunctive *donarem*, which implies a future intention, yet an intention conditioned both by its formulation in the past (the implication is that it rebounds to the time of the journey)[178] and by its relationship to the present situation. The verb, therefore, breaks the passage of poetic time by "depending syntactically and logically on the present *aduenio* but psychologically on *uectus*".[179] A similar effect is achieved by *alloquerer*, whose subjunctive force makes it both real and unreal: real in intention but impossible in fact.

Lines 5 and 6 look back on the brother's death in the past (*abstulit* / *adempte*) in order to contextualise the present, with the contrast of *tete… ipsum* and *mihi… mihi*

[177] Robinson (1965) 62 asserts that *aduenio* has 'unquestionable' past force. Biondi argues, however, that the temporal force is that of a real present and that it remains present despite the perfectivising prefix *ad*: Biondi (1976) in Gaisser (2007) 182 n. 13.
[178] Biondi (1976) in Gaisser (2007) 182.
[179] Ibid. 182. See Traina and Bertotti (1973) 3.44 for the fact that *donarem* and *alloquerer* break the sequence of tenses.

drawing out the different temporalities: his brother exists only in the past, while Catullus lives on in the present. That the past makes the present unbearable is emphasised by the sudden shift to the present tense in v. 7: *nunc tamen interea*.[180] The action and description ceases with these words, providing a moment of suspense as the scene changes. The contrast with the past of the preceding lines is made (*tamen*), and the poetic present (that of *aduenio*) is once again established (*nunc*). Still, however, overtones of the past are felt in the ancestral mores (*tradita sunt*) and in the timeless social traditions that condition Catullus's present action. The present (and ineffective) command *accipe* at the start of v. 9 is then used to transition to the future: it hopes for a consequence, which is then developed in the final line as it looks forward into the eternity of life and death. Thus, the time of the poem moves from the past tense (a journey, a literary history), through a present that is clouded by resonances of the past (recent and distant), to a future that is beyond definition; nevertheless, the past and future remain subordinate to the present, a swirling representation of temporal *das Gleitende* used to contrast, enrich and complicate the poem's lyric moment.

Conclusion

Rorem wrote in his diary of 1964, "I set words to music as I talk them: which is what makes my songs personal – if indeed they are".[181] There is a suggestion here that the composer recognised something of his own expression in the musical sound and in the shape of the text setting. Rorem's setting of Catullus 101, however, demonstrates that the process of setting a poem to music does not simply impose a composer's personal

[180] Fordyce (1961) 389 uses these words to suggest that this will be the only offering made at the grave, that Catullus has no intention of returning: *interea* is 'in the present situation', confirming the hopelessness of *nunc*. Usually the meaning of *interea* is limited by a *dum*-clause expressed or implied: here, however, there can be no 'until'.
[181] 29th April 1964: Rorem (1983) 98.

voice on the song, but creates a layering of interpretative voices in performance. Within the poem itself may be detected the voices of Catullus as creator (represented by the text itself) and the persona of the speaking voice. Above these, Rorem introduces a translator, whose voice and perspective mediates the audience's engagement with both Catullus-the-creator and Catullus-the-speaking-voice; a performer, who additionally embodies a character-Catullus and who carries in this context the suggestion of the particular voice of David Lloyd; and a musical voice, which can be subdivided further into the decision-making role of Rorem himself, the musical sound of tenor and piano, as well as the compositional units (harmonies, melodies and rhythms) that affect the audience's engagement with the text. With these interactive and simultaneously felt voices, the song becomes highly dialogic; thus, the very process of reception complicates the idea of lyric as a monologic medium and a single expression of an individual sentiment.

Despite the additional mediation that comes with this type of reappraisal and despite the fact that Rorem was not engaging with Catullus in the original, Rorem's song setting allows us to reflect back on c. 101 by offering a particular conceptualisation of the lyric that is found to be present in the original poem. The music is carefully constructed so as not to obscure the text and to allow the sentiment to be effectively conveyed, enhanced by musical gestures connoting grief. The intimacy of the original is preserved by the small scale of the song, while the nature of the implied speech act – the poem's lyric utterance – is given new force through the performance of the song. Finally, in Rorem's careful construction of a unified and integrated song, *Catullus: On the Burial of his Brother* musically represents the idea of

a single lyric setting and a self-contained lyric moment, favouring this approach over the suggestion of lyric instability (*das Gleitende*) that is evident in Catullus's original.

Chapter 2

Instability in Catullus 3 and Rawsthorne's *Lament for a Sparrow*

Lugete o Veneres Cupidinesque,
et quantum est hominum uenustiorum.
passer mortuus est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat.
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem,
nec sese a gremio illius mouebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat.
qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam.
at uobis male sit, malae tenebrae
Orci, quae omnia bella deuoratis:
tam bellum mihi passerem abstulistis
o[182] *factum male! o miselle passer!*
tua nunc opera meae puellae[183]
flendo turgiduli rubent ocelli.

[182] For *vae* (as read by Rawsthorne), see Ellis (1876). This is likely the edition used by Rawsthorne since Kroll (1923), Fordyce (1961), Mynors (1958) all print *o*. Lachmann (1829): *o factum male io miselle passer*, followed by Baehrens (1876) and Merrill (1893). Mynors (1958) has *illud* at v. 12.
[183] Thomson (1997) 210: *uestra nunc opera meae puellae.*

Poem 3, on the death of a pet sparrow,[184] perfectly represents the essence of a lyric poem by presenting a single, self-contained moment within a particular scene or setting. The audience appears to have entered upon a developing situation – a death has already occurred and been reported to or witnessed by the poet, followed by the ensuing grief – so that an implied story exists around the poem's situation. Although only a single moment in the poet's response to the death is represented, unembellished by action, deed or dialogue, the moment is turned through various aspects in order for the present situation to be fully realised. The memory of a past scene and the suggestion of an alternative present in the sparrow's journey to Hades supports and supplements the grief of the poetic persona so that the poem develops itself without needing to refer to anything beyond its own poetic limits. The single theme of the sparrow's death is treated consistently until the tone unexpectedly changes in the final two lines, where irony and humour undermine the sentiment of the whole at which point it becomes apparent that the contextualisation of the present moment was hitherto only partial; in fact, the poetic persona is more concerned about the damage done to his girl's former attractiveness and the reader is forced to re-contextualise the poem in light of this final twist.

Its self-contained lyric setting enables poem 3 to be isolated from the rest of the Catullan corpus: its meaning is not dependent upon or temporally bound to any evolving textual narrative; it is non-specific in terms of its time, place and character; it functions independently of any external point of reference, using universal themes and images to expand the scope of the subjective experience; and any suggestion of

[184] The exact type of bird is uncertain though sparrow is the usual translation. For discussion of the possibilities, see Fordyce (1961) 88. Although she is neither named nor described in the poem, the phrase *mea puella* is also used elsewhere in the poems usually read as part of the Lesbia cycle (cc. 2, 11.15, 13.11, 36.2; at 37.11 she is *puella* (a variant of *mea* follows but unconnected to the girl), so too in c. 8; therefore, it is to be assumed that the sparrow belongs to Lesbia.

narrative context is subsumed by a prioritisation of the present moment of enunciation: the speech act suggested by the vocatives. The poem is well suited, therefore, to presentation as a self-contained song.

In *Lament for a Sparrow*, Rawsthorne emphasises this unity within the lyric setting and uses the potential of the self-contained poetic moment in order to create a fully integrated musical work, with the end recalling the opening and the whole bound together by an ambiguous F major / minor tonality. Within this unified form, however, he discretely compartmentalises separate passages of the poem, each demarcated by tempo, voice type and harmony, each structurally coherent in itself, and usually separated from each other by silence, creating the effect of contrasting musical juxtapositions within the framework of the work as a whole.

A structural breakdown of the song makes clear the divisions Rawsthorne found in the poem:

Part 1:	*Lento ma con movimento e poco doloroso*		
Harp solo		7 bars	
A	SATB (+ harp)	9 bars	vv. 1–2
B	Solo tenor (+ harp and basses)	2 bars	v. 3
A	SATB (+ harp)	5 bars	v. 1 (repetition)
B	Solo tenor (+ harp and basses)	4 bars	v. 4
A	Basses (+ harp)	1 bar	v. 1 (fragment)
B	Solo tenor (+ harp and basses)	2 bars	v. 5
A	SATB (+ harp)	6 bars	v. 1 (fragment)
Harp solo		6 bars	
Part 2:	*Poco più mosso*		
C	SSAA (+ harp)	18 bars	vv. 6–7
D	SSAA (+ harp)	13 bars	vv. 8–10
C	SAA solo voices (+ harp)	11 bars	vv. 6–7

Part 3:	*Lento solenne*		
E	TTB (+ harp)	9 bars	vv. 11–12
	Allegro deciso		
F	SATB (+ harp)	17 bars	vv. 13–15
	Lento solenne		
E	TTB	3 bars	v. 11 (repetition)

Part 4:	*Tempo primo* (reprise)		
A	Sopranos (+ harp)	1 bar	v. 16 (fragment)
A	Altos (+ harp)	2 bars	v. 16 (fragment)
B	Solo tenor (+ basses, harp at end only)	6 bars	v. 17–18
A	SATB	3 bars	v. 1 (fragment)

Rawsthorne divides the poem into four sections,[185] breaking it down into 5 + 5 + 5 + 3 or, since the last section is so strongly related to the first, we might consider the structure to be 5 + 5 + 8 with the last section subdivided into 2 + 3 + 1 + 2.[186] The first part (*Lento ma con movimento e poco doloroso*) contains two vocal personae, the first (choral) voice for vv. 1–2, the second (solo) voice for vv. 3–5. A new section is presented for vv. 6–10 with a new tempo (*Poco più mosso*) and a different configuration of vocal parts (SSAA). A third section (vv. 11–15) is divided into three: *Lento solenne* followed by *Allegro deciso*, returning to *Lento solenne* before the final section (*Tempo Primo*), vv. 16–18, recalls the opening part and its voices. As well as contributing to an overall ring structure, each part follows its own ternary structure (or variant of ternary structure, in the case of the opening and closing sections), allowing each to effectively convey the sense of a separate and compartmentalised musical 'scene'.

If we transfer this template to Catullus's poem we can follow an underlying narrative of change: an opening address to an ambiguous audience in an indeterminate

[185] In terms of bars, there are three equal sections: Part 1 (42 bars), Part 2 (42 bars), Parts 3 and 4 together (41 bars).
[186] Cf. Thomson (1997) 207 who considers the structure to be: 5 + 5 + 2 + 4 + 2.

speaking voice (vv. 1–2) is followed by the introduction of a more personal, subjective voice (vv. 3–5) in which a lover-persona speaks of his girl (*meae puellae*). Lines 6–10 represent a discrete scene in which the poet, stepping back from subjective experience, describes the lost, happy days of girl and sparrow playing together. This leads to a new scene (vv. 11–15), the sparrow's imagined journey to the Underworld, in which Catullus moves further from lyric subjectivity (and indeed the lover-persona is here obscured) so the lines become universal in effect. A sudden and furious outburst (v. 13) restores the subjective voice and reminds the reader of the situation earlier described, before the final three lines once again line up the key protagonists: sparrow (*miselle passer*), girl (*puellae*) and lover (evident in the personal pronoun, *meae*). Layered above the essentially unified lyric 'setting', therefore, we find an additional and destabilising lyric level, where Catullus, through continuous movement and change, repeatedly and almost imperceptibly shifts voice, focus, time and space (*das Gleitende*).

Changing voices: the 'communal' voice of the choir

It is particularly evident in the first section of *Lament* how Rawsthorne's concern for distinguishing between the personal-subjective and the universalising personae of Catullus led to the choice of particular musical styles and particular voice configurations. The first two lines of Catullus's poem generate ambiguity of speaker and addressee. The first word, *lugete*, because it is a second-person plural imperative, makes us, as readers, believe that we are being addressed directly and, although there is no indication of whose voice issues this command, we are immediately aware of a performance context and a performative element: the poem is designed to evoke a

reaction and the speaking voice is setting about this task.[187] The apostrophe, therefore, draws attention to itself as a linguistic event, and consequently draws attention to its moment of enunciation and the poem's construction of a lyric 'now';[188] however, the idea that the reader is the principal addressee is quickly undermined by the words *o Veneres Cupidinesque*. Perhaps, then, we think, this is a private prayer overheard or a performance in which the speaking voice, aware of his reader, shows us his audience, the Venuses and Cupids. The question of who these Venuses and Cupids are, however, is not to be resolved: Fordyce suggests that the *Cupidines* are the equivalent of the Amores of the later elegiac tradition, and that the *Veneres* could be Venus and the Graces, or that in conjunction *Veneres Cupidinesque* could represent all "forces of love in the world" made indefinitely plural with Catullus's "characteristic extravagance".[189] What is clear, though, is that the reader is not intended to be alone in receiving the poem.

In the second line, there is further indeterminacy with the expansive address to *quantum est hominum uenustiorum*. The colloquial tone of *quantum est* with the genitive creates an intimacy for Catullus's human audience, and the reader may once again suppose this to be her. Yet Catullus, by the word *uenustiorum*, carefully specifies the type of reader he imagines: sympathetic to love (as the word's connection to Venus makes clear), refined, fashionable and intellectual, like the verses of Catullus's clique, which are elsewhere associated with this word.[190] This poem, then,

[187] Culler (2015) 213 on the intensifying effect of the apostrophe in lyric and the fact that it is intended to signify (metonymically) the passion that caused it.
[188] See Culler (2015) 229.
[189] Fordyce (1961) 93. Ellis (1876) 7 suggests that *Veneres Cupidinesque* may have a special resonance if Lesbia is Clodia because of Cicero's statement that Clodia had a statue of Venus that she decked out with the spoils of her lovers: Cic. *Cael*. xxi. However, the fact that these Venuses are plural undermines this suggestion.
[190] 35.17 *uenuste*, the opposite at 36.17, cf. also 13.6 and 31.12.

is not just concerned with love, but with aestheticism and Catullus creates and divides his audience accordingly.

In order to capture this multiplicity and ambiguity, Rawsthorne assigns these two opening lines to the choir. The undefined identity of the Catullan speaker in these lines is emphasised by the corporate sound of the choir.[191] This sound draws on the choral lyric tradition that extends back to archaic Greece (see Introduction to the thesis), where lyric's sung personal pronouns were not associated with the self of the poet, but represented a communality that existed between poet-composer, audience, and performers (both as a single body and as multiple individuals who also related to each other as individuals). By means of this lyric communality, the expression of shared experience in song both represented and evoked a single sympathetic expression and a common emotional response. Rawsthorne's equivalent employment of the choral voice means that the singing voices and audience are both sympathetically engaged in a shared emotional experience of grief.

The combination of voice parts (and indeed the combination of both male and female voices in the choir) picks up on the multiplicity of the receivers summoned by Catullus: so many addressees (Venuses, Cupids / Loves, Lovers, as well as whatever loveliness there is in mankind) correspond to so many voices calling on the audience to grieve. The corporate choral sound, concerned as it is with the establishment of solidarity,[192] is deployed in polyphony, largely obscuring the words of the poem and denying the voices the opportunity for personal expression and individual sentiment,

[191] Connor refers to the plural-singular of the choral voice and applies it to prayer, children's games, formalised learning processes and statements of fealty, chants of protest / demand / celebration (e.g. political or sporting circumstances): Connor (2015).
[192] Ibid..

either of word or of musical line. The parts are carefully controlled so that the beginnings and ends of phrases are indeterminate, creating a linear homogeneity. In vertical terms, homogeneity is created through the blending of the constituent voice parts so that, when heard simultaneously, they fuse into a single sound entity. This means that the choir can be interpreted as a single vocal persona that dominates over, subdues or fuses the several individual projections of a single psyche, as constituted by the separate vocal lines.[193] The choir, therefore, causes individuality to be sacrificed in the name of corporate and social cooperation,[194] allowing Rawsthorne to use the voices as if they were instruments, for their sound rather than their potential for carrying textual meaning.

With the guiding force, therefore, being musical intention rather than the transmission of text, the words become less important and so the presence of the poet disappears behind the presence of the composer. The opening lines, for example, are distorted by repetition and fragmentation, with the soprano part remaining closest to the original text (*Luget' O Veneres Cupidinesque, lugete! Luget' O Veneres Et quantum est hominum venustiorum. Lugete!*); the alto part being restricted to v. 1 only (*Luget' O Veneres Cupidinesque, lugete! Luget' O Veneres Cupidinesque, Luget' O Veneres*); the tenor part only making the initial address once (*Luget' O Veneres Cupidinesque lugete! Lugete! Lugete!*) and the basses simply repeating the word *Lugete!* three times. Different words are heard simultaneously in the polyphonic texture, obscuring the text and the meaning. Above all others, however, the most often repeated word *lugete* stands out, resonating through different voice groups, male and

[193] Cone (1974) 73 for this effect in madrigals. The concept of fusion comes from Connor (2015). Cf. McCarthy's understanding of "textured voice", which includes a collective voice with a composite timbre made up of many voices. For discussion of the social and political implications of the "textured voice" in the twentieth century, see McCarthy (2016).
[194] The same is true of the group sound in popular music: Knightley, quoted in Frith (1996) 201–202.

female, as if representing a group of mourners calling out to each other in a dirge.[195] The word, thus, becomes a binding figure, summarising the emotion and context of the whole. Moreover, it is associated with a musical figure (a double falling fourth figure connected by a semitone), see ex. 2.1.

Ex. 2.1: b. 7–8

The association of word with motif allows the ear to pick out the combination whenever it appears in the musical texture. The figure becomes memorable through repetition and the effect of being aurally surrounded by the command *lugete* (as well as by the motif's connotative falling intervals, which themselves represent a musical cry) invokes the requisite response, giving the gesture heightened performativity. Moreover, at its first sung appearance in bar 8, the musical figure has already been introduced in the harp (it appears in three configurations in bar 6, and in three consecutive groups in bar 7). It therefore seems familiar already, making the concept of grief seem like part of an ongoing process, a well known emotion and one that pervades the atmosphere even without the text. The integration of text and music thus enhances the effect of communality, with the trope of grief binding together performers and receivers.

[195] Alexiou (1974) 131–150 for structural repetition and antiphony in the tradition of the Greek lament.

Changing voices: the 'personal' voice of the solo tenor

When, out of the corporate sound of the choir, a single voice emerges (the solo tenor in bar 17), the attitude of communality changes, giving way to the expression of a single private voice. In this line (v. 3) Catullus, having already announced the presence of his speaker and having created an appropriate audience, seems to turn to an imaginary scene in order to introduce his two principal characters, one at each end of the line: *passer... meae puellae*. In case we miss the significance of their arrival, v. 4 repeats the verbal figure, with each line adding an extra piece of information at corresponding points in the lines (*passer mortuus est meae puellae* / *passer deliciae meae puellae*). Now, for the first time, there is a hint of the speaker's persona: a first-person possessive tells us that the speaker represents a lover persona who is communicating in the poet's first-person voice. As soon as this persona has been suggested, however, it disappears behind the discrete scene conjured up by the speaker for our imaginations: a girl and her sparrow alone. Although the amatory language suggested by *meae puellae* is developed with the word *amabat* (v. 5), it is neither love of nor love for the lover-poet persona that is presented, but that of his girl for her sparrow; he is noticeably shunned and excluded from the intimacy of *ad solam dominam* (3.10).

The third line of the poem complicates the strong sense of present moment that was implied in the opening lines. The additional context of *passer mortuus est* creates a suggestion of the past: a recent death and a happier time before it. The imperfect tenses of *amabat* and (later) *mouebat* are suggestive of recurrence and take us further into this past and into the realm of memory in which the speaker becomes a quasi-narrator, sensitive to the scene he describes but not actively involved. What, then, was

his role when the sparrow and girl used to play together? Did he used to watch from the periphery? Is he simply fantasising based on her reminiscences to him? And what about us, the readers? Is the speaker asking us to imagine watching these intimate moments too? Or, by likening the scene of girl and sparrow to the more universal and familiar mother and daughter image, is he perhaps asking us to imagine ourselves in the protagonists' roles? His deliberate self-distancing from the scene makes it impossible to tell; moreover, his adoption of a quasi-narrator stance complicates the lyric concept of personal experience and subjectivity.

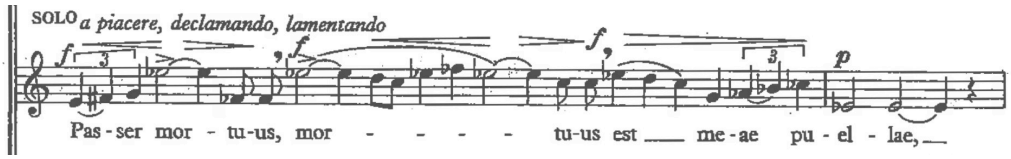
The ambiguity of Catullus's 'personal' voice here is paralleled in Rawsthorne. If Catullus's words evoke a more personal persona and a new intimacy conveyed by the concentration on small scale and private matters (the love of his girl and the loss of her sparrow),[196] as well as the reference to individual beings rather than groups and entities (girl and sparrow rather than Venuses, Cupids and all other lovelies), it is possible to conclude that Rawsthorne's solo tenor, like that of Rorem, is intended to represent the 'hero' of the work, the personal voice of Catullus the poet, and that it again follows the tradition of reading the poem as a subjective, even biographical, expression in the poet's own voice. In this scenario, the voice functions in a quasi-dramatic way by describing in personal terms the death of the sparrow so that the singer / performer takes on a character role, inhabiting the Catullan voice and appropriating his words: the girl is now his lover, and the death of the sparrow his loss.[197] As in Rorem's song, however, no such automatic alignment can be made. Rawsthorne's contemporary audience is unlikely to impose an authentic Roman

[196] Fitzgerald (1995) 35 on the "*insistent* triviality" of the small scale, which is intended to provoke and which is consistent with the lyric mode.
[197] Stehle (1997) 7 on Greek lyric performers using their performance to present their extra-performance selves, with the lyric functioning as a libretto for the performers' self-presentation.

(Catullan) voice on the modern tenor vocal style, embedded as it is in the modern concert setting and conveyed through a contemporary composer's music, especially when our aural familiarity with the sung Latin language has been mediated and defined by hundreds of years of church music. The more likely conclusion, therefore, is that the voice we hear is not 'Catullus' but an indeterminate male lover persona.

In *Lament*, however, the relationship between persona and performer is further complicated by Rawsthorne's writing. The tenor solo is immediately dramatised by its sudden *forte* dynamic (the strongest dynamic up to this point is the brief *mezzo forte* at the top of a hairpin in bar 14), its extreme leaps (an ascending diminished sixth followed immediately by a falling major seventh and a leap back up the same interval) and melodically unsettled intervallic relations (major sevenths, minor seconds, minor thirds and diminished sixths recur). Marked with the directions *a piacere, declamando, lamentoso*, the writing draws on the *arioso* tradition of opera and oratorio, a passage in which the meaning of the words is clearly conveyed and where the musical accompaniment is stopped or simplified so as not to impede the words, but in which the vocal part remains highly expressive. Here, despite the melismas, which diverge from the *arioso* tradition, the words are clearly enunciated above a sustained, harmonically static *pianissimo* chord (A flat major seventh chord in second inversion with the presence of both the augmented and the perfect fifth), played by harp with basses *bouches fermées*. This deployment of the bass voices as carriers of non-verbal sound rather than words implies an instrumental quality, but the nature of the voice as an embodied sound means that it still indicates gender, thereby reinforcing the male setting of the words and the masculinity inherent in the tenor persona.[198]

[198] See Frith (1996) 187–191. Also Connor (2015) on the disembodied voice.

The tenor line itself is formed of three musical units or cells, separated by commas, which variously respond to each other in a quasi-rhetorical effect that mirrors linguistic patterns (ex. 2.2).

Ex. 2.2: b. 17–18

The first cell is an ascending figure comprising tone and semitone followed by a diminished sixth. In outline it charts a major seventh (E to E flat) returning to its beginning through enharmonic transformation (F flat) and picking up the ambiguity of the A flat major fifth and the lowered sixth of the harmonic minor. The second mini-phrase ends with a rhythmic echo of the opening cell; the third mini-phrase begins by inverting the opening cell (E - F sharp - G becomes E flat - D - C) before articulating it again in its original rising shape (though now expanded through the addition of a G). The cell now becomes G - A flat - B flat - C flat, a Rawsthorne signature tag that is found in many of his works (here transposed up a tone),[199] as if the composer imposes a stamp of personal appropriation on the voice of the tenor and the words of Catullus. The cell ends with a falling diminished sixth in response to the rising interval of the opening cell, giving symmetry to the line. With the cells thus interacting with each other, the effect is of heightened verbal communication: melodic units that rise and fall with the emotion of the line and figures that recur and change as the singer reacts to

[199] See McCabe (1999) for various examples.

and with the emotive words. It is as if the tenor steps out the formal performance space created by the choral sound to project direct and personally emotive speech.

At the centre of this tenor line is a melodic figure echoed from the sopranos in bars 13–14 (an E flat dropping to a D and a C, followed by a strained semitone rise and fall E flat - F flat - E flat, see ex. 2.2 above), raising the question of the relationship between choir and tenor: how is the tenor able to imitate the choir and respond to it? It is possible for us to imagine that the personae all exist in the same performance space (as the singers do on stage), so that the tenor can hear and respond to the sopranos, as an individual character amongst a chorus of fellow mourners. Alternatively the choir may exist as a background consciousness, an unconsciousness, or even a pre-consciousness, in which case the music itself transcends the level of the discourse and the performer-characters on stage and the singer is metaleptically aware of the choral sound. Thirdly, we may ascribe the musical relations to the composer as the structural organisation or overarching musical intelligence, whereby we feel, as in Rorem's song, the presence of Rawsthorne as a mediating agent between Catullus and ourselves.[200]

This musical figure taken from the sopranos represents the climax of the tenor's phrase, incorporating the highest note of the phrase, as well as the most expressive interval (though it should be noted that the hairpin reaches its peak on the resolution note, the second E flat, rather than on the highest pitch, the F flat, as if the voice intended to continue its cry but changed its plan and fell away instead). Moreover, it is expressed with the only extended melisma of the phrase on the crucial word *mortuus,* which is separated semantically from the rest of the text line by repetition so that the

[200] For the permutations of voice and persona in music, especially in relation to the composer, see Cone (1974) esp. 1–19.

emotive semitones are enunciated by sound rather than word, recalling a personally expressive and highly evocative vocal sound, a cry or a wail, for example, that is neither deliberate nor conscious.

The harmonic uncertainty of the solo voice line adds to this impression of personal expression and emotive cries. The majority of the notes are consistent with the A flat chord beneath it, but there is an ambiguity of major / minor with the presence of both C flat and C natural (the harmonic minor outline, F flat and G natural, leans toward the minor mode), as well as with the dual fifth from the chord (E flat and E natural). There are two notes, however, that do not 'fit', D natural and F sharp, which, when added to the other harmonic ambiguities (C and E) present us with a parallel G major tonality. The effect is a freely expressive melodic and harmonic outline that seems, in conjunction with the dynamic surges, to shift according to the emotional current of the line and the personal sentiment of the vocal persona and / or performer. Moreover, within this harmonic uncertainty, the ear may detect modal inflections suggestive of ancient musical language (especially in the context of the harmonic minor outlines, the tetrachord outlines, and moveable semitones of later phrases such as bar 26), thus contributing to a classicising mode.[201]

The presence of the performer can be felt more strongly still in the changing rhythmic configurations. The first bar is extended to 22 crotchet beats, far beyond the three minim beats of the time signature, and time itself seems to expand by means of the crotchet triplet groups that frame either end of the bar, distorting the normal crotchet-minim relationship. The cells themselves are formed of different durations (6

[201] For an introduction to ancient Greek music, see Comotti (1989); for an overview of what we know and how we know it, see the introduction to Mathiesen (1999); for the modes, Curtis (1913) and Barry (1919); for the relationship between modern and ancient modes, see Abdy Williams (1897–1898).

crotchet beats, then 10 beats, then 6 again), so that the middle (climactic) cell seems to stretch musical time. The emphatic repetition of the prominent E flat pitch at different stages in each cell's development (at the centre of the first cell, at the beginning and end of the middle cell, and at the beginning of the final cell) creates melodic and rhythmic disorientation for the listener. Although this effect of free rhythmic expression (and the illusion of speech that accompanies free rhythm) is carefully prescribed by the score, it causes the concept of musical time to change.[202] The structuring of time into regular patterns that contribute to progressive linear movement here ceases and the composer appears to cede temporal control to the performer whose individual interpretation now imposes temporal organisation. The effect is that the performer steps out of the composer's music by moving into an unstructured time that corresponds to the construction of the poem's subjective, memory time. By revealing the presence of the performer as an organisational power in addition to the composer (and generating the possibility of musical tension between the two), the music creates the illusion of a more intimate and private sphere; it seems to become more an expression of personal grief than a preconceived, pre-notated and pre-rehearsed performance in the rhetorical formulation of grief.

Thus, the solo tenor bears traces of Catullus-the-poet (in the words), an indeterminate Catullan persona (in the singing voice), a lover-persona (conveyed by the words and embodied by the performer), as well as the composer (in the music) and a singer / performer (in the musical style). The choir, on the other hand, where it interjects between tenor solo bars, represents a separate and impersonal voice. Highly organised and homogeneous, the choir returns three times to the opening lines of the

[202] On musical time, see especially Hasty (1997), for the concept of "time attention" and music's concentration on the present, see Frith (1996) 151–157.

poem, emphasising the correlation between content and tone, making it seem sympathetic to the situation whilst remaining removed from the various configurations of the personal voice.

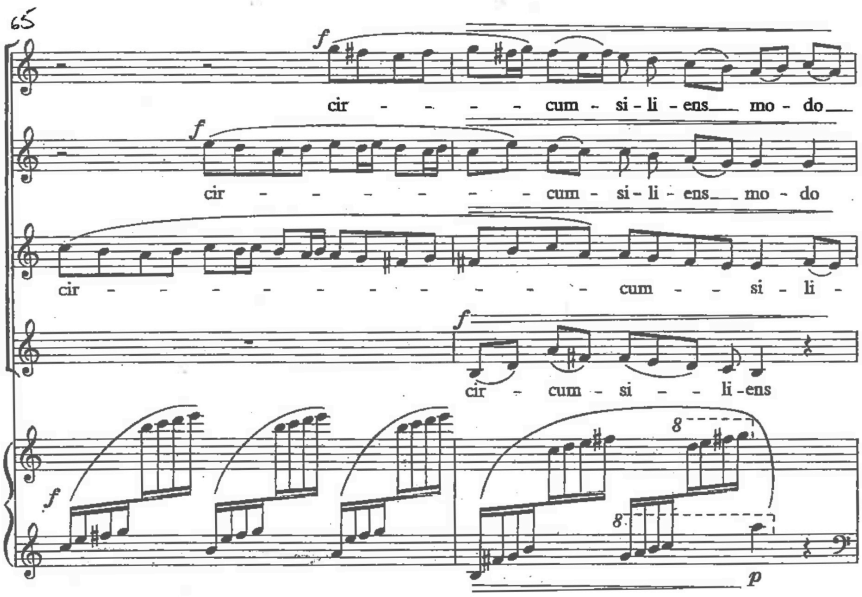
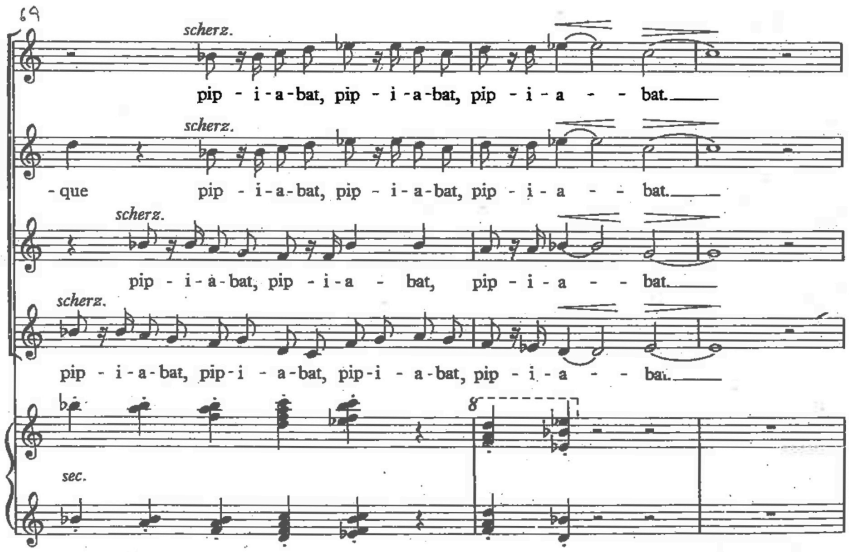
Scene changes

As the harp opened this first section, so it also draws the section to a close before a short silence clears the air in readiness for a new and different sound-world. The music beginning at bar 41 is a setting of vv. 6–10, where the quasi-narrative poetic voice brings to life the memory of the girl and her sparrow. Although the memory belongs in the past, it is constructed in such a way as to convey an increasingly vivid picture and a discrete new scene. The actions of *mouebat* and *circumsiliens*, the use of the present participle, the repetition of *modo*, and the use of the deictic words *huc* and *illuc* focus attention on a single moment, a new lyric 'now'. Through v. 10, the attention of the speaker (and therefore the audience) is concentrated on the sparrow while the girl is depersonalised by the word *dominam* (no possessive here). The sparrow is said to cheep (*pipiabat*), engaging our awareness of an auditory sphere for the first and only time in the poem when elsewhere we imagine only watching. Moreover, the word *usque* suggests that this sound still resonates in the physical and mental space of the poem, and that the bird would still chirp had death not stepped in.[203] It acts as a reinforcing reminder of the tension between past and present, memory and reality in lyric: a past that serves the poem's lyric present; memory clouded by subjectivity and affecting the presentation of the poet's reality.

[203] s.v. *usque*: lit. all the way up to (any limit of space, time etc.), without interruption, continuously, constantly, all the time, until: Lewis and Short (repr. 1975).

In the song, the communal sound of the full polyphonic choir and the 'personal' voice of the tenor solo are now left behind and these lines are sung by sopranos and altos (both divided) in free counterpoint, perhaps with the lighter female sound intended to convey the feminine intimacy of a private scene between girl and pet or mother and daughter. However, the sonic difference between full choir at the opening and female vocal lines here suggests that Rawsthorne was consciously creating a new speaking / singing voice and a different mode of enunciation. The audience's automatic gendering of high voices as female creates a tension between the male (Catullan) text and the female vocalisation of those words. The female setting therefore may be intended to evoke the rituals of mourning in antiquity, the choruses of women, the female songs and their lamenting cries. Alternatively, it may suggest a female persona to the audience, perhaps that of Lesbia voicing her own memories, taking them back after Catullus's appropriation of them in the poem. The polyphony and plurality of Rawsthorne's female sound may also suggest an indeterminacy regarding Lesbia's character; indeed, the lack of any detail about Lesbia in the poem means that there is nothing to tie 'my girl' with any particular individual. 'Lesbia' can, therefore, become universal, representing any grieving girl, re-voiced by, or reassigned to, any female persona, including those on Rawsthorne's stage or in his audience.

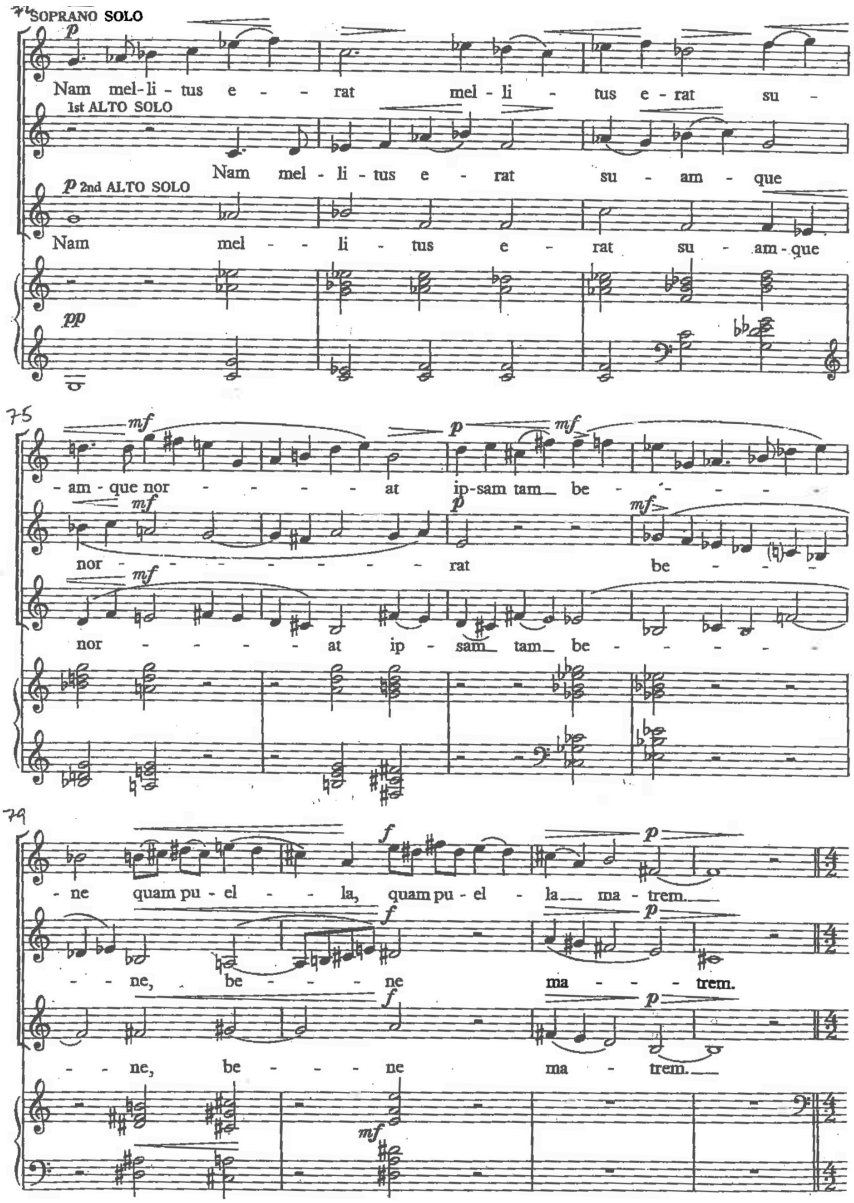
The impact of the scene change is heightened by a new tonal sphere. The ambiguous harmonic language of the opening now changes to a largely diatonic, major mode. This begins in A flat major and passes through D major and G flat major before becoming increasingly ambiguous and chromatic until bars 59–64 where several false relations in each bar undermine the essentially G major tonality, driving the music forward and refusing to allow it to settle until the parts eventually pull apart from each

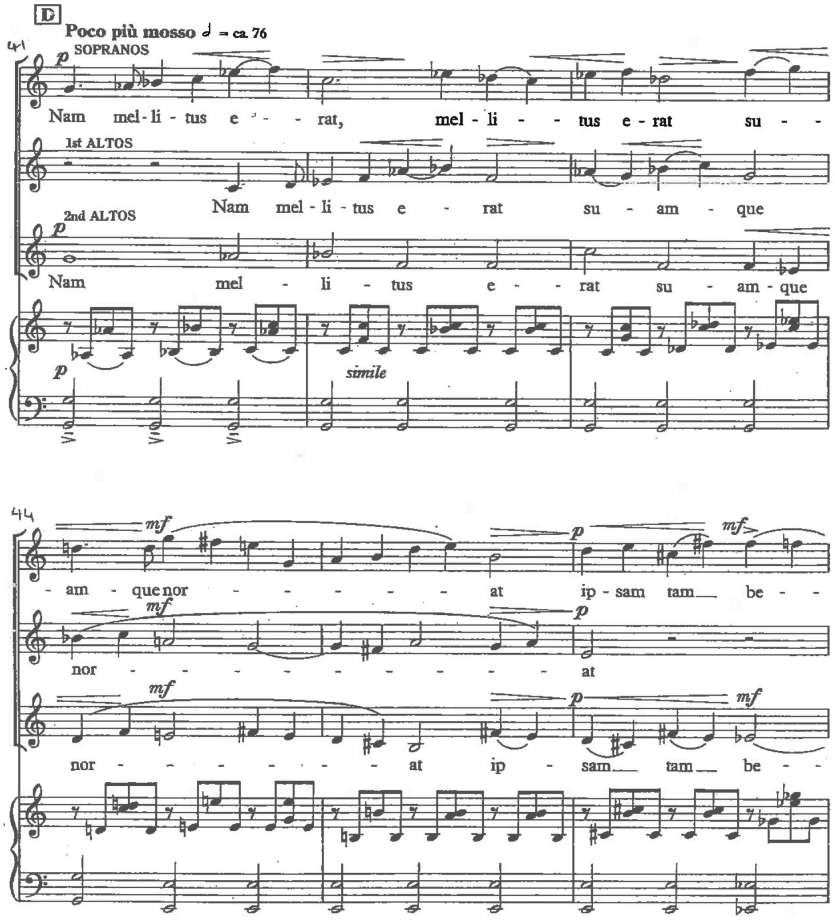
other in a canon effect, first in bar 65 on the word *circumsiliens* (ex. 2.3), then in bar 69 on the word *pipiabat* (ex. 2.4).

Ex. 2.3: b. 65–66

Ex. 2.4: b. 69–71

The hint of word painting that occurs with each canonic gesture (a semiquaver skip with the melisma of *circumsiliens*, and a chirping dotted rhythm for the syllabic

pipiabat) emphasises that the bird is engaged in action and noise, adding (as in Catullus) a new sensory dimension within the memory: here, of enhanced visuality in an otherwise auditory sphere. The word painting device, being a narrative gesture in its illustrative effect rather than a lyric or dramatic speech act, also distances the female voices from any personal-subjective persona, further marking as distinct this musical scene.

The realism of the sparrow's presented action is short lived and comes to a halt with the silence of bar 70, before a musical-textual recollection (bars 72–82, ex. 2.5) looks back at the memory in the context of the musical present, providing a structural close and a binding ABA shape to this scene.[204] However, even this musical memory is not straightforward in terms of temporality because it is not an exact repeat. The harp 're-orchestrates' its accompaniment, changing from the warm and pleasant lilt of bars 41–51 (ex. 2.6) to a chordal texture, but using rests to shift the chords within the bar in order to give new and different emphases to the words. The memory is therefore different second time around, changed by the process of its own enunciation.

[204] See Hasty (1997) 20 on music as a 'time art'.

SOPRANO SOLO
Nam mel-li-tus e - - rat mel - li - tus e - rat su -
1st ALTO SOLO
Nam mel - li - tus e - rat su - am - que
2nd ALTO SOLO
Nam mel - - li - tus e - rat su - am - que
- am - que nor - - - - - at ip-sam tam be - - - - -
nor - - - - - - - - rat be - - - -
nor - - - - at ip - sam tam be - - - - -
- ne quam pu - el - - la, quam pu - el - la ma - trem.
- - ne, be - - - ne ma - - - trem.
- - ne, be - - - ne ma - trem.

Ex. 2.5: b. 72–82

Ex. 2.6: b. 41–46

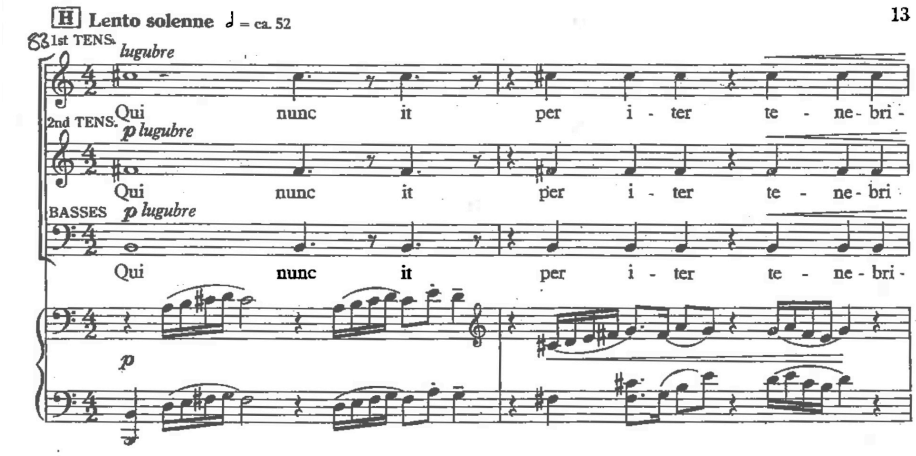
In v. 11, Catullus's scene shifts again. Now the girl has disappeared completely, leaving only the sparrow on his imagined journey to Hades. The time is suddenly present (*nunc*, 3.11) and the pseudo-reality of a personal memory gives way to an easily imaginable realm. By drawing on a shared mythic consciousness for the creation of a familiar scene, the speaker is able to create a vivid image with little descriptive effort: just a change of tone and the words *per iter tenebricosum*.[205] This scene is still less personal than the previous image of girl and sparrow, both in terms of character and narrator. The word *passer* has not occurred for seven lines; only the relative pronoun *qui* recalls its presence. The non-specificity of this word, however, means that

[205] This use of shared mythic experience was a common device in archaic lyric, see for example Nagy in Woodard (2007) 19–51.

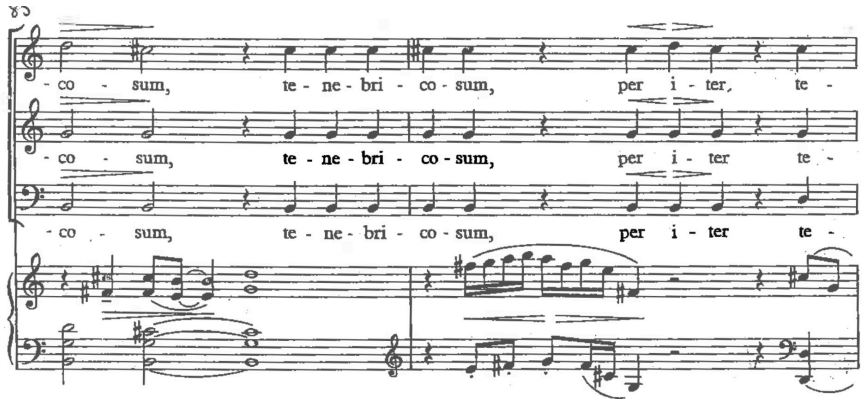
the reader could substitute any other figure as lead role in this scene and the image opens up from that of the beloved sparrow to any experience of death known to the reader. This depersonalisation and universalisation is enhanced in v. 12 by the reported speech that distances the poetic persona from the narrative (*unde negant redire quemquam*) and facilitates a further change in the speaking voice: from performer / speaker (vv. 1–2) to lover-persona (vv. 3–4) to quasi-objective narrator (vv. 5–10) then reporter of common knowledge (vv. 11–12).

In keeping with these universalising lines, in the *Lento solenne* (bars 83–91), Rawsthorne's musical resources are not deployed in the service of an individual persona, rather the vocal lines, accompaniment, texture and rhythm are all used in conjunction with each other for the purpose of descriptive word painting. Where the female polyphony brought a lightness of texture and colour to the previous scene for the suggestion of a female ritual lament and the evocation of a past memory sphere, Rawsthorne here creates a dark aural atmosphere by using a three-part male choir with hollow sounding fifths layered up through the parts, which then creates an uneasy sounding compound major second between the outer parts. This atmosphere enacts another musical scene change in correspondence with Catullus's text and evokes a shadowy journey to the Underworld. The presentation of time comes to the fore once again as the space within the bars expands from three to four minim beats, as if to stretch the pre-defined temporal boundaries of the mortal world, as laid out in the preceding music.

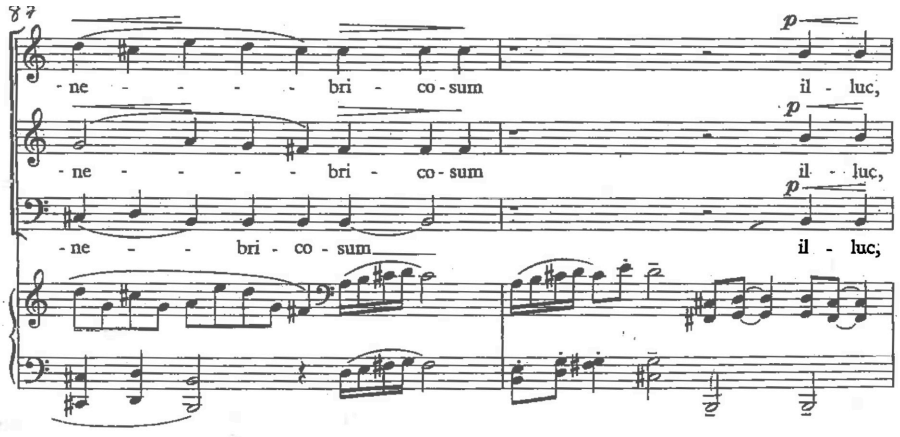
The syllabic homophony of the vocal parts, which perhaps represents the solemn tread of the journey, in combination with the independence of the harp line, allows

Rawsthorne to make this section the most rhythmically self-conscious. The diminishing note lengths in the vocal parts of bars 83–84 (from semibreve to dotted crotchet plus quaver rest to crotchet) are thrown into relief by the activity of the harp part whose semiquaver interjections (which again outline a hollow perfect fifth) bring movement to the second and sixth crotchet beats of the bar (ex. 2.7).

Ex. 2.7: b. 83–84

The harp seems to flutter around the sombre march of the vocal parts, as if in evocation of the fluttering souls of Hades. The shift in emphasis over various beats also contributes to the effect of expanding and unstable time: in bar 83 the first, third and fourth minim beats are given weight by the vocal homophony, but this is offset by bar 84 where the beginning of the bar and the half bar are silent, throwing the emphasis off the principal beats and onto the arrival at the start of bar 85, emphasised by a semitone lift in both tenor parts (ex. 2.8).

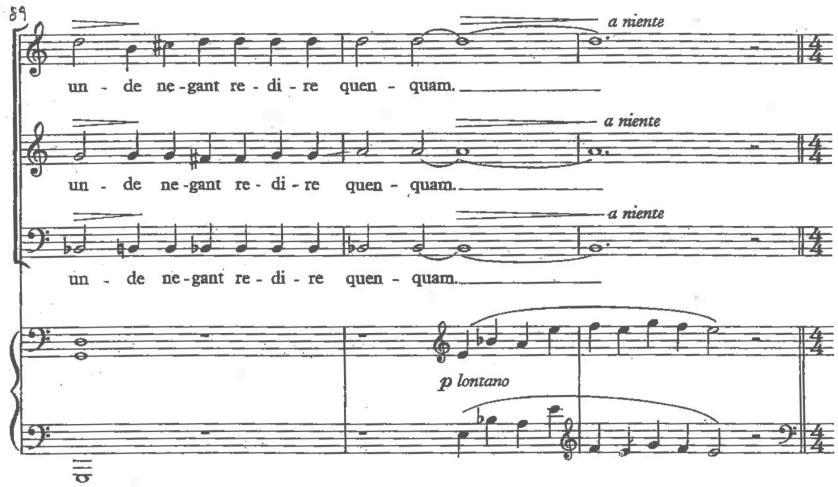


Ex. 2.8: b. 85–86

Once again, in bar 85, the start of the bar and the half bar are emphasised, but the relationship between up-beat and down-beat changes in each group (three crotchets lead into bar 86, only one into the half bar and into the start of bar 87), and a silence falls on the seventh crotchet as the music gathers itself for a more sustained phrase in bar 87. This sustained phrase, however, consists of a five-crotchet melisma, resolving onto the sixth crotchet of the bar, just at the point where the harp begins its new phrase, creating an overlap between vocal parts and accompaniment (ex. 2.9).

Ex. 2.9: b. 87–88

Thus, this scene's rhythmic instability underlines the indeterminate conceptual time of the text passage. As the vocal parts recede, so the hitherto major tonality (D major)

becomes more ambiguous, with bar 89 outlining the sixth and seventh degrees of D harmonic minor (B flat and C sharp) despite the continued presence of the major third, F sharp. The hollow perfect fifth is still audible in the harp right hand part against the extremely low register of the left. As the vocal parts fade *a niente*, the harp (marked *piano lontano*) distantly recalls the opening melodic figure (the fourths linked by a semitone) followed by a configuration last heard in the tenor part of bar 12, before silence closes the scene (ex. 2.10).

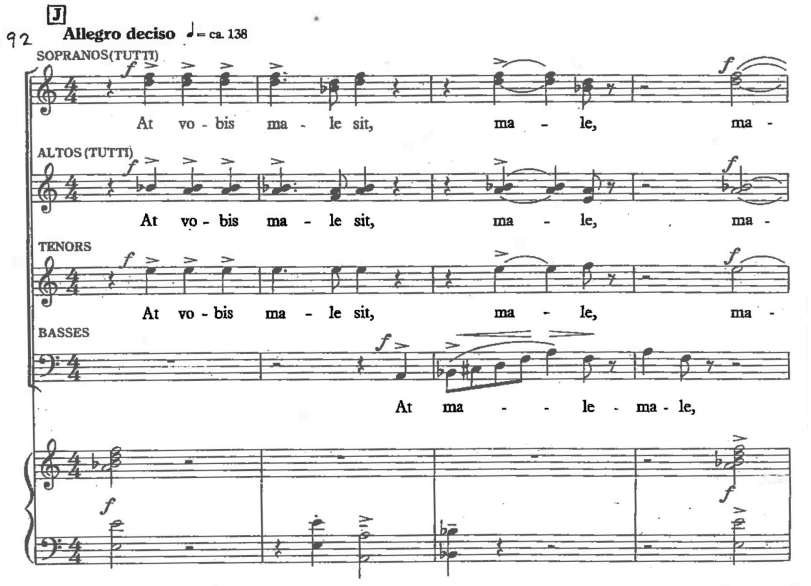


Ex. 2.10: b. 89–91

After these depersonalising effects in both music and text, Catullus's line 13 surprises the reader with the sudden and specific address, *at uobis*. This turns out, however, as in the opening lines, not to be directed toward the reader but to an addressee conjured up by the poem – the shades of Orcus – as if the speaker takes up a solemn and heartfelt cry on behalf of everybody present. Now it is not only the sparrow who is lamented but *omnia bella*: the distancing of the previous scene has universalised the loss and the sympathetic response. A reversal soon occurs, however, in v. 15 where the neuter plural *bella* (representing all our losses) becomes the masculine singular adjective *bellum*, as the sparrow comes back into view. The voice

of the poet also reappears with the word *mihi* as the universal once more becomes personal.

Rawsthorne's song similarly combines aspects of the universal and the personal in this passage. The full choir joins for the "declamatory condemnation"[206] of the shades of Orcus, the first choric intervention since the opening address. Again, as at the opening, the corporate sound corresponds to an address (*at uobis male sit*) and is used to extend the reach of the words beyond the various personae and performers on stage to the intended receivers of the words, be that listener or imagined addressee. Where before polyphonic texture obscured the words, here the homophony in the upper parts conveys universal indignation.

Out of the corporate and universalising sound, however, a single line of basses breaks apart and pursues its own melodic course (ex. 2.11).

Ex. 2.11: b. 92–95

[206] Sleeve notes to *A Canticle of Man* recording.

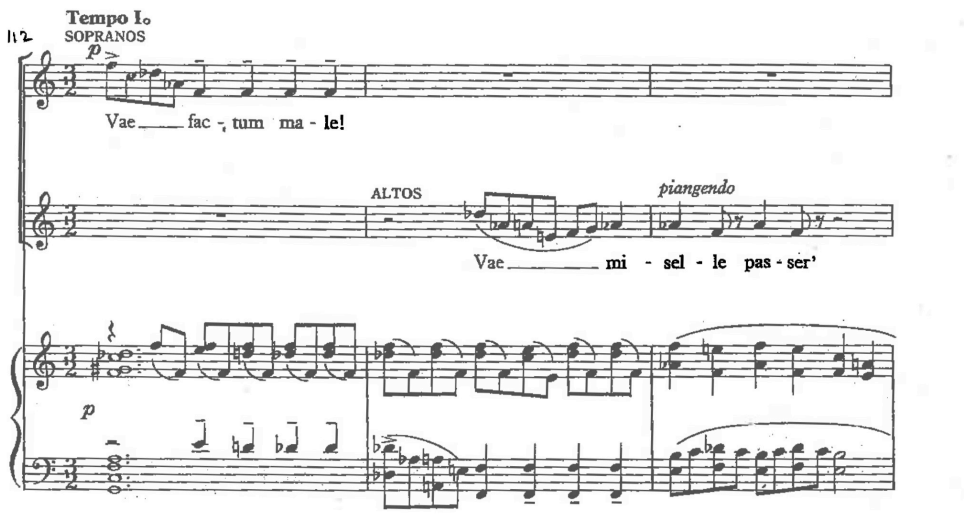
The basses emphatically repeat the words of the curse *at male male, at male sit, male* as they move around minor intervals (first harmonic minor intervals in D minor, bar 94, then melodic minor intervals in F minor, bars 97–98), again intended to evoke a classicising modal colour. They offer the same sentiment as the rest of the choir – frustration, anger and resentment – but a different expression of it, a projection of the individual from inside the corporate, which corresponds to Catullus's reintroduction of the personal in the universal and evocatively recalls the sung funeral ritual where the chief mourner may break out of the sound to freely express their own grief.[207]

Such presentation of multiple simultaneous personae in a single moment and within a single text line cannot be actualised in the text, but is drawn by Rawsthorne out of Catullus's changeable and ambiguous persona, capitalising on the performative nature of music in order to enact the implied speech act (the call to grieve and the enactment of a communal lament) of the lyric text. Before the choral sound has faded away, the masculine sound of the *Lento solenne* returns for a repetition of the words *per iter, per iter tenebricosum.* Perhaps these bars are intended to evoke the memory of the Underworld, or to represent the continuity of the sparrow's journey to the Underworld, which goes on regardless of the resentment of the earthly funeral. The musical recall provides a clearly defined musical structure (ABA) for this self-contained scene and also represents another manipulation of musical time by taking the listener outside the present moment to suggest musical recurrence, thematic continuity, perhaps even the timelessness of death in the context of the poem.

[207] Alexiou (1974) 12–13 on the Greek lament's alternation of verses and refrains sung by professional singers and individuals from the family; in later traditions, ibid. 40–41.

In the final sections of both poem and song, Catullus and Rawsthorne both use the audience's recollection of earlier ideas and fragments to look back and consolidate. Catullus, for example, repeats the word *male* in the exclamation of v. 16 to reinforce the connection between the sparrow and the realm of death. In symmetry with the first part of the poem, Catullus now 'zooms in' again, presenting all three characters in v. 17: the girl (*puellae*) reappears alongside the sparrow (who is now the addressee behind the word *tua*), with the poet-lover-persona once again in evidence behind the word *meae*. The time is again *nunc*, but is now highly specific as the poet describes something he sees before him (the red eyes of his girl, ruined by weeping). This is evidently the lyric present, the moment of the poem's discourse in which the consequence of death and the relevance of memory converge. Thus, the poem ends with a reinforcing reminder of the importance of the present in lyric.[208]

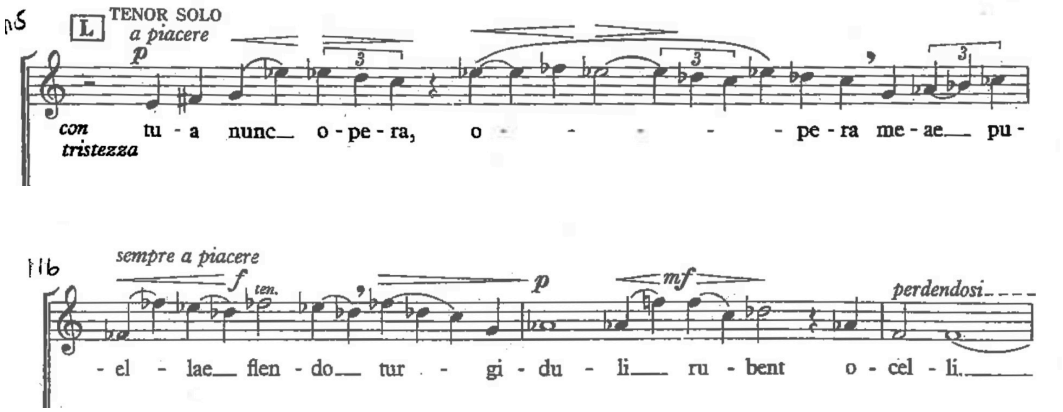
Just as the specificity of Catullus's situation returns, Rawsthorne uses the final reprise of music (bars 112–123) to recall many of the individual voices heard earlier in the song. The four-note falling figure is passed from sopranos to harp (left hand) and finally to the altos, and is surrounded by recollections of the earlier musical world: the repeated Fs in the sopranos recall bar 8; the falling minor thirds in the altos look back to bar 100 and are set against oscillations in the harp left hand from bar 31. Now there is no polyphony, just a simple expression of the words, *Vae factum male, Vae miselle passer* with the effect of individual voices stepping out of the choral texture to express their sorrow and to remind the audience of the personal nature of the loss after the central universalising section. This illusion of personal sorrow is enhanced by the melismas, drawing out the sound *Vae* (ex. 2.12).

[208] See thesis Introduction.

Ex. 2.12: b. 112–114

If *Vae* represents an evocative but senseless noise in the poetry, its combination in music with a familiar figure previously associated with the word *Lugete* doubles the effect of grief and the imitation of a mourning cry. The fact that the motif is no longer associated with any verbal meaning means that the harp can be integrated as an individual voice (b. 113 beats 1–2), no more or less expressive than the vocal presentations of the motif.

The solo tenor and its ambiguous persona(e) return in bar 115, with the directions *a piacere, con tristezza* followed a bar later by *sempre a piacere*. Small changes to the individual melodic cells represent a fresh expression of personal grief: in the first cell, the opening triplet is moved to the end, smoothing out the leaps and giving the effect of a sorrowful fall; in the second cell, the emotive E flat – F flat – E flat figure is placed at the front of the cell, made rhythmically symmetrical and set to a melisma on the sound *o*, which is disconnected from the word *opera* in order to convey the expressivity of a crying sound; the third cell extends into the subsequent measured bar where the falling triplet figure is rhythmically expanded three times and

melodically adapted to become the Rawsthornian 'tag' of semitone-tone-semitone (C – D flat – E flat – F flat), bringing in a new level of personal expressivity, this time of the composer. The melodic repetition and expressive intervals, combined with the now sparse accompaniment and effect of musical timelessness, makes this final solo gesture deeply touching (ex. 2.13).



Ex. 2.13: b. 115–118

Catullus, on the other hand, uses the final lines to deflate the poem's intensity. It becomes clear that the grief expressed is not about loss of life, but about the aesthetics of female beauty and the unfortunate effect that sorrow has on a girl's pretty eyes.[209] New light is cast on the poem in retrospect, forcing the reader to reassess their own position in relation to the poem: having been aligned in empathetic response with the sorrow of death, it seems now that the aestheticism of *uenustiorum* (v. 2) provided the clue, and that the melodrama of what followed was a deliberate misdirection. The refined audience (*quantum est hominum uenustiorum*) should perhaps have been alert to the beauty at stake in grief and found the poem's intimacy extravagant, even humorous: finding clues, for example, in the mock-epic language of vv. 13 and 14 (*at uobis male sit, malae tenebrae / Orci, quae omnia bella deuoratis*), the colloquialism

[209] Fordyce (1961) 95–96 on the various emotional overtones of diminutives in Catullus.

of *tenebricosum* (3.11), the ambiguity of tone in the word *Orci* (3.14), and the banality of the subject when conveyed through the sepulchral tradition.[210] Moreover, apparent sincerity of expression sits awkwardly with the poem's literary predecessor, the wry Hellenistic epitaph to a pet.[211] Innocent love (that for a pet, that of a girl for her mother, that of a lover lamenting his girl's sorrow) is balanced against additional layers of sexuality and eroticism, from the opening apostrophe of *Veneres cupidinesque* to words such as *deliciae* (v. 4), *deuoratis* (v. 14), *turgiduli* (v. 18), perhaps also *gremio* (v. 8), and even in the rhythm of *modo huc modo illuc* (v. 9), which recalls the same phrase in the erotically charged poem 51.[212]

Although Rawsthorne's choir conjures up the multiplicity of *quantum est hominum uenustiorum* and, by enunciating the words, may offer the opportunity for such characterisation in the listening audience, the choir itself does not pick up on or convey any of Catullus's humour and misdirection. Rawsthorne's segregation of voices between the vocative phrase *Vae miselle passer* and the lines *tua nunc opera meae puellae flendo turgiduli rubent ocelli*, however, removes the irony of the

[210] On *tenebricosum* as colloquial, Thomson (1997) 207. Fordyce (1961) 94 comments that the word had no pathetic or romantic connotations in the works of Catullus's contemporaries: Varro uses it of henhouses (*R.R.* iii.9.19); Cicero uses it of a low tavern (*Pis*. 18) and of Vatinius's early career (*Vat*.11). It seems to have meant something like 'grotty' and is therefore at odds with the suggestion of mythic consciousness. *Orci* represents the epic language of Ennuis, Lucretius and Virgil, but is colloquial in Plautus (e.g. *Pseud*. 895) and Petronius (45.9): Fordyce (1961) 94–95.

[211] See Fordyce (1961) 92, however, for the interpretation of the poem as sincere and original. For epigrams on dead pets, see *AP* 7.189–216. Later examples include, Ovid's elegy to Corinna's parrot (*Am*. ii. 6); Martial's hendecasyllables on Stella's dog (1.149); Statius's hexameter poem on Atedius's parrot (*Silv*. ii. 4). For Catullus's debt to the Hellenistic form, see for example Ingleheart (2003); Thomas (1993). Telemann's 1737 *Kanarienvogel Kantate,* a tragicomic cantata on the death of a canary, is a later musical exploration of the form and its potential for humour.

[212] Poliziano (1454–1494) is well known for his euphemistic interpretation of Catullus's sparrow in c. 2 (*Misc*. 1.6), though he likely got the idea from the *Codex Farnesianus* of Festus (1485) or from Pontano's sexually explicit poem (*Am*. 1.5.1–31). In evidence, Poliziano quotes Martial 11.6.14–17. Sannazaro (1458–1530) rejected Poliziano's interpretation using Martial 4.14.13. Gaisser (2007) 305–318 gives the text (with analysis) for Poliziano, Sannazaro and Valeriano (1477–1558). For discussion and debate about the interpretation, see Gaisser (1982); Thomson (1997) 202–203 (and bibliography). For those who argue for Poliziano's interpretation, see for example Hooper (1985); Genovese (1974); Giangrande (1975); for arguments against, see especially Jocelyn (1980). As Thomas (1993) points out, the combination of death and sex was by no means a Catullan innovation, e.g. Meleager *AP* 7.207.3–4.

Catullan original by obscuring the fact that the sparrow is addressed. Consequently the surprise 'sting in the tail' of Catullus's final lines is removed. Moreover, the final comment of the choir (*lugete*: a hollow perfect fifth build above the minor third in F minor resolving onto a unison F) emphasises the solemnity of the situation and reminds the audience of their supposed participation in this performative pseudo-lament. Thus, in a final act of artistic mediation and appropriation, Rawsthorne places the personal voice of the lyric poem away from Catullus and into his own hands. By offering a serious and consistent tone throughout his work, Rawsthorne obscures the irony of Catullus's text and in so doing his interpretation becomes authoritative for the musical performers and their audience.

Conclusion

Rawsthorne's *Lament for a Sparrow* is a fascinating musical representation of the changeable nature of the Catullan lyric. The work picks up the nuances of Catullus's lyric mode and makes explicit the changes in voice, time, space and perspective by means of musical segmentation, drastic stylistic changes between sections, and the extremely sensitive allocation of text between vocal forces that allows for the vocalisation of the various personae inherent in Catullus's poem. The musical work, therefore, emphasises the concept of *das Gleitende* by exaggerating the way in which Catullus gradually shifts the roles and positions of poet, character and audience throughout poem 3, generating instability within the lyric setting, zooming out from the personal to the universal, then zooming back in again with different intent, tone and focus.

If we apply Rawsthorne's representation of *das Gleitende* to Catullus's original poem we find the following "slipping and sliding" incremental changes. After Catullus's heralding opening lines, attention is focused on the sparrow, which is presented in increasingly vivid terms, before becoming a universal symbol of loss and then returning into focus at the end as the cause of the speaker's grievance. The girl, after being depersonalised in vv. 7 and 10, fades out of sight, only to return at the end with her eyes as the principal focus. The shades of Orcus become an additional addressee and the target of universal outrage, only for this outrage to be transferred to a significantly more personal and banal level in the closing lines. The audience, aligned with the Loves and Lovers of the opening lines, are encouraged to respond emotionally to the poem (*lugete*, 3.1), first to visualise the personal scene that is shared (vv. 3–10), then to become more involved as the scene becomes universalised, before they are distanced by the personal pronouns of vv. 15 and 17, only to be alienated at the end when it becomes clear that their emotions were misplaced all along. Alternatively, the audience, part of the cultivated crowd of *quantum est hominum uenustiorum*, may pick out the emotional misdirections and find humour in the final lines. The poet is the guiding force behind all these changes: he is variously speaker-performer, narrator-voyeur, common voice of loss, and indignant wag. His aesthetic concerns override the larger poetic theme of death and, through the careful structuring of time, characters, scenes, emotions and poetic voices, he retains full control over the volatile, shifting lyric mode.

In contrast to the univocal poem with its poet-centred virtuosity, Rawsthorne creates a multi-voiced *Lament*, presenting each change in Catullus's text musically, from the choric interventions that present universalising utterances to the sorrowful

expressions of the solo tenor's personal grief, from the self-contained scene of past feminine intimacy to the evocative sound world of a timeless journey to Hades. Additionally, Rawsthorne's own voice permeates the song, colouring the sound world with highly individual harmonic language and classicising modal influences, as well as underpinning the text with a complex and cohesive musical structure and making interpretative decisions that define the reception of the text in its new context.

These two chapters and the study of both songs has shown that the setting of a lyric text to music facilitates the construction of multiple dialogues between various voices, between the poetic persona(e), the voice of the poet, as well as those of translator, composer and performer(s). Whilst such multi-voiced songs can still be classified as lyric in their intimacy, expression of subjectivity, universalising tendencies, and representation of a lyric moment, the very process of musical setting and performance, allows them to move towards the dramatic mode. Whereas in lyric poetry the information comes from only one source (the poet), in musical reappraisals there are several layers of mediation, as in narrative and dramatic modes. Moreover, while the suggestion of performative enunciation in the poem's lyric 'now' is received by a distant reading audience, when the text is performed with music, the singing voices offer themselves in the roles of characters and, even when there is no action on stage, create a performative flow and interactions ('dialogue') between musical voices that are analogous to the speech and action of dramatic texts.[213] Catullus's poems 3 and 101 are in themselves suggestive of drama in their presentation of a central character with an attitude, in a situation, speaking to himself or someone else,[214] but this suggestion of drama is exaggerated by music's capacity for multi-voiced

[213] Hühn and Kiefer (2005) 3 for the capacity of the lyric mode to suggest this.
[214] Frith (1996) 169–170.

enunciation, as well as by the presence of an audience that exists in the same time and space as the performer and that experiences the speech as it unfolds before them in real time. Thus, through performance and through the setting of Catullus's poems as songs, we can see how the lyric and the dramatic move closer together and how they may exist concurrently in the same textual or musical work.

Part II: Staging the Cycle

Introduction

The two chapters that follow consider Carl Orff's setting of Catullus's poetry in his *Catulli Carmina: Ludi Scaenici*. Following the biographical tradition of Catullan scholarship, Orff set to music a selection of poems with the aim of creating a narrative story and dramatic stage work revolving around the Catullus-Lesbia love affair. By considering both text and music in terms of a cyclic reading methodology, these chapters assess the closeness of the lyric and narrative modes and investigate some of the processes involved in Orff's move away from the lyric towards a dramatic reappraisal of Catullus's poetry.

Carl Orff (1885–1982) was educated at the *Wittelsbacher-Gymnasium* in Munich, where an early pleasure in the classical languages ("reading Homer was like music to me"),[215] laid the groundwork for a life-long engagement with classical literature and the cultures of the ancient world.[216] For his musical compositions, Orff, like Stravinsky, found in the ancient languages a sense of universality, objectivity and monumentality, but rather than using the languages to archaise his work, Orff believed that they offered an ideal medium for presenting a new artistic vision of timelessness and humanistic unity.[217] To this end he treated ancient languages flexibly, allowing

[215] Quoted in Thomas (1988) 3; see also Liess (1966) 12.
[216] Orff's library also demonstrates his classical interests, with many Greek and Latin texts as well as numerous books on historical, artistic and cultural aspects of antiquity including, for example, Mommsen: *Römische Geschichte* (1932); Curtius: *Griechische Geschichte* (1935); Scheffer: *Die Kultur der Griechen* (1938). It is not only the number of these books that is notable, but their publication dates, which suggest that Orff kept up to date with research publications through his life.
[217] Fassone (*Orff*), *Oxford Music Online* relates this attitude towards ancient languages to Orff's theatrical and dramatic expression. Kowalke (2000) 71 suggests, however, that the choice of ancient texts tactically avoided his faint Jewish lineage and earlier interest in the works of Werfel and Brecht in the context of Nazi Germany. For the fascist engagement with antiquity, see for example Ioannidou in

them to straddle different ages and cultures through translation, juxtaposition and renewal. Across his published output there are numerous examples of this: ancient Latin texts in the *Catulli Carmina*; ancient Greek texts in *Prometheus desmotes*; Latin and Greek texts together in *Trionfo di Afrodite* (which combines Catullus's wedding poems with Sappho and Euripides); German translations of Greek originals (*Antigonae*, *Oedipus der Tyrann,* which both belong to the same musical group as *Prometheus desmotes*); while in *Carmina Burana*, Medieval Latin poems are juxtaposed with Middle High German poetry. For *Catulli Carmina* and also *De Temporum Fine Comoedia* Orff set original text alongside his own Latin and Greek words.[218]

Despite his interest in ancient texts, Orff did not encounter the poetry of Catullus until a visit to the *Grotte di Catullo* at Sirmione in 1930, where he first came across Catullus's poem 85.[219] In his autobiography he writes, *Diese Zeilen, kurz und wie gemeißelt, faszinierten mich, sie waren für mich Musik. – Ein Funke sprang über und hatte gezündet*.[220] The day after arriving home, he procured a copy of Catullus's poems and began to compose a song cycle for four-part choir (*Die kleine Band war für mich eine Fundgrube. Die Gedichte sprangen mich an wie vorgeformte Musik*).[221] Orff began with the premise that Catullus's poems were autobiographical and that the first-person lyric voice was to be identified with the true sentiment of the poet. He selected

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Billings, Budelmann and Macintosh (2013) 327–346 and, more broadly, Näf (2001). For Orff's relationship or possible involvement with the Nazis see Kater (2000a). For Stravinsky's use of Latin as a distancing and monumentalising device in *Oedipus Rex*, see Cross (1998) 140–141; Walsh (1993) 18.

[218] He also arranged some of Monteverdi's music into a group of works called *Lamenti*, which included his settings *Orpheus* and *Klage der Ariadne.*

[219] Orff makes it clear in his autobiography that he knew that the archeological site was not the home of Catullus: *die in Wirklichkeit imposante Ruinen einer großzügigen Badeanlage aus spätrömischer Zeit sind*: Orff (1979) 4.7.

[220] Orff (1979) 4.7. Thomas goes further and states that c. 85 shaped Orff's engagement with classical languages throughout his later compositional career: "he had recognized the classical, Mediterranean languages as a future vehicle for his art": Thomas (1988) 9.

[221] Orff (1979) 4.7.

a small number of poems from across the whole Catullan corpus that seemed to outline the beginning, middle and end of the poet's relationship with Lesbia (poems 85, 5, 3, 51, 41, 8, 87 / 75) and that Orff read as a reflection of the poet's personal experience of love: *Nahezu alle Gedichte Catulls sind Spiegelungen eigener Erlebnisse. Sein entscheidendes war die Liebe zu einer ebenso berühmten wie berüchtigten Dame der großen Welt, Clodia Pulcher, die er in seinem Dichtungen Lesbia nannte*.[222]

A second cycle (again for chorus) followed in 1932 (*Das Catullfieber ließ mich nicht mehr los*),[223] consisting of three further poems (46, 101 and 31) that Orff fitted into the Catullan autobiography (*Auch diese drei Gedichte sind aus Catulls Biographie zu verstehen*).[224] The composer, however, was unable to interest any chorus master in the cycles, so the settings were shelved until 1943 when, requiring a companion piece to the *Carmina Burana* (1936) in order to fill the duration of a concert, the songs were revised and expanded from their loosely bound song groups into a large-scale theatrical work, the *Catulli Carmina*, *Ludi Scaenici.*[225]

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[222] Orff (1979) 4.8. Although many editions of Catullus were expurgated (especially in German editions of the nineteenth and early twentieth century), Orff owned many complete editions, e.g. *Catullus, Tibullus et Propertius. Pristino nitori restituti & ad optima Exemplaria emendati,* Paris: Barbou (1754); *Catullus, Tibullus, Propertius cum Galli Fragmentis et Pervigilio Veneris,* Vindobonae: Degen (1803); *Gedichte des Catullus, übersetzt von W. Amelung*, Jena: Dieterichs (1911); *Catullus, C. Valerius: Gedichte, deutsch von Max Brod,* München u. Leipzig: Müller (1914); *Die Gedichte des Catull, deutsche Nachdichtung von Paul Mahn*, Berlin: Dom-Verlag (1925); *Catulls Gedichte: lateinisch und deutsch, deutsche Nachdichtung v. Hermann Sternbach*, München: Müller (1927); *Horst Rüdiger: Lateinische Gedichte: im Urtext mit den schönsten Übertragungen deutscher Dichter*, München: Heimeran (1937); *Catull. Sämtliche Gedichte – Urtext und deutsche Übertragung, bearbeitet und nach den Übersetzungen von Theodor Heyse u.a. herausgegeben von Wilhelm Schöne*, 2. Aufl., München: Heimeran (1940). Orff states that he largely used the Heimeran (1925) edition (Tusculum) for his song settings: Orff (1979) 4.187. His knowledge and understanding of the Latin is evidenced by his occasional observation of elisions.

[223] Orff (1979) 4.27.

[224] Ibid..

[225] The phrase *Ludi Scaenici* suggests a Roman theatre context. Applying the term to his musical works allowed Orff to evoke the spirit of pagan festivity and a celebration of drama, dance and song. The *Catulli Carmina* (in its 1943 version), and its sister work, *Carmina Burana*, were later to be joined to a third work, *Trionfo di Afrodite* (1953) to form a musical triptych called *Trionfi – Tritico Teatrale,* a set composed over a twenty-year period but bound by their common generic form, their theme of triumphant sexuality, and their use of ancient texts.

For this later version, a few poems from the original cycles were discarded,[226] and five additional settings were composed (58, 70, 109, 73, 32). The poems were then reordered to form the outline of a story and solo parts added and distributed in order to create the characters Catullus, Lesbia, Caelius, Ameana and Ipsitilla. In free dance, these characters would move around the stage, interacting with each other and enhancing the music with action and physical expressivity. The result was a short dramatic scene on the theme of disappointed love, in which the poet himself became the leading man, fashioned in the stance of wronged lover with a wandering eye.

The plot is as follows: Catullus stands centre-stage *ad columnam*, around him a chorus sings poem 85 (*Odi et amo*), setting the tone for what follows. Lesbia enters and Catullus sings to her the love poems 5 (*Vivamus, mea Lesbia*) and 51 (*Ille mi par esse deo videtur*). All is not well, however: Lesbia disappears to cavort in a tavern, leading to the settings of poems 58 (*Caeli, Lesbia nostra, Lesbia illa*), shouted by Catullus to Caelius, and poem 70 (*Nulli se dicit mulier mea*) sung by Catullus and chorus to close the first act. The second act opens with a dream scene, which seems to offer Catullus some hope of reconciliation with Lesbia: the chorus sings poem 109 (*Iucundum, mea vita, mihi proponis*) while Lesbia overlays a lullaby to her lover. But once the dream has ended, Catullus realises that the lover in Lesbia's arms is in fact Caelius, not himself, leading to the chorus's angry setting of poem 73 (*Desine de quoquam quicquam bene*), and so ends the second act. Act three opens with a repetition of poem 85, followed by two poems sung to other girls while Catullus is distracted from his heartbreak. First, there is a seductive setting of poem 32 addressed

[226] Poem 3 does not appear in the *Catulli Carmina* but was recycled as the ostinato of *Trionfo di Aphrodite* (*flere desine, non tibi Aurunculeia*); poem 31 was also discarded but reworked in a 1954 collection called *Concento di Voci.* All of the original settings can be found in Orff (1979) 4.9–26, 28–37 and full details of the (limited) changes made to the poems of the two early cycles in the composition of the *Catulli Carmina* are outlined in Orff (1979) 4.91–92.

to Ipsitilla (*Amabo mea dulcis Ipsitilla*), then a scornful setting of poem 41 (*Ameana puella defututa*). The diversion, however, is brief and the chorus sings poem 8 (*Miser Catulle, desine ineptire*). This prompts the final break with Lesbia, poems 87 (*Nulla potest mulier tantum se dicere*) and 75 (*Huc est mens deducta tua*)[227] as a single setting, sung by Catullus and the chorus.

Orff, however, faced a difficulty in making the transition from song cycle to narrative drama. The nature of the Catullan lyric mode does not lend itself to linear progression because each poem's lyric sense of present (its 'now' moment) is brought into conflict with the narrative's forward temporal progress. With each poem representing a single setting, a separate tableau in a newly established time frame, simply placing the poems consecutively does not allow a plot to cohere; narrative development can be implied but not actualised, since a lack of context and an absence of cause and effect relationships between the poem-songs create narrative gaps.[228]

In the chapters that follow, I examine the tensions that existed between Catullus's text and Orff's music. I first consider Orff's selection of Catullus's poems and how the poems function as a self-contained textual cycle, before going on to investigate the difficulties Orff faced in transforming this poetry cycle into a narrative / dramatic musical work and the various resources he had at his disposal to overcome these problems.

It is right in a chapter on Orff to offer a disclaimer, since any study of his music is burdened with specific historical, interpretative and musical difficulties. Our

[227] In Orff's score: *Nunc est mens diducta, tua*
[228] See thesis Introduction.

historical information is clouded by Orff's own filtering of evidence: his eight-volume autobiography contains everything the composer wanted known about his career, but there is a marked absence of other documentation from composer, publisher or associates.[229] In terms of scholarship, there are two extremes in the bibliography: the writings of the pro-Orff camp (encouraged by Orff himself), which is characterised by intense rhetoric of symbolism and humanistic musical messages;[230] and on the other side, the writings of the anti-Orff camp, which concentrate on Orff's egocentricity (even insanity) and possible Nazi sympathies, as well as his often scorned populist musical style.[231] Although there is no evidence that Orff was a member of the Nazi party, his career owed much to the support of the Nazi leadership. His works were celebrated for their adherence to Nazi ideals: for example, their artistic simplicity, monumentalism, and the appropriation of antiquity for the reinvention of a modern (Aryan) ideology.[232] With such characteristics being manifest in the *Catulli Carmina*, set in the context of its composition in 1943 Germany, the work has strong political undertones. However, in the following chapters I try to prioritise Orff's engagement with Catullus's text: there is some musical analytical discussion where it contributes to the larger musicological, dramatic or comparative concerns, but the purpose of the present chapters is neither a full score analysis, a qualitative assessment of the music itself, nor a political study. Rather, my intention is to consider reading and organisational strategies in order to assess the flexible boundaries between lyric, narrative and dramatic categorisation. Orff's music thus becomes a means of probing

[229] See the argument between Jans and Bradford Robinson (2000), Kater (2000b) and Kowalke (2000b), which concentrates particularly on suppression of material, legal obstruction to scholarly publication, and the accusation that Orff lied about involvement with the Munich "White Rose" resistance group to whitewash his Nazi sympathies.
[230] See especially Liess (1966); Thomas (1988) and (1990).
[231] Especially Kater (2000); Kowalke (2000).
[232] For which, see especially Chapoutot (2016).

the interpretative possibilities of reading Catullus against a dramatic and narrative backdrop.

Chapter 3

Cycles in Catullus and Carl Orff's *Catulli Carmina: Ludi Scaenici*

Orff's initial musical approach to Catullus, his song cycle (*Zyklus*),[233] suited the Catullan lyric mode because each poem could operate within a self-contained song setting with its structural integrity, as well as its sense of present moment and its particular encapsulation of time and place, remaining undisturbed.[234] Through its cyclic alliance with other poem settings in the group, however, each poem-song could additionally interact with the others to form a web of intertextual or thematic relationships thus expanding the narrative potential of any given poem without departing from the essentially lyric form.

When Orff expanded this cycle into his *Madrigalkömodie*, he made very few changes to the original song settings.[235] Nor did he make any changes to Catullus's words (although they are distorted on occasion and often fragmented, they are never adapted or cut)[236] and so the settings remain musically distinct, still operating in their individual, self-contained lyric spheres. The *Catulli Carmina*, therefore, remains a song cycle, in textual terms at least, around which Orff layered multiple narrative devices and techniques. For this reason I shall take the song cycle as my starting point and use it as a foundation for a clearer understanding of the difficulties presented in creating a narrative / dramatic work from a sequence of Catullan poems. A brief consideration of the song cycle as a musical concept (as a genre, if it may be called

[233] Orff (1979) 4.7, 27.
[234] See chapters 1 and 2.
[235] As well as calling it a scenic cantata, Orff repeatedly refers to the *Catulli Carmina* as a *Madrigalkömodie*: Orff (1979) 4.91–92. As a piece of music-theatre, it falls somewhere between opera and cantata, with a simple stage set allowing interactions between characters who dance as well as sing.
[236] Even when working with translations, Orff adhered to his chosen text in its entirety, e.g. *Antigone* and *Oedipus*.

such) illustrates strong parallels with the cyclic reading methodologies often employed in Catullan scholarship. This will lay the ground for closer examination of the Orffian poem selection as a functioning textual and musical cycle.

Our earliest definition of a song cycle dates from the 1860s when the German music historian and librarian Arrey von Dommer (1828–1905) described it thus:

> *Liederkreis, Liedercyclus*. A coherent complex of various lyric poems. Each is closed in itself, and can be outwardly distinguished from the others in terms of prosody, but all have an inner relationship to one another, because one and the same basic idea runs though all of them. The individual poems present different expressions of this idea, depicting it in manifold and often contrasting images and from various perspectives, so the basic feeling is presented comprehensively.[237]

At the end of the eighteenth and the beginning of the nineteenth century, lyric expression found new momentum in Romantic poetry, and composers, increasingly feeling that their music might not only serve, but could enhance the meaning and affect of words, or even advance new meanings, were drawn to song settings (*Lieder*, in the German tradition). Lyric poetry was then harnessed to musical expression and from the early strophic settings (where each stanza was set to the same roughly appropriate music) evolved rich settings that explored the interactions of text and music and the multiple interpretative resources available to composer, performers and listener. The increased popularity of these songs in the homes of the middle-classes led to a

[237] von Dommer (1964) 513–514, translation by Ferris quoted in Tunbridge (2010) 6.

burgeoning publication market, in which a number of songs would be collected and sold as a set, often called *Reihe*, *Kranz*, *Zyklus* or *Kreis*.[238] Composers, publishers and performers experimented with configurations of songs settings and gradually a new generic code evolved in which songs were bound together, in some cases even conceived as a cycle.

However, the definition of a song cycle remained (and remains) hazy, with no consensus regarding its formal constitution. Usually the poems are by one writer (Strauss's *Vier letzte Lieder* represents a notable exception with poems by Hermann Hesse and Joseph von Eichendorff), though they may not have been conceived as a poetic cycle (as with Schubert's Goethe poems), or the poetic cycle may be changed by the composer (as in the case of Schubert's *Winterreise*).[239] There may be some sense of narrative (as Orff detected in Catullus),[240] or the poems may be linked simply by mood, theme or topic (a journey, the seasons, flowers, etc.). Sometimes there is a harmonic scheme to bind the overarching structure and, as the term cycle suggests, the end may (but does not always) bring about a return to the beginning.[241]

Orff's selection of Catullus's poems was driven in the first instance by a thematic concern: poems about one man's amatory adventures (mainly with Lesbia,

[238] Orff also referred to his Catullus cycle as a *Reihe*: Orff (1979) 4.91. For more on the evolution of the song cycle, see Tunbridge (2010).
[239] Müller originally published a twelve-poem cycle, which was set by Schubert, but after Müller expanded it to 24 poems and changed the order, Schubert followed his own cyclic idea, departing from the poetry.
[240] Kramer is a little more definite on this point: "The properties of narrative are in each case essential and self-evident, even if the poems taken together do not necessarily "tell a story" in the conventional sense": Kramer (1994) 8. He qualifies that this may be as little as a narrative 'impulse', as in the poems of Heine's *Heimkehr*, which were set by Schubert.
[241] As in the first definitive song cycle, Beethoven's *An die ferne Geliebte* (1816), which enacts a tonal and musical restoration at the end. For more on this, as well as some significant exceptions, see Tunbridge (2010) 1–22.

but also his encounters with Ipsitilla and Ameana).[242] The poems selected are scattered throughout Catullus's poetic corpus as it has come down to us and do not conform to a chronological sequence.[243] Yet their isolation from the corpus exposed to Orff some narrative impulse that prompted him to re-order the poems for chronological coherence so the Orffian sequence became as follows:

85 – 5 – 51 – 58 – 70 – 109 – 73 – (repetition of 85) – 32 – 41 – 8 – 87 – 75

The way in which Orff cherrypicked and re-ordered Catullus poems is not only characteristic of song cycle construction, but conforms to two of the most dominant reading methodologies in Catullan scholarship: reading by cycle and reading by narrative, the first of which generally precludes the second. Orff's attempt to do both must therefore be considered in the light of both strategies.[244]

The cyclic reading methodology represents a response to the transmitted order of Catullus's poems, which, though puzzling, has remained unchanged since the discovery in the late thirteenth or early fourteenth century of manuscript V (date

[242] The spelling of Ipsitilla is doubtful, or even whether it is a name at all. Ellis (1876) 87 suggests it may be a word that links to her possible profession as a prostitute. Thomson (1997) 287–288 suggests the original could have read ipsimilla. Other possible permutations are Ipsicilla or Ipsithilla. See Sabbadini (1912); Gratwick (1967); Gwyn Morgan (1974). For the sake of consistency I shall always refer to her as Ipsitilla, the name that appears in Orff. Similarly Ameana is not secure: Haupt suggests that it should be Ametina after the township in Latium, Ametinum, or perhaps Ammiana (Ammius's girl): Fordyce (1961) 191. Ellis (1876) 113 suggests that Catullus was using a vulgarised form of a girl's name to contrast with the high-class Lesbia.

[243] This is symptomatic of the whole Catullan corpus where the order of poems defies any clear grouping according to chronology, theme, topic and narrative trajectory (or any similar category that a modern reader might look for in a unified whole). However, many attempts have been made to find signs of ordering in the corpus. For early attempts to find coherent ordering configurations, determined principally by theme and supposed date of composition, see the introduction to Ellis (1876) who also includes the patterns of Westphal (1870). In opposition, see Wheeler (1934) 26–30 and Hubbard (1983). Cf. also Janan (1994) 143 and Miller (1994) 75 who emphasise the reader's role in constructing meaningful textual links between poems.

[244] Orff's attempt at narrative direction is considered in more detail in the next chapter, whilst this chapter considers in detail the cyclic methodology.

unknown),[245] which was copied before being lost again. Modern editions derive from these copies, making it difficult to rely on textual authority for the order and content of the poems and extremely difficult to talk of authorial intent in any interpretation.[246] Some scholars, believing the order that is preserved in the transmitted text to be original to Catullus (or roughly contemporary)[247] argue for the existence of complex numbering patterns across the collection, contending that the ordering must be part of the intended aesthetic reading experience;[248] others are more circumspect, still finding cycles and patterns, but asserting that they are interpretative options with as many potential configurations as readers.

Cyclic reading is an attractive option because it emphasises unity between a band of interconnecting (though by no means consecutive) poems, whilst, more fundamentally, establishing a relationship between reader and poet. The order of the poems and the large-scale construction of the corpus need not play a role, since the poems in a cycle can interact no matter of their proximity to one another. The reading experience becomes a collaborative effort of poet and reader, with the poet casting out textual references and the reader actively following the clues to make connections

[245] Catullus's poetry appears to have been unknown in late antiquity until this discovery, with the exception of c. 62, which, from late antiquity onwards, circulated in isolation: a manuscript (T, ninth century, now in Paris) exists containing only this poem. Although it is common in works of reception for the poem order to be changed (as in Orff), scholarship has not changed the order as it has come down to us from the manuscripts.

[246] One of the principal problems with the early manuscripts is the determination of where poems begin and end (especially in the elegiacs where no change of metre marks the divisions). Much work has been done on this so we now have a reasonably convincing text. Still, there remain a few areas in the text where we cannot be sure where one poem ends and another begins, or where it is uncertain whether a section of verse is a fragment or was originally integrated with a neighbouring poem. For the history of the text as we have it, see Thomson (1997) 22–43.

[247] It cannot be determined whether Catullus had a hand in arranging his poetry. In all likelihood each poem had multiple receptions, e.g. sent to friends, performed privately and / or publicly, perhaps also circulated in cycles or groups. It cannot be ascertained whether the poems were collected during his lifetime and what form this would have taken. Martial mentions Catullus's *Passer*, which was most likely a poetry collection, rather than a single poem. For a summary of the arguments, see Thomson (1997) 6–11. Scholars who believe in the integrity of the text and the order to be original to Catullus include Wiseman (1969) 1–6; Quinn (1970) xxi–xxii; Dettmer (1988); Skinner (2003) xxii–xxviii.

[248] Skinner (2003) xxiv–xxv argues that a sequential reading should not be discounted as a valid and useful way of reading.

between the poems. Sometimes in Catullus the cycle is obvious as, for example, in the Gellius cycle (poems 80, 88, 89, 90, 91, 116), which is bound by individual person, poetic tone and recurring themes; some individual poems act like nodal points from which many possible textual references originate (such as poem 16, which could become part of several cycles); other poems are connected to each other more implicitly and by various means. Like its song equivalent, reading by cycle in Catullus is complicated by the perceived intent of the creator and the inclination of the audience, but it allows the poems to enrich and interact with each other, always bringing some new interpretative aspect into play.

To think in more detail about how reading by cycle works, the next section offers an overview of the Catullan cyclic reading methodology before going on to consider how the Orffian 'cycle' functions in the context of the Catullan corpus, asking whether the poems Orff chose bear strong enough connections to each other to be an independent Catullan cycle, or whether they can only function together in the context of a dramatic enactment on stage. Thinking in these terms reveals the poetic markers and readerly expectations that jointly comprise a cycle and allows us to see how cyclic configurations may form a link between the lyric and narrative modes. Thus, it is possible to establish an understanding of Orff's role as interpreter and mediator as he sought to dramatise the Catullan lyric.

Cycles in Catullus

It is now often accepted that in antiquity Catullus's poetry was likely circulated in (at least) three separate *libelli*: the polymetric poems (1–60) in one book, the epigrams (69

onwards) in another book, with the long poems in between either constituting a collection, or published individually.[249] The *libellus* of polymetric poems variously explores friendship, enmity, love, liaisons, politics, jokes and poetry itself.[250] The poems toy with the relationships between reader, poet, situation and protagonists so that each one "enacts, suggests, or reacts to some specific 'drama' " that unfolds as each poem unravels.[251] The group opens with a prefatory verse, which not only names the dedicatee (Cornelius Nepos), but uses him as a vehicle for identifying two opposed styles of poetry, the one weighty and learned (*doctis... et laboriosis*, 1.7),[252] the other witty (*lepidus*, 1.1) and highly polished (*expolitus*, 1.2). This second type represents Catullus's chosen stylistic and tonal range for his booklet (*libellum*, 1.1) of short poems (*nugae*, literally 'trifles', 1.4). The poems that follow the prefatory c.1 constitute a miniature Lesbia cycle in their own right, an outline of the much more elaborate Lesbia cycle that will unfold through the corpus.[253] After cc. 2 and 3 on the theme of Lesbia's sparrow, cc. 5 and 7 offer a joyous enactment of a kissing drama linked by the themes of immeasurability and infinity; in c. 8 the dream of love is marred as Catullus tries to talk himself out of the affair; poem 11 is a vitriolic message of separation to Lesbia.[254] There is love and kissing, disillusionment, betrayal and

[249] For the divisions in the corpus, see Quinn (1970) xx–xxii; King (1988); Nelis in Du Quesnay and Woodman (2012) 1–28; Wiseman (1985) 265; Hubbard (1983). Quinn (1972) 9–20 suggests that Catullus could have published a complete edition similar in form to the corpus we possess (Skinner (2003) xxvii concurs), cf. also Wiseman (1969) 30–31; (1985) 265–266), but Thomson argues against this on the basis of the scraps of poems at the end of the polymetric group: Thomson (1997) 8. For more possible configurations, see also Skinner (2003) xxvi–xxvii; Hutchinson (2003); Ingleheart (2003) 562–565.

[250] A variety of metres are represented: Aeolian hendecasyllables, glyconics, Sapphic stanzas, the greater Asclepiad and the Ionic galliambic, as well as a few poems in iambics.

[251] Lyne (1980) 42; see also thesis Introduction.

[252] Presumably referring to Nepos's histories, the *Chronica*.

[253] e.g. Wiseman (1985) 147; Janan (1994) 35–65; Skinner (1981) 23; (2003) xxiv; Quinn (1972) 40. Wiseman (1985) 137–157 subdivides the polymetrics into 15–26, 28–60 with 14b and 27 as prefatory poems, against this Thomson (1997) 8–9.

[254] The poems in between could be seen as serving this mini Lesbia cycle through contrast, or functioning separately in their own cycles: poem 4, on the sailing boat, is the first iambic poem and could open a metrical cycle; poems 6 and 10 to Flavius and Varus respectively open the recurring theme

breakup, and in this series of emotions many scholars and readers have found enough information to construct a narrative outline.[255] Despite the lack of causal links between the poems, in the progression from happy love to miserable break up and in the lack of context that is characteristic of the individual lyric poem, the narrative implication offered by the cycle as a whole allows the reader to override the narrative gaps and fill in context that is lacking in any given poem.

The direction the cycle takes next, however, seems to warn the reader against a simplistic narrative trajectory. Poem 11, in Sapphic verse, points to the only other Sapphic poem, the translation of Sappho's fragment 31, c. 51.[256] Yet this poem is about love and lust and obsession again, and many of those inclined to chronological (re-)ordering have read it as the first poem of the whole Lesbia sequence because there is not yet any suggestion of emotional or physical reciprocation.[257] If the poems are read in a linear progression (c. 51 after c. 11 and separated from it by some considerable distance) but within the narrative trend, this seeming reversal of situation and emotional state serves as a reminder that love stories need not follow a straight course. If, on the other hand, this opening set of poems is read as a cycle, oscillating back and forth between the connected poems, there is an underlying suggestion that all is repeatable (as emphasised by the word *identidem*, again and again, which occurs only in poems 11 and 51 and in parallel places in their respective stanzas).[258] Love,

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of Catullus's friends' lovers. Cc. 4 and 10 relate to Catullus's time in Bithynia and poem 9 is addressed to Veranius on his homecoming.

[255] See Janan (1994) 37–38.

[256] See Ellis (1876) 139; Miller (1994) 101–118 for the differences and interpretative possibilities that emerge when Sappho 31 and Catullus 51 are read in conjunction with each other.

[257] e.g. Fordyce (1961) 218–219, also Quinn (1972) 93; Fredricksmeyer (1983). It is believed by many that the pseudonym 'Lesbia' was invented in the light of the composition (or translation) of this poem, e.g. Thomson (1997) 327; Quinn (1970) 244. That this poem is the first use of the pseudonym is often put forward as another justification for taking it as the first Lesbia poem. Contrary to this is Wray (2001) 89–90.

[258] Janan (1994) 71.

lust, hate, betrayal can recur, or can exist simultaneously within the same relationship: temporal progression becomes incidental. The theme of cyclic love is therefore implied by and reflected in the cyclic construction.

Indeed, this, for Miller, is the essence of Catullan lyric, that it exists:

> as an interrelated series of temporal loops moving at various speeds and levels of consciousness... [it] moves forward and back simultaneously, compulsively analyzing and reinterpreting the same multivalent experiences, even as it adds to them.[259]

This attitude towards the lyric is perhaps even more significant in the epigram *libellus* where, in an analytical vein, Catullus repeats over and again the same scenarios, resisting any narrative trajectory and emphasising the endless loop of simultaneous moments. He obsessively returns to the concurrent existence of conflicting emotions in one heart, the love and hate (*odi et amo*) of poem 85, and the gap that exists between liking and loving (e.g. *cogit amare magis, sed bene uelle minus*, 72.8; *ut iam nec bene uelle queat tibi, si optima fias / nec desistere amare, omnia si facias,* 75.3–4). A concern with the nature of speech recurs too, particularly the duplicity (real or imagined) of Lesbia's words. In the four lines of poem 70 the theme of sincerity is turned over through repetition, oppositions and contrasts: my woman says to me / any woman says to any eager lover; me / Jove; speech / written word; what is said / what is to be believed:

[259] Miller (1994) 2.

Nulli se dicit mulier mea nubere malle

quam mihi, non si se Iuppiter ipse petat.

dicit: sed mulier cupido quod dicit amanti,

in uento et rapida scribere oportet aqua. (70.1–4)

In poem 72 the same comment of Lesbia's (so it would seem, but now configured as *Dicebas quondam solum te nosse Catullum / Lesbia, nec prae me uelle tenere Iouem*, 72.1–2) is taken to be a lie again, but now becomes the basis of a temporal contrast: *dilexi tum* in the past (line 3)... *nunc te cognoui* with the implication of a new situation having arisen (line 5), prompting a linguistic experiment in new ways of configuring love and respect, first in familial, then in qualitative terms:

dilexi tum te non tantum ut uulgus amicam,

sed pater ut gnatos diligit et generos.

nunc te cognoui. quare etsi impensius uror,

multo mi tamen es uilior et leuior. (72.3–6)

A sense of chronology perhaps exists between the poems, with the present *dicit* of c. 70 becoming a past event or repeated occurrence in the imperfect *dicebas* of c. 72, but the lack of causality between these poems means that they exist on the same temporal plane with their focus in each case resting on the present moment of Catullus's emotional crisis. Similarly, poems 83 and 92 turn over the artifice and misdirection of Lesbia's words. In poem 83, she complains to her husband about Catullus (*mala plurima dicit*, 83.1), which, for Catullus, is proof enough of her passion (*hoc est, uritur et loquitur*, 83.6). In c. 92, she is always complaining, never silent

about him (*Lesbia mi dicit semper male nec tacet umquam / de me*…, 92.1–2), which means she loves him, the evidence being that he does the same (*...quia sunt totidem mea...*, 92.3). The same concept, the same emotion and even the same situation is rendered in slightly different terms. Rather than a narrative course, these Lesbia poems seem to go over and over the same ideas in small repetitive cycles, linked by theme, linguistic motif, or setting, adding more detail and more depth to the single lyric moment.[260]

Poem 107 stands out in the Lesbia epigram group: it is an expression of joy at a reconciliation with Lesbia. Coming so late in the corpus, at the end of the complex, interacting chains of ambiguous and reflective epigrams, the poem (like c. 51 in the polymetric group) seems to suggest a reversal and, after so much angst, a happy ending to the Catullus-Lesbia affair. However, c. 107 is not the last but the penultimate Lesbia poem in the Catullan corpus and so the suggestion of reconciliation is made narratively uncertain by the next Lesbia poem, c. 109, which recapitulates the familiar concern of the instability of Lesbia's speech, this time in an optimistic, yet fundamentally uncertain, prayer to the gods: *facite ut uere promittere possit / atque id sincere dicat et ex animo* (109.3–4).[261] Instead of resolving the corpus and offering closure for the cycle, in the final lines of this poem, Catullus engages in the "explicit act of rereading [as he] tries to retranslate Lesbia's words into political terminology and to pinpoint the difference between the operation of the amorous and the political vocabularies" (*ut liceat nobis tota perducere uita / aeternum hoc sanctae foedus amicitiae*, 109.5–6)[262]. This language in turn links back to poem 76 (*nec sanctam*

[260] Janan (1994) 83 suggests that there is a narrative of sorts in the epigrams in the sense that they work in finer and finer detail as the group progresses. See also thesis Introduction.
[261] Poem 107 is taken as the final poem in Jean de la Chapelle's *Les Amours de Catulle* (1680).
[262] Janan (1994) 92.

uiolasse fidem, nec foedere nullo... 76.3) and poem 87 (*nulla fides ullo fuit umquam foedere tanta / quanta in amore tuo ex parte reperta mea est*, 87.3–4)[263] with the result that the cycle looks back on itself, avoiding narrative progression and continuing to scrutinise a single moment and emotion of concern in lyric style. Catullan cycles, therefore, both suggest narrative expansion whilst denying the realisation of chronological or causal progression.

Orff's Catullan cycle

The poems discussed in the preceding section provide only an overview of the Lesbia cycle as it exists across the corpus, but there are many more cycles (some about Lesbia, some not) that interconnect, overlap or co-exist with these poems.[264] It has been shown that small groups of poems may be configured into miniature cycles (76, 97 and 109 for example, or 72, 75 and 85), which may be bound by theme, tone or language. Some such connections extend beyond the individual *libelli*, offering a certain cohesion across the corpus despite the tonal differences between polymetric and epigram poems. So, for example, the motif of 'Lesbia loved by Catullus more than any other woman has been loved by any other man' occurs twice in the polymetric group (cc. 37 and 58) and again in the epigrams (c. 87); poems 8 and 76 also interact, both soliloquies addressed (in part) to Catullus himself and alternating between decisive and irresolute voices.[265] The fact, therefore, that Orff's group of poems spans the entire Catullan corpus, with both polymetric poems and epigrams represented, need not be a hindrance to a cyclic reading.

[263] Orff repeats the word *in* to make *in foedere tanta* (87.3).
[264] See for example Skinner (2003) 90–93 on the fact that the Clodii poems (which include 79 and the Lesbia cycle) interact with the Gellius cycle, as well as with the poems on Rufus / Caelius because all were characters in the Caelius trial (Cicero, *Pro Caelio*).
[265] For the relationship between these two poems, see Dyson (1973).

With their direct addressees and the immediacy of their suggested contexts, Orff found in the polymetrics individual poems that offered themselves up to implied dialogue and dramatic representation.[266] Those he selected, poems 5, 8, 51, 58, 32 and 41, are all bound by the theme of love or sex; half (5, 8, 51) are addressed to Lesbia, two to other girls – Ipsitilla and Ameana (32 and 41) – while poem 58, although not addressed to Lesbia, is explicitly about her, repeating her name three times in the first two lines. Each poem represents an individual scene or vignette, from the spontaneous sounding pillow talk in poem 5, which is intended to incite further, reciprocal spontaneity:

Vivamus, mea Lesbia, atque amemus,
rumoresque senum seueriorum
omnes unius aestimemus assis! (5.1–3)

to the picture of Catullus lying on his bed fantasising about afternoon sex with Ipsitilla:

uerum si quid ages, statim iubeto;
nam pransus iaceo et satur supinus
pertundo tunicamque palliumque. (32.9–11)

For the epigrams, however, Orff picked up Catullus's analytical tone. They are all (with the exception of c. 70) sung by the chorus, which creates the effect of Orff

[266] Orff described Catullus's poetry as *dialoghaften*, Orff (1979) 4.91.

stepping away from character involvement in order to evaluate the scenes on stage and to universalise the sentiments; thus, helping to contribute to the effect of a parable story. Catullus's evident disappointment in Lesbia after the revelations of poem 58 (*nunc in quadriuiis et angiportis / glubit magnanimi Remi nepotes*, 58.4–5) leads to the cautionary poem 70, and a statement of distrust, which is developed aphoristically in the final couplet (*sed mulier cupido quod dicit amanti / in uento et rapida scribere oportet aqua*, 70.3–4). After the romantic setback of these poems, at the start of Act 2, c. 109 uses a dream sequence to toy with reality. While Catullus sleeps, the chorus prays for Lesbia to be able to become faithful but, as this hope disintegrates, the embittered poem 73 follows, in which the chorus reflect that *omnia sunt ingrata, nihil fecisse benigne / <prodest>* (73.3–4). Following the final break with Lesbia (at the end of poem 8), poems 87 and 75 are combined in a single setting in which the chorus looks back on Catullus's self-proclaimed devotion to Lesbia and his subsequent disillusionment. Each of these epigrams uses the chorus to withdraw from the implied dramatic situations of the polymetric poems in order to consider larger concerns of trust, truth and integrity. The epigram poem 85 does not engage with the polymetric poems in the same way but rather, in its two appearances, serves to establish and re-establish the key themes that run through the whole: love, hate and inner conflict.[267]

On account of Orff's different use of the polymetric and epigram poems, as well as their division in the Catullan corpus, I shall first treat the poems in two groups according to whether they appear in Catullus's polymetric or epigrammatic *libelli*; however, I shall not consider them in their numerical order, but rather that which most

[267] More on this below.

clearly demonstrates the connections between them.[268] This is in order to show that Orff's cycle is able to function as a self-contained textual cycle and, thus, that it conforms to the Catullan cyclic reading methodology discussed above.

Poem 5 is the first of the polymetric poems to feature in Orff and he was not alone in thinking that this poem came early in the chronology of the relationship. Ellis wrote of it: "one of the earliest poems to Lesbia, perhaps the first".[269] The artistry behind Catullus's manipulation of sounds and balance of word lengths belies the poem's first impression of spontaneity;[270] the language of finance (*aestimemus assis* and *conturbabimus*)[271] makes a commodity of the kisses and punctuates the larger theme of the apparent brevity of life to the lover.[272] The poem represents an isolated moment, an implied scene and an imagined dialogue, all suspended in time. In style, it is typical of the lyric genre (see thesis Introduction): intimate, reactive and emotionally charged. It focuses on the present but there is an eye to various imagined futures: the immediate future of the *rumoresque senum seueriorum* (5.2) and the many kisses; the potential future of the last two lines (*aut ne quis malus inuidere possit / cum tantum sciat esse basiorum*, 5.12–13); the ongoing future of the sun's daily course; the endless future of eternal sleep; but each future's value rests in its contextualisation of the present moment. The word *basia* (a significant word in Catullus's amatory semantic field, connotative of playful, effeminate love of the sort considered inappropriate for

[268] Thus, in balancing the existing Catullan cycles with the new Orffian cycles, my study (perhaps ironically) suggests another new cycle.
[269] Ellis (1876) 14.
[270] Thomson (1997) 218–219 draws particular attention to the open 'a' sounds of vv. 1 and 2, which are 'an index of triumph', as well as the soporific sounds of *perpetua una dormienda*. Note too the phonetic connection between *da mi* and the preceding *dormienda*, which then becomes *dein mille*. Word lengths, e.g. the descending number from *occidit breuis lux* (5.5), which ends the line with a rare monosyllable, followed immediately by a further two monosyllables (*nox est*, 5.6)
[271] *conturbabimus* is used by Cicero of bankruptcy: *Plac*. xxviii 68; *Att*. iv.7.1.
[272] Cf. also Mimnermus, later in Tib. 1.1.69 f., Prop. 2.15.23 f..

Roman men)[273] introduces several intratextual connections: to poem 7 (often considered as a pair with c. 5 on account of the poems' parallel tone and shared themes), to poem 16 (when Catullus defends himself against a charge of effeminacy, a charge seemingly made with his *basia* in mind), and to poems 48 and 99 to Juventius (where Catullus, contra to poem 16, takes on a submissive role for these homoerotic verses). Crucially for Orff's cycle, however, the word also points to poem 8, where the linguistic connection is reinforced by the word *soles* (5.4; 8.13 and 8).

Poem 8, however, is very different to the carefree c. 5 because the future of the relationship is here in doubt. Described as a 'dramatic monologue',[274] its powerful effect comes from the fact that, like poem 5, the energy of poet and reader is concentrated on the present. From the opening self-address and imperative *Miser Catulle, desinas ineptire* (8.1), the poem moves to the past (*fulsere quondam candidi tibi soles*, 8.3), but the memories only serve the present (*nunc iam illa non uult*, 8.9). The command to endure (*obdura*, 8.11) has an immediate effect in the present moment: *uale, puella. iam Catullus obdurat* (8.12),[275] but the sequence of rhetorical questions looking to Lesbia's future without Catullus (*scelesta, uae te, quae tibi manet uita*, 8.15) seems to undermine this certainty, with the final verb returning to its previous hortatory form (*obdura*, 8.19). The reader is thus left with the possibility that Catullus will not heed his own injunction and that the affair may begin and end over again, indefinitely, in cyclic configurations. The uncertain chronology of the poem, its potential for repetition and recurrence, originates in its lyric qualities: its lack of

[273] This is the first extant literary use of the word *basium* (kiss) though it later became more common, e.g. Virgil, Propertius, Horace, Ovid, Tibullus. Fordyce (1961) 106–107 suggests it was a provincial word.
[274] Rebert (1920) quoted in Thomson (1997) 226.
[275] Nowhere else is Lesbia addressed as *puella* (though she is referred to as *puella* several times), this is the only name she is given in c. 8.

definite context, be that situational, temporal or spatial combined with an emotiveness that is predicated on the reader's construction of a larger narrative (the break-up would have little emotional force without the reader imagining a loving relationship to precede it). Poem 8, therefore, simultaneously refuses to engage in chronological sequencing while demanding to be read in conjunction with other poems.[276] The close proximity in the corpus of c. 8 to c. 5, as well as the thematic bond provided by the Lesbia relationship and the linguistic connections between them, means that poem 8 may be taken to be an early poem; Orff, however, puts it at the end, using it for narrative closure. Eight thematically connected poems separate cc. 5 and 8 in the *Catulli Carmina*, with poem 5 near the beginning of the cycle, poem 8 toward the end in order to encourage a sense of beginning, middle and end in the love affair. Consequently Orff reduces the surprise that the reader of Catullus feels as she is jolted from poem 5 to poem 8; rather, poem 8 seems inevitable, an expected end to a flawed love.

Poem 51 interacts thematically with both cc. 5 and 8 and, like poem 8, it moves from passionate address to moralising soliloquy in its final (controversial) lines.[277] A

[276] The 'emotive' tone of poem 8 has caused much scholarly debate: Morris (1909) saw humour in the device Catullus uses to get closer to Lesbia (i.e. the threat to leave her), also Wheeler (1934) 228–230. Thomas (1984) and Skinner (1971) point to parallels of diction between c. 8 and Hellenistic New Comedy (especially Menander and Plautus). Wray (2001) 83, however, points out the parallel between 8.5 and 37.12 (where there is no question of humour), also Thomson (1997) 226–227. Fordyce (1961) 110 argues that the "utter simplicity of the words, only a hairbreadth removed from conversational prose, is a guarantee of sincerity". For more on both sides see Selden (1992) in Gaisser (2007) 500–505.

[277] Ellis (1876) 139–140. The final stanza does not correspond to any (extant) part of the Sappho original, leading many to assume that Catullus here departs from the Sapphic voice and integrates his own poetic persona. Fredricksmeyer (1965) suggests that the last stanza was added at the end of Catullus's life when he revised the poem in the light of his final renunciation of Lesbia. Another line of argument is that the final stanza does not belong in poem 51. Johnson (1982) 116–117 also suggests that the last stanza did not appear "in the original edition of *The Sparrow*"; Ellis (1876) 139 point to Statius who thought that the last stanza belonged elsewhere. Fordyce (1961) 219 asserts that it is "completely different in tone to what precedes it. Attempts to relate it to the rest of the poem are unplausible special pleading" (he dismisses, however, Kroll's suggestion that it was added so that Catullus could contrive to avoid offering Lesbia a mere translation). For my purposes I shall consider the last stanza to be integrated with the rest of the poem, since this is how Orff treats it.

situation (though allusive) is imagined as Catullus describes the effects of his passion and expresses it in direct address. Although often considered to be the start of the affair, Orff positions this setting immediately after poem 5 as expansion and intensification, moving from physical love (*basia*) to the effects of the infatuation:

lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur
lumina nocte. (51.9–12)

Where poem 51 in Orff intensifies, poem 58 complicates. The poems interact with each other tonally and linguistically, from the repetition of *ille* in 51.1–2 and *illa* in 58.1–2 to the highly charged emotional pitch of both poems that gives way to equivalent grandiose endings (*reges prius et beatas... urbes*, c. 51; *magnanimi Remi nepotes*, c. 58).[278] Poem 58 builds on the love theme of poems 5 and 51 (*plus quam se atque suos amauit omnes*, 58.3), but introduces the themes of grief, adultery and resentment (*nunc in quadriuiis et angiportis / glubit magnanimi Remi nepotes,* 58.4–5), with these oppositions emphasised by the fact that the only two verbs in the poem are *amavit* and *glubit*.[279] Whilst this different tone opens new spheres to be developed later in the Lesbia cycle, it sits oddly in narrative terms when juxtaposed with poem 51 because there is no causal link: nothing to take us from adoration to rage.[280] The effect of this is emphasised by the sudden appearance of Caelius as addressee in poem 58,[281]

[278] *Remi nepotes* also connects with 28.15 and 49.1.
[279] Fitzgerald (1994) 76 points out that, although everything hangs on the word *glubit*, its meaning is uncertain. It seems to represent in Latin slang her deed(s) and his anguish.
[280] See Introduction to thesis.
[281] See Skinner (2003) 19–93, 125–127 for the probability that this is Catullus's Veronese friend Caelius (cf. also c. 100), as opposed to Marcus Caelius Rufus (of cc. 69, 71 and 77, and whose literary presence

which forces the reader to look outwards from the intimacy of the couple (Lesbia and Catullus) to a third party (emphasised by the tangling of names and pronouns: *Caeli, Lesbia nostra, Lesbia illa / illa Lesbia quam Catullus unam*, 58.1–2) and then beyond to a host of others (*magnanimi Remi nepotes* 58.5). In poem 51 it is made clear that there is another man in Lesbia's life, usually taken, on the evidence of c. 83, to be Lesbia's husband:[282]

Ille mi par esse deo uidetur,
ille, si fas est, superare diuos,
qui sedens aduersus identidem te
spectat et audit
dulce ridentem (5.1–5)

In c. 58, however, Lesbia becomes available to all. This generates a double layer of irony behind the *nostra* of c. 58.1: if poem 51 suggests that she belongs to neither Caelius nor Catullus, poem 58 suggests that she belongs to everyone.[283]

So far then, with linguistic, tonal and thematic links demonstrably existing between poems 5, 8, 51 and 58, Orff's cycle of selected Catullus poems is functioning convincingly in textual terms. However, this unit of Lesbia poems is disturbed by the last two polymetric poems of the Orff group, the pair of poems addressed to other girls, Ipsitilla and Ameana, the first to a sexually desirable girl, the second to an

exists outside of the Catullan corpus in Cicero's *Pro Caelio* defence speech). Along the same line of reasoning, Thomson (1997) 342–343 suggests that Catullus was in Verona when he heard news of Lesbia's infidelities.

[282] 83.1: *Lesbia mi praesente uiro mala plurima dicit*.

[283] In the absence of c. 83 from the Orffian cycle, it is possible that *ille* of c. 51 could refer to Caelius (though the portrayal of Catullus's shocked response to the Lesbia-Caelius affair suggests otherwise), or indeed to Catullus referring to himself in the third person: either way, *ille* is left ambiguously open.

undesirable (or at least, 'overpriced') girl.[284] Poem 32, Ipsitilla's only appearance in the corpus, is a self-contained vignette. In isolation, therefore, the poem could function in several ways: as the straightforward expression of lust in a lascivious youth, as a swaggering display of testosterone intended for a male readership, or a literary game for friends.[285] In the confident expression of lust, there is the suggestion that the situation has arisen before and will arise again, but simultaneously, in the lack of consequence and the nature of the entreaty, there is also the suggestion that nothing results.

Although it may stand alone, the poem does engage with its Orffian partner, c. 41, and (as before) the connection is reinforced in three ways: thematically (desire or lack of it); by protagonist (the parallel female addressees, neither of whom is Lesbia, both being the object of Catullus's sexual scrutiny); and linguistically (by means of *fututiones*, 32.8, and *defututa*, 41.1). Despite these connections between cc. 32 and 41, removed from the context of the Catullan collection with its potential for multiple interlocking cycles, c. 41 is awkward because there is nothing to contextualise *decoctoris amica Formiani* (41.4) and so the political element is lost. In Catullus's corpus, through the recurrence of the line *decoctoris amica Formiani* at c. 43.5, the reader is led into a new cycle of poems centring around Mamurra (including 29 and 57). When this connection becomes clear, the reader sees how in only eight lines, poem 41 offends both Mamurra and his girlfriend, whilst simultaneously undermining himself for soliciting the girl. For the audience of the *Catulli Carmina*, however, this

[284] *nec rogare / qualis sit solet aes imaginosum*, 41.7–8 with a play on *aes* (bronze) as both money and mirror.
[285] Wray (2001) 105–106. Possibly there is an invective context, though its definitive interpretation is elusive, cf. also Gratwick (1991), Quinn (1970) 188. Adler (1981) 103 suggests that Ipsitilla is the addressee only in the most purely formal sense ("there is nothing in the poem that has the quality of communication with a specific person") and that c. 41 is a similar gesture of dramatic derision for a reading audience.

obtuse allusion is rendered meaningless and the vignette becomes little more than an expression of scorn. Lost too is the cyclic return in Catullus to c. 58 via c. 43, by means of the words *Lesbia nostra* (43.7 / 58.2).

The close connection between cc. 41 and 43, which ultimately returns to the theme of Lesbia's beauty in comparison to any other girl, suggests that these poems could be read as an extension of the Lesbia group.[286] In which case, the poems' antithetical intent is obvious: Ameana becomes an alternative female paradigm against which Lesbia is held. After juxtaposing cc. 41 and 32, the question is how Lesbia appears after the contrast; perhaps she emerges as the superior beauty and the classier girl, on the other hand perhaps she is aligned with Ipsitilla and Ameana, becoming objectified and vulgarised in the process. Where the Catullan cycle leaves it open to the reader, Orff, by positioning poem 8 next in the sequence, strongly suggests the latter interpretation. The two girls of cc. 32 and 41 give the audience a new way of seeing Lesbia that contextualises the next setting, poem 8, and the breakdown of the relationship.[287]

In turning to the part of Orff's cycle represented by epigrams (cc. 70, 109, 73, 87, 75 and 85), it is right to begin with poem 85. This tiny monodistich lays out Orff's programme for the rest of the cycle and is representative of Catullus's repeated reconfiguration of similar ideas:

[286] Cf. also c. 86 on Quintia's lesser beauty.
[287] An alternative interpretation for Orff is that these poems simply represent a pair of poems about two different girls, joined by the common denominator of sex, and that they should not be connected in any way with the Lesbia poems. There is, after all, no direct mention of Lesbia in either poem, nor any explicit link to her and, through the loss of the rest of the cycle, the connection to Lesbia is weakened, perhaps ceases to function.

Odi et amo. quare id faciam fortasse requiris?

nescio, sed fieri sentio et excrucior.

The same sentiment is conveyed in the four-line poem 75:

Huc est mens deducta tua mea, Lesbia, culpa

atque ita se officio perdidit ipsa suo,

ut iam nec bene uelle queat tibi, si optima fias,

nec desistere amare, omnia si facias.[288]

and again in the eight-line poem 72 (which is not part of the Orffian cycle):

Dicebas quondam solum te nosse Catullum,

Lesbia, nec prae me uelle tenere Iouem.

dilexi tum te non tantum ut uulgus amicam

sed pater ut gnatos diligit et generos.

nunc te cognoui: quare etsi impensius uror,

multo mi tamen es uilior et leuior.

qui potis est, inquis? quod amantem iniura talis

cogit amare magis, sed bene uelle minus.

[288] Scaliger believed that these were the last four lines of an eight-line epigram, and suggested that they should be joined with c. 87; also Lachmann (1829) 69–70. It is unclear from the sources whether Orff had read Scaliger / Lachmann or whether his combination of these poems was his own readerly instinct. Against the combination of 75 and 87, see Ellis (1876) 354.

Each of the three poems represents a different stage in the compression of thought and language, with poem 85 the most condensed, carrying nothing extraneous.[289] There is no direct addressee, no sign of Lesbia (though her name in 75 and 72 assures her background presence in 85), and no direct object. There is only the speaker, whose presence is felt in almost every word through the piling up of first-person verbs, and the listener, who lies behind *requiris* (85.1). The lack of context, situation and character, combined with the poem's encapsulation of large-scale issues of human psychology, means that this epigram seems universal; moreover, the fact that it offers nothing in the way of causality or resolution means that it has no definitive position in any chronological construction. It stands fully independent, yet able to engage with any number of other poems. The Alexandrian theme of simultaneously loving and hating[290] is taken to an extreme level through the multiplication of antitheses: hate and love (*odi* / *amo*), active and passive (*faciam* / *fieri*), heart and mind (*nescio* / *sentio*), and these tightly bound oppositions are finally ruptured by the word *excrucior*. With this last word comes the poem's only piece of imagery: the poet torn in all directions but still held together, still alive despite the inner tear.

Poem 75 (quoted above) is a compressed re-working of the paradox at the end of c. 72 (note especially the reuse of the *amare* / *bene uelle* antithesis), and points toward 85 through the contrast of *fias* with *facias* (cf. 85 *faciam* / *fieri*) and through the multiple contrasts, here within the speaker, between lovers, and also within Lesbia by means of the remote *si* clauses. Where in poem 85, Catullus piled multiple antithesis into two lines, c. 75 reverts to the traditional epigram structural contrast between hexameter and pentameter: *tua culpa / se officio* (vv. 1–2); *bene uelle / amare* (vv. 3–

[289] For the existence of an expanded cycle containing these poems, larger that the three-poem group here represented by Orff (cc. 70, 72, 75, 76, 85, 87), see Skinner (2003) 85.
[290] e.g. Philodemus *AP* 5.106 and Euenus *AP* 12.172.

4); *si optima fias / omnia si facias* (vv. 3–4). Poem 75 also makes linguistic contact with c. 8 through the words *desistere* (75.4) / *desinas* (8.1) and *perdidit* (75.2) / *perditum* (8.2), bridging the polymetric and epigram sub-groups. The linguistic figure of *mea Lesbia* (5.1) is similarly maintained, but here it is syntactically adjusted so that the will of Catullus (*mens mea*) and the weakness of Lesbia (*Lesbia culpa*) collide: *huc est mens deducta tua mea, Lesbia, culpa*.[291] With the word *officio* (75.2) comes a new and loaded semantic field, a language of duty, mutual responsibility and fairness, as defined by the Roman system of social reciprocity. It is a language explored repeatedly in the epigrams as erotic and social topoi are overlaid onto one another and it becomes a signifier for the highest order of betrayal, a flawed morality, and damage to the most fundamental of human bonds – Roman male to Roman male.

Poem 73 is not addressed to Lesbia, and there is no addressee, beyond the veiled subject of the final pointed lines:

... nihil fecisse benigne
<prodest,> immo etiam taedet obestque magis;
ut mihi, quem nemo grauius nec acerbius urget,
quam modo qui me unum atque unicum amicum habuit. (73.3–6)

This 'one and only friend', whose presence in the poem is so distorted by the number of elisions in the last line, may have been Caelius of c. 100 or Rufus of c. 77, but without any clue as to the occasion or context, the poem stands narratively in

[291] It may take us back also to *Lesbia nostra* of cc. 41, 43 and 58. Orff does not make this distinction, seeming instead to read *huc est mens deducta tua, mea Lesbia, culpa*.

isolation.[292] Textually, however, it connects to several other poems in the Orffian cycle. It turns over and over the language of reciprocity of c. 75 (*bene uelle... fecisse benigne... amicum*), now going further to introduce religious overtones (*pium*, v. 2), creating a high moral arena for Catullus's disappointment and disillusionment. The first word, *desine*, recalls both cc. 8 and 75, but now it looks beyond Catullus himself to the audience, from the specific circumstances of Catullus's life to the general truths for mankind. As the poem progresses, this effect of universality recedes and the intimacy of the particular situation, unspecified though it is, comes into view.[293]

Poem 70 also shifts between lyric intimacy and universality. Following the specifics set within a personal romance (Lesbia saying that she would rather wed Catullus than Jove, 70.1–2),[294] the sentiments become proverbial, no longer original but based on Greek models, the "well-worn positions of betrayer and betrayed":[295]

Nulli se dicit mulier mea nubere malle
quam mihi, non si se Iuppiter ipse petat.
dicit: sed mulier cupido quod dicit amanti,
in uento et rapida scribere oportet aqua. (70.1–4)

[292] Kroll, Muretus and Voss were inclined to believe the friend was Alfenus of poem 30. See thesis Introduction for the lyric lack of context. For the elisions, see Oldfather (1943).
[293] For universality being as typical of the lyric form as intimacy, see thesis Introduction, but it is also linked to the traditional epigrammatic truism.
[294] Although Lesbia is not named, we assume that she is meant from the phrase *mea mulier* in v. 1 and on account of the strong connection with c. 72, where she is named.
[295] Janan (1994) 87. The untrustworthiness of lovers' oaths, e.g. Aesch. *Ag*. 855, Call. *Epig*. 25 Pf.. The intertextual relationship with Callimachus's poem extends beyond the topos, to parallels of diction, word placement, and repetition. Writing in water is not found before Catullus in Latin, but appears in Greek, e.g. Soph *fr*. 742. The wind carrying words away appears later in Latin, e.g. Prop. 2.28.8, Ov. *Am*. 2.16.45–46.

The concern with speech and its (un)truth manifests itself in the repetition of *dicit* (three times in vv. 1 and 3) and is emphasised further through contrast with *petat*: if women speak (*dicat*), while Iuppiter, famously untrustworthy in amatory affairs, pleads (*petat*), which has more authority? Still concerned with words and truth, *scribere* in the final line, challenges the audience to consider the changes undergone by spoken words when they are written, calling into question Catullus's truth as he transfers Lesbia's speech to written form.

In poem 87 Catullus ruminates on the inequality in the relationship:

Nulla potest mulier tantum se dicere amantam
uere, quantum a me Lesbia amata mea est.
nulla fides ullo fuit umquam in foedere tanta,
quanta in amore tuo ex parte reperta mea est. (87.1–4)

There is strong internal cohesion in this poem, with the structure of the two balanced distichs matched by the repetition of *mea est.*[296] It is connected to poem 70 in linguistic terms (*nulla... mulier... dicere amatam,* 87.1 / *nulli... dicit mulier...nubere,* 70.1), as well as to cc. 5 and 75 through the (now restored) *mea Lesbia* configuration (cf. 5.1 and 75.1). The language of reciprocity appears again (*fides... foedere*, 87.3, cf. 75 and 70) in its familiar conjunction with the theme of love (*Lesbia amata mea*, 87.2). Again we see the epigram form being used to explore contrast within the paired lines: *nulla mulier / Lesbia* (vv. 1–2); *ullo foedere / amore tuo* (vv. 3–4).

[296] See fn. 288 on the possibility of this poem forming half of poem 75.

Fordyce finds a similarity of tone between poems 87 and 109 where "Catullus turns, not in self-righteousness but in despair, to the obsessing thought of his own loyalty".[297]

Iucundum, mea uita, mihi proponis amorem
hunc nostrum inter nos perpetuumque fore.
di magni, facite ut vere promittere possit,
atque id sincere dicat et ex animo,
ut liceat nobis tota perducere vita
aeternum hoc sanctae foedus amicitiae. (109.1–6)

The optimism of the opening distich is undermined by the prayer, where Catullus asks not that Lesbia will be faithful, nor even that she will promise faithfully, simply that she may be able to promise truly, that her words be transformed. With this concern for speech and its integrity (*promittere*, 109.3, and *dicat*, 109.4, *uere*, 109.3, and *sincere*, 109.4) the poem recalls c. 70. Similarly, its final line *sanctae foedus amicitiae* points both to the piety (*pium*) of 73.2 and the reciprocity of 87.3.[298] The implied context of historic mistrust, enacted through the allusions to other poems, and the long imagined future (emphasised by the synonyms *tota uita,* 109.5, and *aeternum*, 109.6) mean that past and future combine to contextualise the present moment. Ellis's uncertain attempt at chronological construction for this poem ("The distrust in vv. 3 and 4 points to a not very early period of the amour; yet hardly the latest, at which time Catullus would have avoided such language as *aeternum*")[299] reminds us of the interconnectedness of

[297] Fordyce (1961) 380.
[298] McGushin (1967) on the vocabulary in the last line.
[299] Ellis (1876) 387.

the cycle and a suspended temporality in which all the poems loop, referring back and forth to each other.

Conclusion

By setting each Catullan poem as a separate song contained by its own lyric time-space, Orff ensured that the *Catulli Carmina* effectively remained a song cycle. Reinforcing this, the poems chosen represent a functioning textual cycle, with semantic, thematic, tonal and linguistic connections serving to tightly bind the whole. Although the cyclic form accentuates some of the lyric qualities of the poetry (for example, the separate and self-contained lyric moments, the lack of context within each poem and lack of causality between them, the absence of any linear temporal movement etc.), the various interactions between the poem-songs within the cycle suggest an underlying narrative impulse. Through the arrangement of his group of poems (85 – 5 – 51 – 58 – 70 – 109 – 73 – (repetition of 85) – 32 – 41 – 8 – 87 – 75), Orff's cycle enhances a narrative shape by picking up on lyric's implication of a larger contextual history in order to suggest dramatic scenes that progress from one to another. There is an overall movement from happy to sad and, although context for each setting is sparse, Orff's ordering within the cycle creates the effect of each poem-song developing or responding to its predecessor, an effect achieved in large part through the balance of polymetric and epigram poems: the polymetrics set up the drama of a love affair (5, 51, 58, 8), which is thrown into relief by a contrasting pair of poems (32 and 41), while the epigrams, more reflective and often disappointed in tone, respond by concentrating on consequent emotions and moral implications.

It may also be suggested, however, that the cycle patterning in Orff is more complex than a simple 'happy to sad' trajectory and that Orff's chosen order promotes smaller cycles and individual emotional contours that contribute to a more effective whole, as well as mirroring some of the patterns in Catullus's corpus. The first thing to note is the placement of the closely connected poems 85 and 75 at the beginning and end of the cycle so that they offer an opening and a conclusion for the overarching cycle of Lesbia poems (by which, in this context, I mean poems either explicitly addressed to Lesbia or about her, or where we might confidently assume her presence): 85, 5, 51, 58, 70, 109 ... 8, 87, 75. The gap at the two-thirds point, between poems 109 and 8, is filled by the internal 'cycle' (more properly two pairs of poems) 73 and 85, 32 and 41.

Within the Lesbia group there are two sub-sets, distinguished by tone: optimistic (cc. 5, 51, 109) and pessimistic (cc. 58, 70, 8, 87, 75).[300] Following a common ordering pattern in Catullus these sub-sets interlock, with the final optimistic poem trailing amongst the pessimistic set, offering the (unfulfilled) hope of further optimistic poems.[301] The persistent pessimism of the last trio of poems, however, suggests that the intervening block of non-Lesbia poems has affected the outcome and closed off the optimistic potential of poem 109.

The interlocking group is made up of three new poems (73, 32 and 41), including the pair of poems 32 and 41. Orff associated poem 73 with Caelius Rufus, putting the verse in the mouth of music-Catullus when he realises that Lesbia is involved

[300] The contradictory sense of poem 85, as well as its repeated appearance in the Orff cycle, mean that for the time being I am discounting it from the cycle.
[301] See especially Skinner (2003) for the interlocking configuration in Catullus, also Ellis (1876) xxxviii–xliii on the grouping together of poems on the same subject, interrupted by poems on a different subject.

romantically with Caelius. It is likely that the reason for this assumption is the alternate numbering of two interlocking groups in this part of the corpus:[302]

69: addressed to Rufus, about his body odour (*ualle sub alarum trux habitare caper*, 69.6)

70: on Lesbia's comment about preferring Catullus to Jove

71: no named addressee, but with the same joke about an armpit dwelling goat; therefore, likely aimed at the same Rufus

72: Lesbia and Jove, reworking

If the numbering pattern were to continue in this vein, poem 73 would be the next poem in the Caelius Rufus group. Without the rest of this mini-cycle, however, Orff's poem 73 is connected only to c. 58 (which explicitly names a Caelius), causing c. 58 to act as a foreshadowing device.[303] If we think again about the whole Orffian cycle, it might be represented thus (with the bold numbers representing Lesbia poems, of which the optimistic set are underlined; * and ^ connect pairs, and the correspondence between the first and last poems is represented by italics):

85 **– <u>5</u> – <u>51</u> – 58* – 70 – <u>109</u>** – 73* – (85) – 32^ – 41^ **– 8 – 87 –** ***75***

Such patterning in Orff's cycle surely reflects the patterns in Catullus's corpus; however, I suggest that this is the case, not through conscious imitation, but through

[302] This A-B-A pattern is common, especially in the polymetric *libellus*. For other common configurations, see Skinner (2003) xxiv. For the groups at this point in the corpus, see Skinner (2003) 70–72.

[303] This foreshadowing is clearly demonstrated in the Catullan corpus by the first two Gellius poems (74 and 80), which are placed some way in advance of the others (88, 89, 90, 91) and the placement of the final Gellius poem, c. 116, trailing considerably behind the others. See fn. 281 on the possibilities of two Caelius characters in Catullus.

the inherent characteristics of the cycle. Whatever order we choose, the poems would interact with each other, re-contextualising and reflecting back on each other in innumerable possible configurations without being able to offer full contextual development or chronological progression. Thus, the cycle as a form is able to point towards narrative direction without fully relinquishing its essential lyricism.

As with reading by genre, cycle configurations are built on certain two-way assumptions: the reader assumes that the poet is actively engaged in a sophisticated tradition of poetic modelling, embedding themes and context systematically through the corpus (moreover, the reader assumes that the writer was doing this because his contemporary readers were alert to such potential within a literary text); the writer assumes that the poetry will be consumed by an active reader concerned with following the connections between cycles. In selecting his own poetry cycle, following textual indicators to form an isolable group of poems, Orff puts himself in the role of idealised reader. Not only that, in his suppression of other poems he acts as a primary reader and his audience becomes the secondary consumer, their interpretation of Catullus guided and mediated by Orff. Indeed, if we take the order of the Catullan corpus to be original and the patterning of poems to offer a supplementary, but crucial, interpretative layer, then Orff, in ordering his cycle thus, becomes an appropriator of Catullus, a secondary poetic voice. Moreover, by emphasising the concept of a cycle, with its potential for repetition and temporal simultaneity, the *Catulli Carmina* suggests that the story of the Catullan love affair is repeatable through history, an ongoing representation of humankind's weaknesses. It is a suggestion that creates tension with the narrative project whilst simultaneously enhancing the intended parable effect, allowing Orff to impose his own interpretative agenda on Catullus's

poems. Orff's editorial and compositional self-interposition between Catullus and the audience necessarily changes the audience's relationship with the poet and his poetry. The role of omniscient guiding hand and omnipresent structuring intelligence is expropriated by Orff, allowing the composer to dominate over the poet. Thus, the lyric voice of Catullus becomes subordinate to the narrative-dramatic design of Orff.

Chapter 4

Orff's Narrative-Dramatic Cycle

In aiming to present the story of Catullus and Lesbia (as extrapolated from Catullus's poems) in dramatic, enacted form, Orff was faced with the problem of how to overcome the cycle's suggestion of temporal simultaneity and recurrence in order to generate the linear, progressive movement of narrative and drama. The rearranged order of the poems created some semblance of a streamlined and chronologically viable narrative construct by promoting a happy-to-sad trajectory and emphasising a beginning-middle-end structure (Catullus and Lesbia in love, Lesbia betrays Catullus, Catullus breaks with Lesbia), but the problem of cohesion remained and Orff needed to supplement his textual cycle with a combination of dramatic and narrative elements, both musical and theatrical, that would mitigate the lack of causal progression between the lyric poems. This chapter investigates some of the ways in which Orff tried to counter the essential lyricism of Catullus's poetry in order to generate a Catullan story for the stage.

Dramatic voices

Within the central *Catulli Carmina* section are dramatic characters, based on the Catullan characters but with agency distributed by Orff. The character of Catullus is based on the most famous poetic personae of the poetry corpus: the sensitive lover of Lesbia and the embittered man, betrayed by friends and lover. Orff simplifies the many Catullan personae present in the text (overlooking, for example, the grieving brother, the passionate lover of Juventius, the sharp-tongued arbiter of social etiquette, the

furious political critic), streamlining his Catullus in order to create the mono-dimensional character of a hapless lover with a roving eye (poems 32 and 41). In this transformation into a dramatic character, Catullus-the-poet loses his lyric authority: there is no longer the illusion of a personal voice sharing knowledge and engaging emotions, and so Catullus's interpretative filtering is removed. Instead, the audience watch Catullus on stage and see things happen to him so that any interpretation is shaped directly, without the poet's voice as a filter. Catullus's words are no longer the words of a first-person lyric voice with its inherent illusion of subjectivity and sincerity, but are represented by a dramatic voice, a fictional character in a fictional story. Thus, Orff expropriates from the poet the role of omniscient guiding hand and, with Orff controlling him and the dramatic construct containing him, Catullus becomes an exemplar and a standardised betrayed lover type.

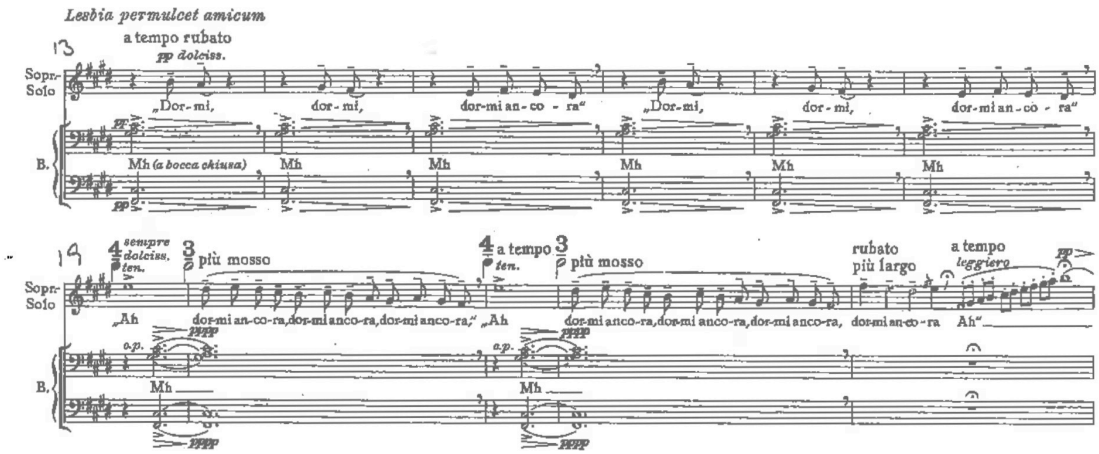
Alongside the character of Catullus is that of Lesbia; however, whilst Orff distilled his Catullus from the various possible personae, he had little on which he might base his Lesbia character. Throughout the corpus, Lesbia remains a shadowy figure: she is never described in detail, her thoughts and intentions are unknown, only a few words spoken indirectly through Catullus are attributed to her, and even her actions, from the hoped for kisses of c. 5 to the presumed but exaggerated betrayals of c. 11, are uncertain and always tarnished by Catullus's filtering. For Orff, therefore, the creation of a music-Lesbia raised the problem of actuality: her on-stage appearance required actions, characterisation, words, even (simply) a physical body, whose reality could not be denied. On the two occasions when Lesbia sings, therefore, Orff carefully avoids overt characterisation, retaining as far as possible the ambiguity of Lesbia's Catullan antecedent.

At Act I fig. III, in the setting of poem 51, Catullus addresses his words of passion directly to Lesbia.[304] Her physical presence on stage removes any doubt as to the nature of the relationship but any further contribution from her is severely limited by her ability only to echo the closing words of Catullus's phrases.[305] In this simple imitative gesture, any agency that could be assigned to the physical music-Lesbia is disallowed and she becomes little more than a receiver and repeater of music-Catullus's words.[306]

Lesbia's second vocal appearance in the *Catulli Carmina* is in the setting of poem 109 (Act II fig. VI) where she appears to Catullus in a dream, embracing a man who, it transpires, is Caelius. The dream construct is used to provide a context for Lesbia's adultery since the actual betrayal is not enacted anywhere in the poetry: on the basis of the poems, their love existed, so too did the hurt and contempt following her adultery, accusations and imaginings abound but her actual deeds are not portrayed anywhere. This lyric intimation, which suggests a wider context of betrayal without it being actualised in text,[307] represents a significant gap in the narrative Orff wanted to convey, making it difficult for the composer to integrate Lesbia's adultery into the plot whilst leaving the poetry unchanged. The dream sequence, in which Catullus sees (or imagines) Lesbia in the arms of Caelius, bridges this gap. It allowed Orff to unite disparate aspects of the corpus by offering some context for music-Catullus's

[304] The figures refer to the Eulenberg edition.
[305] Lesbia's words (appropriately, in the light of what is to come) form the phrase "laughing over me by night". A parallel may be drawn between Lesbia's role here and the role that Catullus takes on for himself in echoing the words of Sappho in this poem. See footnote 270 above about the uncertain identity of *ille* in this context.
[306] Nevertheless, through his partial voicing of Lesbia, Orff anticipates much later feminist readings of Lesbia, such as those by Josephine Balmer and Anna Jackson.
[307] See thesis Introduction.

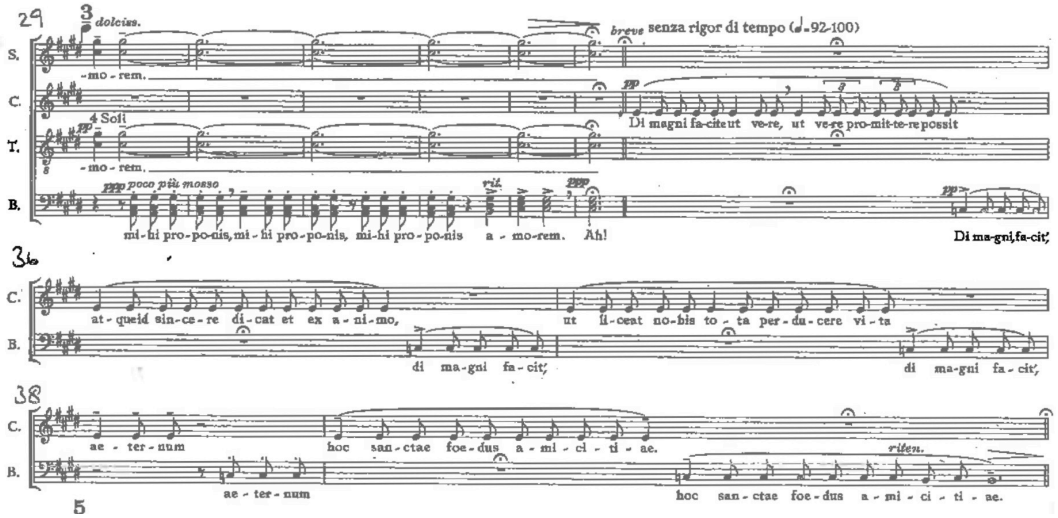
suspicions, whilst simultaneously retaining a degree of doubt as to the reality of what unfolds on stage.

Orff marks off his dream-Lesbia from poetry-Lesbia by giving her words of his own to sing. Over the serene choral texture of poem 109, dream-Lesbia sings an Italian phrase *dormi ancora* and the sound *Ah*, allowing her to slip out of the narrative time of her pseudo-Roman setting, sliding across time, space and reality into the (equally simulated) musical world of Italian opera and prima donna sopranos. Orff's musical writing reinforces the operatic intrusion: Lesbia's falling melody lines are accompanied by hummed chords in the chorus in replication of a simple aria texture (see ex. 4.1); her ascending staccato quavers to the sound *Ah* in bar 23 (marked *leggiero,* ending on a top B) nod to the virtuosic cadenzas of the coloratura aria; even the ABA(coda) structure of the setting corresponds to the shape of the Baroque da capo aria.

Ex. 4.1: Act II fig. VI b. 13–23

The association of Lesbia with the operatic form demands that the audience temporarily overlays an alternative time and space (a recent Italian opera hall setting

that is not quite the same as the twentieth-century German concert stage of Orff) on the established music world of the *Ludi Scaenici* and, through this device, Orff is able to suggest a Lesbia common to all, as shadowy and as ambiguous as the Lesbia of the text.

Further temporal ambiguity is established later in the setting of poem 109, where four lines of verse (109.3–6) are set as if in Gregorian chant (ex. 4.2). Although removed from a ritual setting and purely aesthetic in its Orffian context, the prayer-like expression of Catullus's original verse acquires a deeper performative potential through expanded cultural resonance and the actuality of performance. Christianity intrudes on the Roman world but the overtones of spirituality in the text (words such as *di magni*, *aeternum* and *sanctae*) draw the worlds together.[308]



Ex. 4.2: Actus II fig. VI b. 29 – 39

[308] Certain quasi-religious phrases from Catullus resonate in a Christian setting, often through the incorporation of these words in the Christian liturgy: e.g. *perpetuum* (109.2), *aeternum* (109.6), *sanctae* (109.6). Indeed, over the course of his reception, Catullus has been read and interpreted as an unlikely proto-Christian: Wray (2001) 29 fn. 156; for Thomas Moore's *The Poetical Works of Thomas Little* (1801) as an example, see Stead (2016) 185.

Although the wishes expressed in the text do not come to pass, the dream itself proves to be prophetic and Catullus, upon awakening, realises that he has been replaced by Caelius in Lesbia's affections (as suggested by the final lines of the next setting, c. 73). The alternating temporal frames of Catullus's poem sung by the chorus and Lesbia's Italian nocturne, with the chant positioned as a musical 'B' section, allow the music to shift between temporal paradigms. The setting becomes a manifestation of Orff's credo of universality and cultural cohesion,[309] and the music's simultaneously felt temporal overtones have a similar effect on the audience as the simultaneous cyclic time of Catullus's poetry corpus.[310]

There are three further important characters in the *Catulli Carmina*, none of whom speaks in either the Catullan corpus or the Orffian drama. These characters, Caelius, Ipsitilla and Ameana, are nevertheless important in narrative terms. The relationship between Catullus and Caelius in the poetry corpus is ambiguous (not least because of the uncertainty about whether the Caelius of cc. 58 and 100 is the same man as the Rufus of cc. 69, 71 and 77),[311] but Orff uses the potential of the stage to establish critical friendly relations between them. Caelius is the direct addressee of poem 58 but the effect of having him on stage, as well as the juxtaposition of poems 58 and 70, means that Caelius seems to take on the role of emotional confidant.[312] Their joint exit at the end of Act I strengthens this impression. During the performance of poem 58, Orff does not dwell on the ambiguity of the phrase *Lesbia nostra, Lesbia illa* (58.1), but the textual seed has been sown and the implication that Lesbia is shared

[309] See thesis Introduction.
[310] So too the setting of poem 70 where the female voices singing *lalera la la* create a Neapolitan style Tarantella.
[311] See fn. 281 above.
[312] The manipulation of the poet-reader relationship in lyric poetry (see thesis Introduction) makes the role of confidant important in conceptual terms, especially in love poetry.

by both men is very soon developed in the dream scene of Act II. It is Caelius's potential for change, his shift from friend to betrayer, and his double significance as confidant to Catullus and as partner to Lesbia, that gives him his important narrative-dramatic role. Without this change the implied moral of the story (love leads to heartbreak) would not be enacted and none of the other characters would change either: Lesbia would not shift from beloved to adulteress, nor would Catullus's love turn to bitterness.

Ipsitilla and Ameana each feature in only one song setting, as brief an appearance, although perhaps more strongly weighted, as in the Catullan corpus. In poem 32 (Act III fig. IX) we meet Ipsitilla, who walks past Catullus's window, inflaming him with desire; then, in the next setting (c. 41, Act III fig. X), Ameana is scorned for being an ugly girl who has offered herself to Catullus for an unreasonably high sum. Neither of these girls sings (Ipsitilla appears at Catullus's window; Ameana approaches Catullus and her words are assumed from the response directed at her by Catullus),[313] nor do they influence the action on stage. Rather they re-contextualise music-Catullus as a man of desire (he is no longer only the devoted lover of Lesbia, but becomes a man driven by passion, who lusts after a pretty girl but rejects an ugly one) and throw into relief the relationship of Catullus and Lesbia by acting as alternative female models against which the audience may adjust their interpretation of Lesbia.

Thus, the embodied characters in the *Catulli Carmina* (Catullus and the secondary characters Lesbia, Caelius, Ipsitilla and Ameana) represent a move away

[313] See thesis Introduction for the implication of dialogue in lyric.

from the lyric: the characters become dramatic, no longer defined solely by the thoughts and expressions of a first-person voice; rather, they are seen on stage with their speech and actions unravelling in the shared performance time of audience and performer.[314]

Dramatic action

Once they are established, Orff uses his characters to surround Catullus's poems with a further layer of drama: physical action to fill the poetic and musical gaps with direction. This means that narrative jolts between poem settings are fully contextualised through movement and action. The juxtaposition of the love poem 51 (addressed to Lesbia) and the vituperative poem 58 about Lesbia's back-alley liaisons (addressed to Caelius), for example, causes a narrative hiatus because there is no causal link between them. With dramatic action, however, Orff is able to interpolate the following situation as poem 51 draws to a close: Catullus falls asleep in Lesbia's lap, the *amatores* enter and Lesbia sneaks away leaving Catullus sleeping. A change of scene and context is guided by the stage direction at the top of poem 58: *Lesbia in taberna saltat coram amatoribus. Interim Catullus expergiscitur. Intrat Caelius. Catullus desperat*. This simultaneously justifies the change of addressee from one poem to the next, as well as providing a rationale for the sudden shift in tone and the new accusations of infidelity. In textual terms, however, the narrative gap still remains because the poems are not themselves integrated; rather, the action is superimposed on the poetry and music.

[314] See thesis Introduction on drama.

In Act 3 especially, action becomes a principal device for connecting each poem setting to its predecessor. At the end of poem 85, there is a stage direction for Ipsitilla (*Ipsitilla perbella puellula ad fenestram apparet*), resulting in Catullus, inflamed with passion, writing to her (poem 32). Immediately after this, a stage direction for Ameana is given (*Ameana, puella defututa, progressa incursat Catullo*), which leads Catullus and choir into a setting of poem 41, at the end of which Catullus pushes Ameana away (*Catullus Ameanam propellit*). These moments of action again contextualise the changes in Catullus's tone, style and subject, and justify the incorporation of cc. 32 and 41 in a cycle otherwise defined by the Catullus-Lesbia affair.

In the latter part of the final act, physical drama allows Orff to construct a sequence of events and thereby imply causality in the build up the lovers' split. Poem 8 is sung whilst Catullus searches for Lesbia among a disreputable crowd (*Inter amatores ac meretrices ambulantes Catullus solam identidem petit Lesbiam*). When, by the end of the setting, Catullus cannot find her, he staggers and collapses among the crowd (*Catullus inter amatores titubans corruit*). Just as the text of poem 8 offers the suggestion that Catullus may not endure after all, Orff's staging carries a similar uncertainty: that Catullus's suspicions may be unfounded and his dream proved false. Action, however, resolves the ambiguity: Caelius and Lesbia enter together, Lesbia shouts out to Catullus, but although he returns her call, he rejects her and positions himself physically where he began (*ad columnam*) for the closing song, formed of poems 87 and 75 combined. The scene finishes with Lesbia running (*desperans*) into her house and, thus, the onstage action is able to create a finality and narrative closure that the Catullan corpus resists.

Although a suggestion of cyclic renewal is found in the restoration of the opening stage set (Catullus's return to his opening position and the disappearance of Lesbia from the stage), the decisive nature of the dramatic action helps to create dramatic and narrative progression (Caelius turns out to be Lesbia's lover and so it transpires that Catullus's dream in Act II was a foreshadowing of the drama of Act III; Catullus's final physical rejection of Lesbia provides closure to the narrative), while the on-stage presence of the *amatores* provides a credible background for Lesbia's affair (though their actual role in any adultery is as shadowy as that of the *moechis* of c. 11.17). It is therefore through the physicality of staging and the actuality of the characters' performance that narrative / dramatic meaning can accumulate between the static points of the song settings. By adding action to the music and poetry in this way, Orff, taking on the role of director, is able to build a large-scale narrative structure around the existing textual cycle, and to supplement music with action, lyric stasis with dramatic momentum, lyric ambiguity with narrative direction.

Action is not the only way in which Orff pushes his characters beyond the contemplative, first-person lyric space into drama, and in which he uses the potential of a staged representation to connect the separate and self-contained lyric poem settings. At moments of high drama, physical action is combined with character speech, creating the effect of the singers breaking out of their musical confines to express strong and direct emotion. Speech in vocal music is not an uncommon effect and Orff configures it in two different ways, using shouts to create a definite textural and contextual break between song settings, and using fragments of speech within and between settings to link songs and mark new musical directions.[315]

[315] Speech fragments are often an emotive effect in opera: for example, Puccini directed that the final line of Act II in *Tosca* be spoken or sung in a speaking tone. Speech in music may also take the form of

Dramatic shouts occur between the song settings 109 and 73 (Act II fig. VII, Catullus: *O mea Lesbia*) when Catullus, in his dream, sees Lesbia in the arms of Caelius, as well as between 8 and 87 / 75 (at the end of Act III fig. XI, Lesbia: *Catulle* / Catullus: *Lesbia*). In both cases, the shout is notated without pitch contour on a single-line stave, though it is in rhythm with accents, dynamic markings and, in the latter example, with the direction *gridando* (shrieking). At both of these moments, the sudden break with the musical song world represents a significant fissure in the musical and poetic texture, representing the high emotion of the scene by bringing the music forcibly to a halt, and abruptly discontinuing the poetic text. This effect allows the next song setting, separate from the previous one in its new Catullan lyric moment, to grow out of the shout and the consequent silence, rather than out of the previous poem-song. The shout, therefore, becomes a narrative device for bridging the disconnected text-music units.

This effect is used on a larger scale for Orff's setting of poem 58 (Act I fig. IV), which is entirely shouted. The poem becomes a means of connecting the romantic c. 51 with the embittered c. 70, offering some contextualisation and justification for the sudden change in emotion:

Caeli, Lesbia nostra, Lesbia illa,

illa Lesbia, quam Catullus unam

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the *Sprechstimme* style, which was used by Humperdinck in his *Königskinder* (1897) and was developed by Schoenberg (*Pierrot Lunaire*), Berg (*Wozzeck* and *Lulu*) and Weill (*Three Penny Opera*). Another speech-music form occurs in melodrama where extended passages of spoken word were interspersed between lengths of music, having first evolved from Jean-Jacques Rousseau's *Pygmalion* of the early 1770s. Other notable examples include Benda's *Ariadne auf Naxos* and his *Medea*, which influenced Mozart's experimentation with the *Singspiel* form (*Magic Flute*, *Zaide*). The tradition was continued by Beethoven (*Fidelio*), Weber (*Die Freischütz*), Mendelssohn (*Midsummer Night's Dream*), Schoenberg (*Gurrelieder*) etc.. See fns. 75 and 105 above.

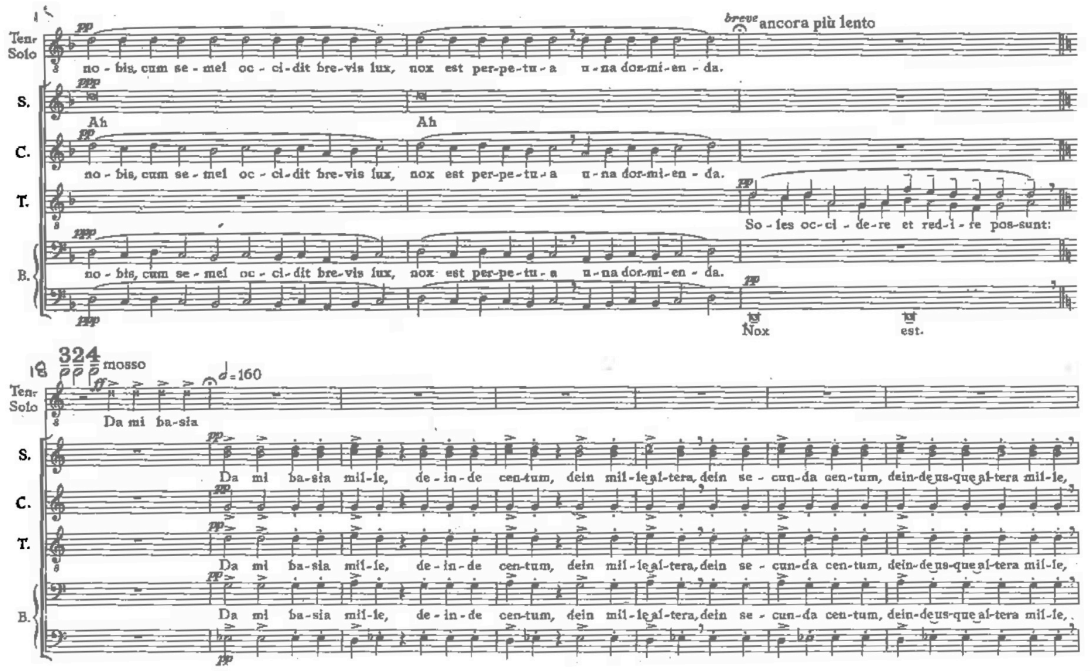
plus quam se atque suos amavit omnes,

nunc in quadriviis et angiportis.

glubit magnanimi Remi nepotes. (58.1–5)

The poem helps the audience to understand poem 70: Catullus addresses Caelius with his belief that Lesbia has been unfaithful, leading to the poem's bitter reproaches against all women. Poem 58, therefore, serves as a causal link between poems 51 and 70, aiding narrative flow. The shouting with its ugly diction and clarity of expression emphasises the various changes that occur in the work at this point: the plot turns, the musical style changes, and the audience is emotionally repositioned, shifted from one emotional state to another. Thus, the poem itself becomes a way of marking a narrative progression in the cycle and is dramatised by the style of enunciation. Moreover, the change of texture from Catullus's solo voice (vv. 1–3) to the combined forces of the male voices (vv. 4–5) adds weight to Catullus's words, authority to his suspicions, and represents the power of gossip to create its own socially constructed truth.

Speech also occurs in the second part of poem 5 (Act I fig. II) where it may once again be construed as a narrative device. Here, Catullus's first spoken text (*Da mi basia*) occurs at a musical juncture (b. 18) where the alternation of the solo tenor's fluid line (*rubato con slancio*)[316] with the choral answering phrases gives way to a second musical section of swift, staccato choral movement with shifting rhythmic emphasis (see ex. 4.3). In this context, Catullus's spoken interruption becomes an 'event' that kickstarts a new musical style and that serves to connect the two contrasting sections.

[316] See earlier on Rawsthorne's similar use of the solo tenor: an effect of freedom within a prescribed rhythm and melody.

Ex. 4.3: Actus I fig. II b.15–24

A repetition of the second musical section occurs (b. 41–63) before Catullus repeats his *Da mi basia* unit, fading away at the end with *basia... basia... basia... basia....* This increasingly quiet speech creates an intimacy before a long silence, from which emerges the soft sung entry of the tenor voice for the start of setting 51. Again, therefore, speech integrates the poems across the song setting boundaries, this time through its softness and intimate style. Moreover, by interrupting the artifice of song with speech, and thus reminding the audience of a more naturalistic use of voice, the spoken tone creates an illusion of realism, the lusty phrase *Da mi basia*, emphasising human sexuality in preparation for Catullus's love address (c. 51) to Lesbia.

Orff, therefore, uses his dramatic characters to create a non-musical layer that links song settings. The stage directions and on-stage action of the characters serve both to link separate song settings and to justify the juxtaposition of certain poems. In so doing, Orff creates a sense of causality and the idea of a larger narrative / dramatic

scheme that is lacking in the sequence of lyric poems. The use of shouts within the musical texture creates musical and narrative disruptions that link and contextualise certain poems, while, at the opposite end of aural spectrum, speech and whispers link settings aurally by integrating them in dynamic terms, thus, allowing transitions to occur seamlessly between individual songs. Such devices, therefore, become a way of bridging the gap between Catullus lyric poetry and Orff's dramatic / narrative concept.

The frame construct

The fact that Orff, in setting Catullus's poems, allowed himself no librettist's licence, changing no words and omitting no lines, means that the presence of poet-Catullus is not lost in the *Catulli Carmina*: the characters on stage (Catullus, Lesbia, Caelius, Ipsitilla and Ameana) are recognisably Catullan and the storyline of the Catullus-Lesbia affair is clearly traceable in the corpus. However, the lyric poet's role is reduced to that of pseudo-librettist, while all musical, dramatic and interpretative control is garnered by Orff, from the on-stage actions of the characters to the distribution of the text between the characters. Moreover, Orff gathers further artistic authority through the creation of an outer frame construct around the Catullan poems, allowing him to introduce new Orffian characters and new Orffian text that serves to direct the audience's symbolic understanding of the poems. Through this symbolism and through this additional layer of text and character, Orff is able to distance further the poetry's lyric elements, simultaneously objectifying the poetry by taking it out of its Catullan context, whilst also leading the audience to expect, and therefore anticipate, a narrative plot.

The work begins with a *Praelusio*, in which Orff allowed himself complete textual freedom through the composition of new words. The words of the *Praelusio* are sung by a chorus (or choruses), which represents a marginal entity, positioned neither on-stage nor off-stage, not quite audience nor fully performer.[317] This chorus leads the audience into the representation of the Roman *Ludi Scaenici* via ancient Greece with the words *eis aiona* ('forever'), creating a hybrid, culturally non-specific world.[318] The words (*Eis aiona! Tui sum! O mea vita!*) are aphoristic; the vocal texture is blank (unison octaves for the most part, chordal for the progression into the major key at fig. 2); the harmony is basic; the orchestration sparse and for the most part dominated by a repeated A. These aspects give very little sense of whether Orff is positioning the chorus as a character-body, or whether it functions in an interpretative, narrative role. It is only after fig. 10 that the mechanisms of their character role come into play. At this point, the voices are split into two gender groups and are set antiphonally in opposition to each other.[319] From this point, Orff uses his words to represent the escalating sexual arousal of the boys and girls, making the words increasingly obscene as the musical tension of the *Praelusio* increases. Yet Orff's compositional presence is not immediately apparent in these words: it is obscured by Latin (the language of another time, culture and country); moreover, by pastiche-Latin, thus cloaking Orff in a specific Catullan guise. Some words are obviously pastiche (the heavy use of diminutives, for example, and the emphasis on Catullan words such as

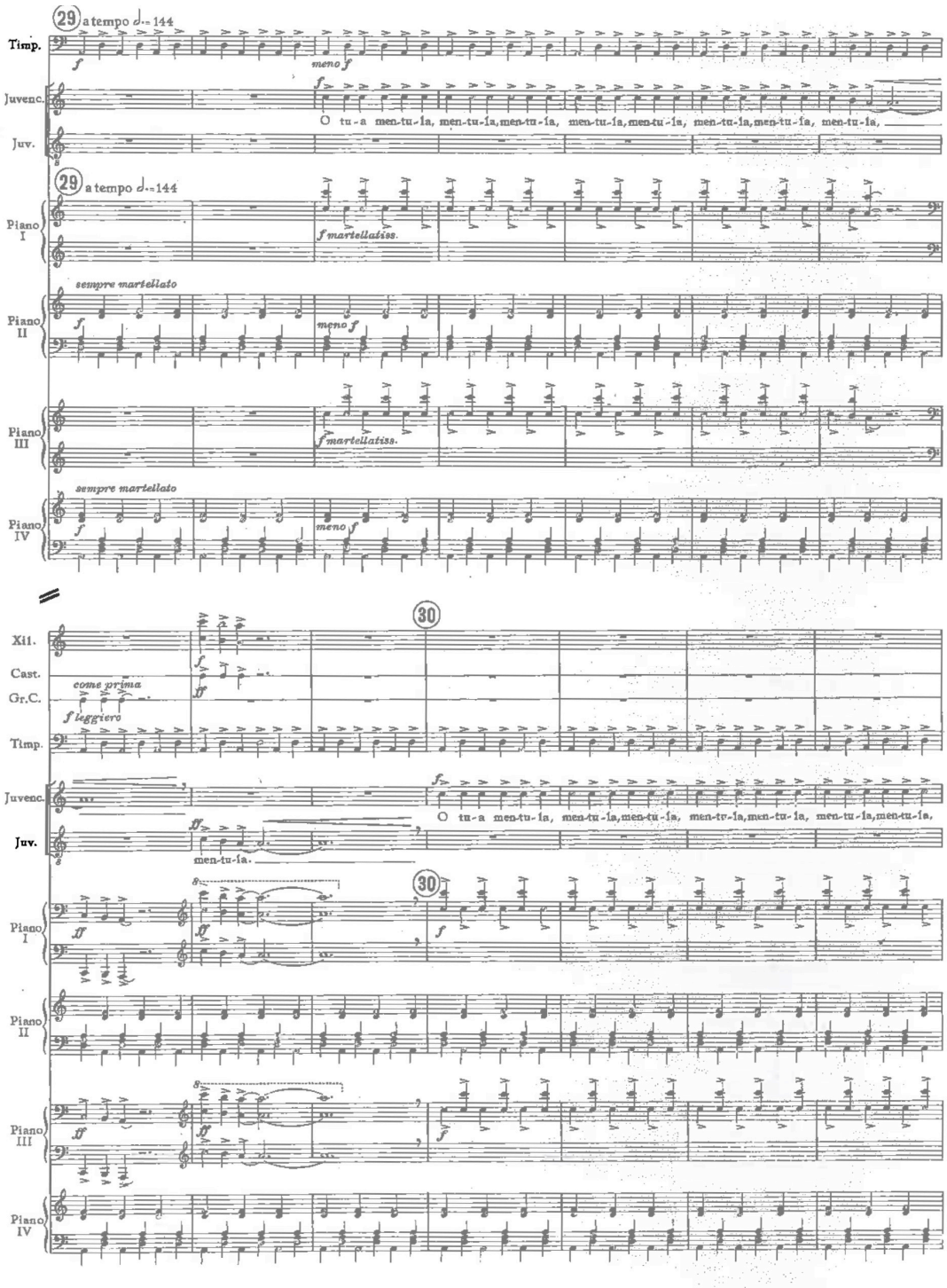
[317] See Billings, Budelmann and Macintosh (2013) for contemporary experiments with chorus groups, especially Dunbar on Hammerstein and American musical theatre and Ioannidou on Leyhausen's theatre. For Stravinsky's experiments with chorus, which Orff likely knew, see Cross (1998) 136–142. See appendix 2 for Orff's stage plan.

[318] This section extends from the opening of the *Praelusio* up to fig. 10. The basic structure is as follows: [A] *eis aiona* D minor, ending with progression to D major [B – fig. 3] *tui sum* D minor [B1 – fig. 5] repetition of *tui sum* [A1 – fig. 8] repetition of *eis aiona.*

[319] It is similar to the scenario and structure of c. 62, perhaps also with a nod to the performative aspect of c. 61. Orff was certainly familiar with these poems: they were set in the third part of the *Trionfo* triptych, *Trionfo di Afrodite.* There is a hint of the gender split in the opening section when the female voices sing *tui sum*, followed by 6 solo male voices singing *Ah!* (bar 60), but the texture remains unchanged and the potential implications remain unrealised until fig. 10.

basia); others are caught between the linguistic fields of Catullus and Orff, for example *mordet / morde* loses the playful eroticism of poem 2 and becomes more intensely sexual and aggressive by means of the juxtaposition of male and female stereotypes: boys sing *morde me*, girls sing *basia me*. Similarly the word *mentula,* so strongly associated with Catullus's Mamurra group, out of context here, loses its invective overtones and becomes entirely sexual. It is through such burlesque Catullan language that Orff is able to integrate the outer Orffian plot with the inner Catullan poetry.

The vocal ranges of the male and female chorus groups create a natural gender gap but Orff uses his percussion orchestra to exaggerate this to an almost comic level: the boys are accompanied by pianos playing in a low register, while the girls are doubled by pianos in very high registers, with the xylophone adding further emphasis.[320] The effect is a characterisation of the boys as predatory, while the girls squeal at the boys' advances. The distribution of text between boys and girls further promotes this gender-based characterisation: the boys dominate with full phrase units (7 bars + 7 bars + 4 bars), while the girls offer truncated and imitative units to punctuate the boys' phrases, seeming to respond to the boys and encourage them. At fig. 29, on the other hand, the girls initiate the interaction, heightening the sexual dynamic. Here, the vocal-orchestral groupings are reversed so that the boys' low register is coupled with the high xylophone / piano register, creating a musical vulgarity well matched to the increasingly obscene words.

[320] The orchestra is off-stage and only used in this outer frame. It consists of four pianos (scored percussively), four timpani, castanets, xylophone and tenor xylophone, maracas, three tambourines, two glockenspiels, triangle, bass drum, tam-tam, woodblock, lithophone, suspended and crash cymbals, un-pitched antique cymbal, metallophone. Some of these instrumentals were specially designed by Orff and built for him on Javanese, Indonesian, and Chinese models: Attfield in Brown and Ograjenšek (2010) 357. For Orff's interest in percussion instruments for their 'elemental' qualities, see Orff (1978) 3.68–73 and thesis Introduction (above).

Ex. 4.4: *Praelusio* fig. 29–30 + 4

The orchestra, on this localised level of instrumentation, is tightly integrated with the chorus, serving the purpose of characterisation; however, the full breadth of the *Praelusio* shows the orchestra's simultaneous and longer-term function as a musical

driving force, whipping up the boys and girls into a musical frenzy. From fig. 10 right up until the futuristic sounds and destabilised pitches of the 'climax' at fig. 38, the orchestra generates forward momentum and gradually ratchets up the musical tension through incremental changes, stanza by stanza, until the musical texture, timbre and rhythm can develop no further.[321] Meanwhile, the Orffian words imbue the chorus with heightened erotic charge, and their excitement is conveyed through increasingly sexualised words (from *corculum*, *labella*, *lingula* then to *mammulae*, *papillae*, *mentula*, *peniculus*),[322] until (fig. 27) they become so corybantic that they break out of character and out of music with speech.

At fig. 41, another choral group, the *senes*, enter.[323] They contrast with the aroused youths in terms of age, attitude and diction. Rather than focusing on sex, their words resonate with Catullus's statements of totality, whilst imitating and de-contextualising individual Catullan phrases (for example, *O res ridicula* adapted from poem 56, *nihil durare potest* from poem 73). A significant part of their text is taken from Pompeiian graffiti so that the voices of real Pompeiians, roughly contemporary with Catullus (approximately a century after Catullus's likely date of death), seem to echo in the score.[324] In the context of the *Praelusio*, the *senes* appear late and, when

[321] See for example fig. 26 where the pattern in timpani and pianos II / IV changes, the noise level is increased by the entry of the unpitched instruments, and the semitone off-beat acciaccaturas at high pitch in the piano I / III parts all contribute to a highly charged soundscape that will be broken only by the shout and tambourine just before fig. 27.
[322] See Adams (1982).
[323] They perhaps represent the *senum severiorum* of poem 5. At the top of the score is the caption *Rumoresque senum severiorum / omnes unius aestimemus assis* (c. 5). Although this can only be conveyed to the audience through programme notes, the on-stage presence of the *senes* brings a level of irony to the performance because, set against the actualisation of their judgment (where it is only conjectured in Catullus), is the suggestion that we shouldn't listen to their opinion anyway.
[324] *nihil durare potest tempore perpetuo / cum bene sol intuit redditur Oceano / decrescit Phoebe quae modo plena fuit / uen[to]rum feritas saepe fit aura leuis* (Via dell'Abbondanza 9123; IX xiii 4). *lanternari tene / scalam* (Via dell'Abbondanza 7621; III ii 1). The graffiti were dipinti rather than engravings; nevertheless (until they were destroyed by WW2 bombing), they exuded the sense of permanency that is associated with engravings and that Orff picked up on when he described Catullus 85 as *gemeißelt* (see introduction to Part II above). They are preserved in paintings from the time of

their entry does eventually arrive at fig. 41, it is made particularly disruptive in musical terms: not only do they bring the the orchestra to a halt, but they get it 'wrong', joining in with a familiar motif, but distorting the rhythm and imposing the 'wrong' words on it (*eis aiona* on a motif previously set to *tui sum* and *O mea vita*); most jarringly, they use the motif to finish off a phrase that has already been finished; moreover, they repeat it twice. This way of interrupting the music and the young people (who are now in full cry) is symbolic, emphasising the antagonistic role of the *senes*, their cynical and contemptuous alternative to the loves and passions of youth. To further emphasise this symbolic role, at fig. 42 and fig. 53, the *senes* shout and even (fig. 42) laugh above the hissing noise of the maracas and gran cassa. These non-musical sounds mark them out as figures who are able to step out of the musical world and who are able to distance themselves from the emotion and erotic action on stage, guiding the audience's response and reminding them to remain equally aloof.

As the *Praelusio* draws to a close, this guiding role of the *senes* is developed further. They turn to watch the stage, becoming an internal audience and an extension of the actual audience;[325] but they also direct the attention of the boys and girls to the performance, themselves creating a second internal audience:

senex solo: *Lanternari, tene scalam!*

senes chorus: *Audite ac videte, Catulli Carmina*

Juvenes et Juvenculae: *Audiamus*.

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excavation and can be found in Wallace (2005). The Via dell'Abbondanza was excavated from 1910 to 1923 by Vittorio Spinazzola so these graffiti would have been a fairly recent find when Orff composed the *Catulli Carmina*.

[325] Cf. Schelling (1989) 259, quoted in Goldhill in Billings, Budelmann and Macintosh (2013) 39 on the ancient chorus as a means of reflecting the audience and their response.

This guidance gives the impression that the influence of *senes* lies behind the story that follows: if they have not set it up, at least they know that it is about to unfold. They become, therefore, a proxy for Orff, the guiding hand and the work's architect.[326]

While the *senes* serve as the composer-audience conduit, or perhaps as the composer's on-stage presence, the boys and girls have a different on-stage function. They, as the intended audience of the central section, have different expectations to the *senes*: theirs is to learn, not to instruct. They have limited powers of understanding or prescience, functioning instead as erotic models for the benefit of the audience, representative of youthful desire and the promise of love.[327] However, at the end it becomes clear that nothing has been learned: in the *Exodium* the youths pick up the music of the *Praelusio* with renewed energy, evidently oblivious to any moral lessons on offer. The sole contribution of the *senes* in this final section is to wail (*disperatamente*) *Oi me!* (three bars before fig. 59), making it clear that their instructive parable tale has been wasted on youths who will endlessly continue to be driven by love and sex. Thus, Orff implies that the cycle will repeat, youth will always defy the warnings of old age and old age will ever look with despair at the follies of youth.

Such tensions between youth and age are compounded on stage by Orff's use of physical space.[328] Not only is a physical distance established between the *Juvenes* and *Juvenculae* to underscore the sexual tension between them, but additionally a distance exists between the young people and the *senes*, a spatial representation of the ethical distance and age gap. These three groups triangulate the inner stage so that together

[326] For more on the role of composer, see Cone (1974) and Abbate (1991).
[327] Cf. Ovid *Am*. 1.1.20 for the anticipation of the audience, eager for love elegy.
[328] See stage plan, appendix 2.

they form an additional audience body, distinct from the real audience and separating it from the on-stage action: a physical barrier and a symbolic, interpretative mediator.

A reminder of the larger allegorical construct and the dual role of the *senes* as audience / instructor comes at the end of the first and second acts: *Applaudunt senes dicentes: "Placet, placet, placet, optime, optime, optime"*. The interruptions are again not musical (applause and speech), iterating their non-musical potential.[329] At these junctures the *senes* function like a Greek chorus, punctuating the episodes with their appearance and commentary; moreover, the fact that the *senes* express pleasure at the performance, that they respond with the illusion of spontaneity, suggests that at least some part of what unfolds is not directly controlled by them.[330]

Entangled within the outer frame's construction of contrasts, symbolism and timelessness, therefore, it is possible to identify two different choral roles: the character roles (youths and old men) that guide the symbolism and help to create a parable story; and the audience roles (an instructive elder audience and an unknowing youthful audience) that objectify the poetry into a timeless tale of love disappointed. Both serve to move the work away from the lyric mode by displacing the personal in favour of the dramatic and by taking the poetry out of the Catullan context, establishing it instead in the Orffian world of the *Ludi Scaenici*.

[329] The *senes* offer no response to the final act: Lesbia's exit from the stage is followed immediately by the *Exodium* and the enthusiastic arousal of the *Juvenes* and *Juvenculae*, unchanged from the *Praelusio*.
[330] Thomas (1990) 5 says of the *senes* that they are "in the pose of voyeurs" and "represent 'idealized spectators', members of the public seen on stage, people actively involved and moved by what is enacted before them". This reference to Schlegel, however, does not seem to be wholly appropriate in this context: the *senes* are only one half of an interpretative whole. They lack human sympathy and negate the work's ultimate end of triumphant sexuality. For an interesting interpretation of Schlegel's 'idealised spectator', see Goldhill in Billings, Budelmann and Macintosh (2013) 40–41.

The narrative chorus

The nature of the chorus changes when the central *Catulli Carmina* section begins. It loses its separate, gendered identities and is no longer divided by age, but is combined into a single chorus, separated into the traditional choral soprano, tenor, alto, bass parts, losing its former character status. Moreover, at the very start of the *Catulli Carmina* section, the percussion instruments that helped to characterise the boy and girl choruses in the *Praelusio* disappear. By accompanying the solo voices, the chorus now takes over the orchestra's role and the percussion orchestra consequently comes to stand for a different reality: the Orffian *Welttheater*. When the instruments fall silent for the poems of Catullus, therefore, this reality is suspended and an imaginary, pseudo-Catullan world is conjured up for the audience's benefit. The change from instrumental accompaniment to choral backdrop, therefore, becomes a part of the construction of outer Orffian frame and inner Catullan story: the twentieth-century *Welttheater* stage with its percussion sound world contrasting with the pseudo-ancient Catullan scene where only human voices create the music.

In places, by taking on an accompanimental role, the chorus is able to amplify the voices of the dramatic characters (Catullus, Lesbia etc.), as in poem 5 when the choral expropriation of the personal pronouns (e.g. *da mi basia mille*) allows it to become a choral version of the Catullus character. At other times the chorus functions in a narrative role, both guiding the characters and influencing the audience's interpretation. For example, the chorus may be set in opposition to the characters, taking on a commentary function by reacting to the proceedings on stage, as, for example, in the setting of poem 51 where the chorus represents a group on the

periphery of the action. In Catullus's original poem 51 (assuming we accept that the stanza is part of the original poem),[331] the objective tone of the last stanza is often considered to be that of Catullus himself, or at least of a Catullan persona: Catullus seems to abandon his translation of Sappho and address himself directly as if he were outside the poetic fabric. The sudden change of tone and addressee in these final lines of the original poem are puzzling;[332] in the song, however, through the voice of the chorus, Orff interprets for us. By singing the final stanza, the chorus addresses music-Catullus directly, passing judgment on him. Thus, where the poetry offers many possible readings, the music offers one: an objective comment on a lovesick Catullus. By remaining aloof from the action and guiding the audience's interpretation of the text in this way, the chorus becomes a secondary narrator positioned between the audience and Orff, and thus Orff is able to use a narrative chorus to move away from the original lyric voice of poem 51 and the lyric style of the rest of the song setting (exemplified by the stanzaic construction and fluid lines of the solo tenor).

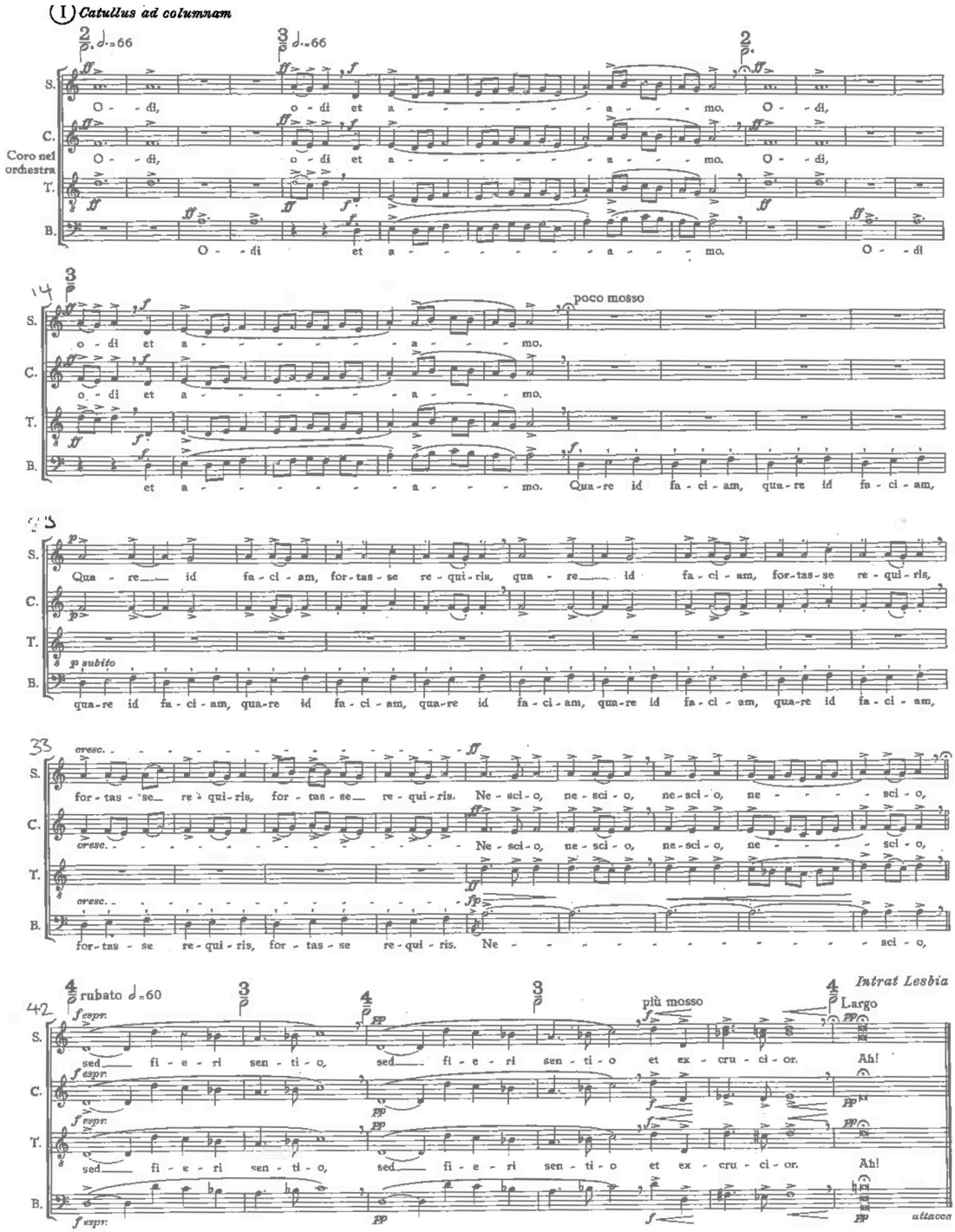
In other places the use of the chorus is more complex, as, for example, in the setting of poem 85 where it has both lyric and narrative qualities. The choral words are again made communal, not sung by an individual as we might expect from the original poem's personal pronouns, allowing all voices to share the sentiment sympathetically. This causes the words to be projected outwards onto the audience, coupling the actual audience with the chorus so that the choral setting becomes a means of enhancing the lyric universality of the original poem.

[331] See fn. 277 above.
[332] See for example Havelock (1939) 12; more recently D'Angour (2006).

This poem in Catullus is a pivotal poem: its content looks beyond its own limits to the love poems, the hate poems, and to the expressions of emotional turmoil; furthermore its style and compactness represent a poetic ethos that is adumbratively Catullan. Although it has been read as a late poem, written in the bitter aftermath of the affair, the fact that it taps into several possible cycles means that c. 85 is able to refer both forwards and backwards in the corpus, as well as having that distinctively lyric quality of universality that allows it to be taken out of the corpus whilst remaining emotionally and artistically relevant. It probes the poems we have already read and contextualises those yet to come, becoming, therefore, a constant reference point in the Catullan corpus and in the audience's construction of any number of Catullan cycles. Orff's repetition of this poem in the *Catulli Carmina* stands as a musical representation of the poem's wide literary application, as well as becoming a narrative device in the construction of the Catullan story.

The positioning of c. 85 at the start of Act I picks up the key tensions from the *Praelusio* (sexual tension – *amo*; resentment aroused by betrayal – *odi*; cynicism and disillusionment in love – *excrucior*), but it also demonstrates a level of prescience and determinism that illustrates the narrative role of the chorus: *odi et amo* is premonitory, an emotional outline for the story that will unfold. The whole drama hinges on the conflict of love and hate, and each of the songs that follows is carefully angled to illustrate one or other of the sentiments. It becomes clear, then, that the chorus, in singing this setting, is no longer blind to the larger structure and unaware of what will unfold. On the contrary, the chorus now knows more than the audience and more than the characters, and has a hand in guiding the proceedings. In other words, it is asserting its narrative role.

The setting itself prioritises the fragmentation and contrast inherent in the poem, but goes beyond Catullus's antithesis of pentameter and hexameter, changing character and texture five times in the course of the poem's already tiny frame and creating a destabilised musical representation of the shifting Catullan style (*das Gleitende*). The opening D minor chords give weight to the *odi* gesture, before a contrasting melismatic phrase in unison octaves offers the *amo* response. An exact repetition allows Orff to strongly establish the irregular five-bar phrase units and the shifting time signatures (from duple to triple time), which are then distorted by the phrase *quare id faciam, fortasse requiris*. Here, hemiolas over two bars alternate with three triple-time bars and the shifting emphases are underpinned by a repeated three-note stepwise figure in the bass part. This section culminates in a melodically static *nescio* phrase before the poem is brought to a close by a slower phrase for *sed fieri sentio* in unison octaves. Shifting time signatures (four minims then three) continue to destabilise the pulse and phrase units and an octave leap similarly serves to unhinge the melodic line. The introduction of a B flat (bar 42) draws back towards D minor, a harmonic move that facilitates an emotive dissonance for the word *excrucior*, which then "dissolves into a radiant *pp* triad at the elemental sound of utter delight… at the sight of beauty".[333] This moment is loaded with the narrative potential of expectation: the music is brought to a halt and the harmonic surprise builds anticipation of a narrative change, causing the audience's attention to be focused inwards on the characters, at which point Lesbia and Catullus appear on stage.

[333] Thomas (1990) 7.

Ex. 4.5: Actus I fig. I b. 1–47

At the beginning of Act III, where the setting of poem 85 is repeated, the audience, recalling the first hearing, has no reason to expect any female other than Lesbia to appear, but the ambiguity of Catullus's poem – the fact that no girl is named

– means that the final G major *Ah* is able to introduce Lesbia at first hearing, Ipsitilla at second. Therefore, at the musical repetition, drawing on the audience's memory of the first hearing, the harmonic surprise of the G major chord represents a narrative misdirection.[334] The audience is now directed towards the pair of lust poems that follow (32 and 41), which introduce an alternative, sexualised reading of *Odi et amo*: poem 32 to Ipsitilla focuses on sexual desire (*amo*), poem 41 to Ameana turns to sexual revulsion (*odi*). The repeated setting, therefore, both looks forward in order to thematically contextualise the next stage of the cycle, whilst also looking backwards, encouraging the listener to think back to the previous hearing and to re-contextualise the cycle at midpoint. Thus, Orff is able to consolidate the musical present and articulate the story's development, creating a stronger sense of narrative direction in the story's outline. Moreover, the different contexts that emerge from the two hearings of poem 85 encourage the audience to compare these two amatory scenes, one to Lesbia, the other to Ipsitilla, and then to question Catullus's sincerity toward both, as well as to consider the role of these bit-players in characterising the Catullus persona.

By assigning a narrative role to the chorus in the *Catulli Carmina* proper (temporarily stepping away from its character roles in the outer frame), Orff was able to supplement his Catullan plot outline with a narrative voice and so to move closer to a narrative prototype. However, the role of the chorus in poem 85 also demonstrates the closeness between the lyric and narrative genres: lyric's universalising tendency and narrative prescience embedded within one poem. Similarly, by using c. 85 in two different contexts, Orff shows that the lack of narrative particulars allows the poem to

[334] This is compounded by the similar musical styles of the subsequent settings, c. 51 (to Lesbia) and c. 32 (to Ipsitilla).

be treated flexibly in a narrative context, either pointing forwards or looking back, just as it can endlessly loop in a lyric cycle.

Resolution

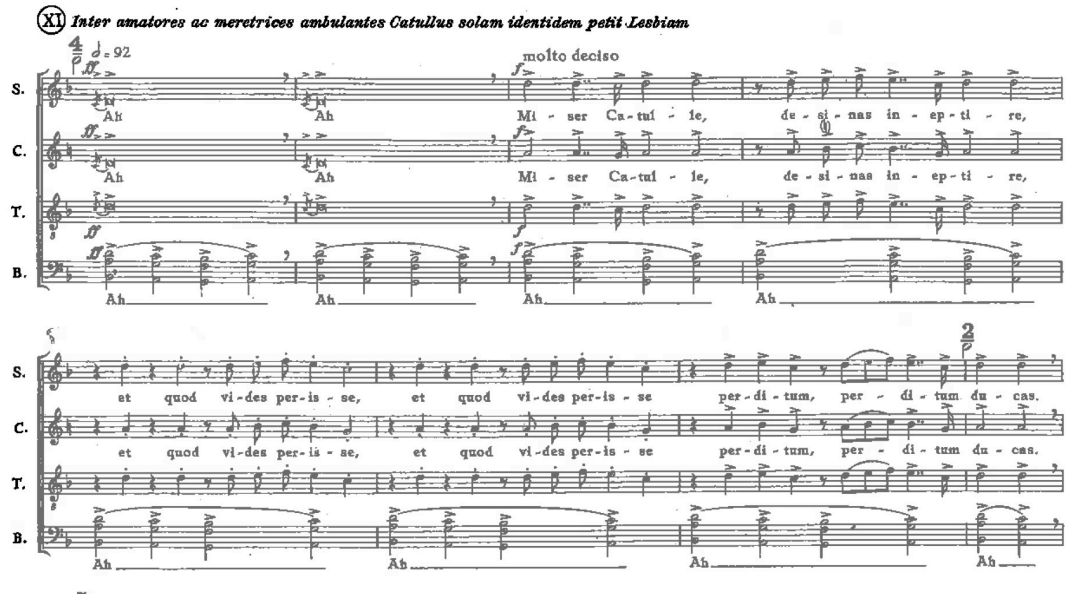
It has already been shown that Orff suggests a cyclic renewal at the end of the poem settings through the restoration of the original stage set (with Catullus at the column and Lesbia off-stage), as well as through the return of the youths' passion in the *Exodium*, their arousal undiminished by the staged morality tale. This cyclic suggestion, however, creates a tension with the need for Orff to resolve his Catullan narrative at the end of the poem settings. A narrative conclusion is achieved in two ways: firstly, through the dramatic (textual) closure provided by the relationship's eventual break up; secondly, through the progression of the music in the final settings (cc. 8 and 87 / 75) from musical dissolution to resolution, which offers a satisfying musical close at end of the group of songs. By charting the musical changes that occur over the course of these final musical settings, it is possible to see how Orff's music promotes a disjointed and changeable style that corresponds to Catullus's changing personae and the lyric concept of *das Gleitende*. In this way, Orff accentuates the meaning of the words and creates the effect of musical and emotional disintegration before moving towards resolution at the end in an illusion of narrative closure.

In the first bars of poem 8, the basses (divided into three parts) establish a chordal configuration that they maintain for much of the song, a dominant seventh chord with its stability undermined through the lack of a fifth. Dominant seventh chords usually move the harmony towards resolution but here the parts move in

parallel to each other, outlining a four-chord walking bass figure (B flat – A – G – A), which is repeated without variation for fourteen bars, thus driving the music forwards without offering development. The other three chorus parts (soprano, alto and tenor) slide up a tone to their first and second chords (notated as acciaccaturas) before commencing a loud, accented, homophonic phrase, which is marked *molto decisivo* and sharpened by double dotted rhythms and syncopations (b. 5–7) that bounce off the stable bass part, imbuing the Catullan words with a determination and energy:

Miser Catulle, desinas ineptire,

et quod uides perisse perditum ducas. (8.1–2)



Ex. 4.6: Actus III fig. XI b. 1–8

This initial stability, however, is undermined as the text becomes nostalgic with the mention of happy lost days and that most beloved girl. A fluid melodic line, slower tempo and thinner texture (four parts instead of six) create a different emotional atmosphere for the next six lines of text:

fulsere quondam candidi tibi soles,

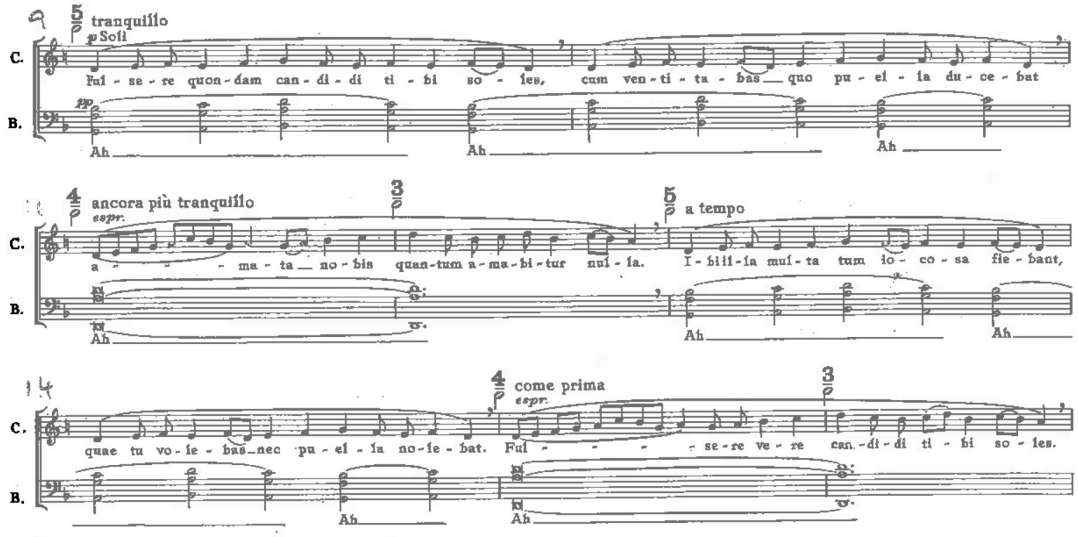
cum ventitabas quo puella ducebat

amata nobis quantum amabitur nulla.

ibi illa multa cum iocosa fiebant,

quae tu volebas nec puella nolebat,

fulsere vere candidi tibi soles. (8.3–8)



Ex. 4.7: Actus III fig. XI b. 9–16

There is a rapid sequence of time signature changes: bar 8 is in 2/2, bars 9–10 is in 5/2, bar 11 in 4/2, bar 12 in 3/2, the pattern repeats in bars 13–17, before bar 17 returns to the 4/2 of the opening (though only for three bars before another sequence of time changes begins). The melody in the upper parts is configured in one- or two-bar units while the bass part continues its four-chord march. This means that the upper parts begin to pull away from the regular bass part, undermining the stability of the opening and creating a disorienting effect. This is exacerbated by the tempo changes: bar 9 *tranquillo*, bar 11 *ancora più tranquillo* (repeated in b. 13–16) so that time seems to be

in flux, just as Catullan persona seems torn between a resolute future and a lamented past.

In another abrupt change, a regular beat, accents and the original tempo return as the text comes back to the present moment and the Catullan voice talks himself into decisive action:

nunc iam illa non volt: tu quoque inpote <noli>,[335]
nec quae fugit sectare, nec miser vive,
sed obstinata mente perfer, obdura. (8.9–11)

The next lines of text are then distorted by emotive repetition with *vale puella, iam Catullus obdurat* becoming *vale puella, vale puella, vale, vale puella, vale puella, iam Catullus obdurat, Catullus obdurat, obdurat*. An isolated 2/2 bar (bar 25) offers just half of the bass figure before starting again, creating an unsettling hobble or a stuttering cry (perhaps analogous to the limp of Catullus's choliambic metre) at the third expression of farewell. Another stutter effect comes in bar 28 when the bass part misses a beat before beginning a five-chord sequence (G - A - B flat - A - B flat), pushing the basses further out of synchronisation with the melody parts as the text reiterates the present (*iam Catullus obdurat*), creating a combative effect between the parts.

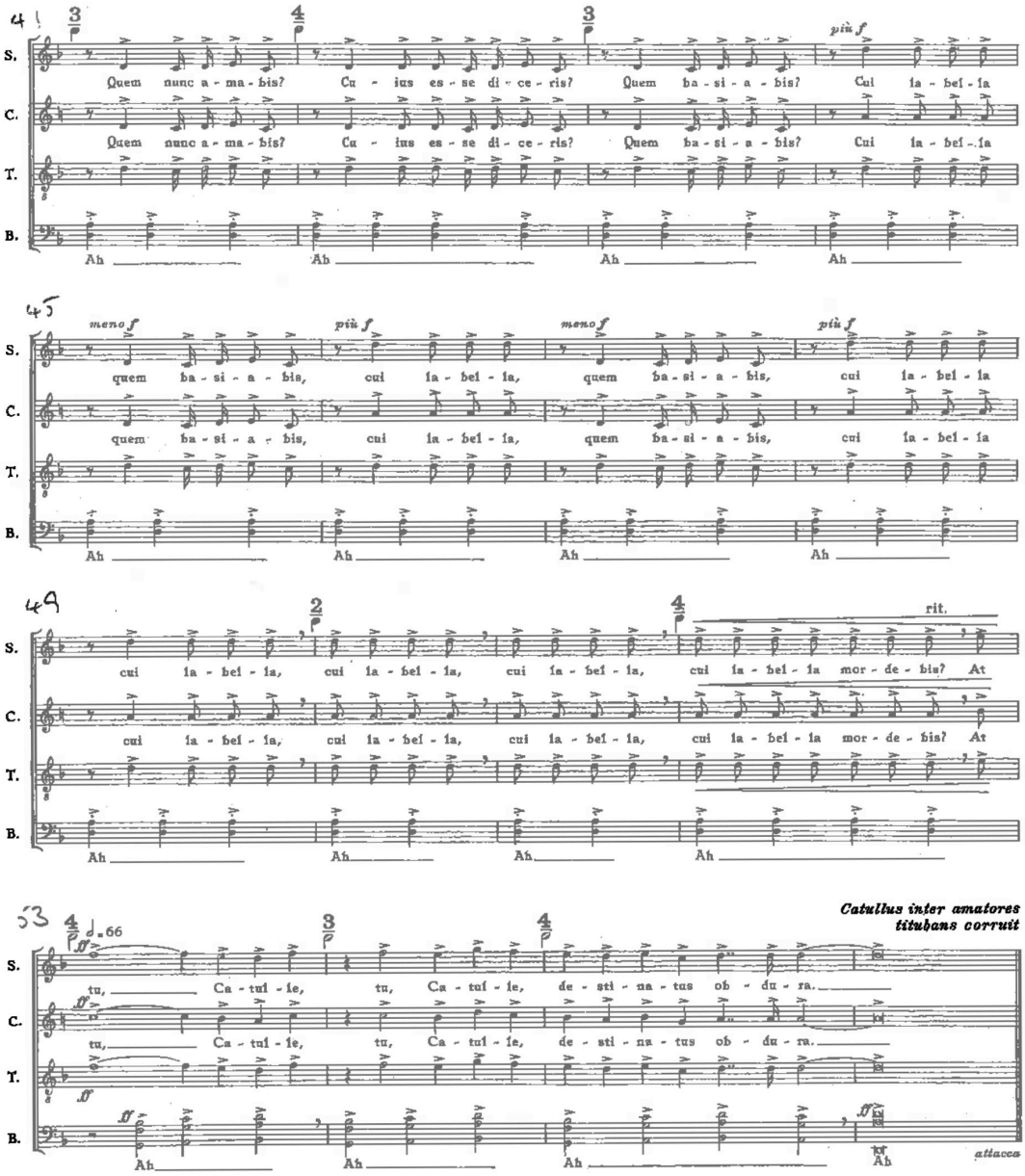
In bars 37–53 the idea of conflict between bass and upper parts disintegrates with the walking bass giving way to a stable crotchet repetition on an open fifth. The

[335] Orff: *nunc iam illa non vult: tu quoque impotens, noli,*

conflict is instead constructed in the upper parts where shifting registers, high alternating with low (although always homophonic), create a dialogue effect for Catullus's many questions and challenges to Lesbia:

scelesta, vae te, quae tibi manet vita?
quis nunc te adibit? cui videberis bella?
quem nunc amabis? cuius esse diceris?
quem basiabis? cui labella mordebis? (8.15–18)

The pattern of alternating registers, one bar high then one bar low, once established, continues for four bars before the pattern is broken (three bars low, one high, then alternating low and high, ending with five high bars). Again, the effect is disorientation with the component musical parts changing unpredictably in relation to each other.



Ex. 4.8: Actus III fig. XI b. 41–56

It is in the final four bars that the narrative potential of this continuously disruptive musical fabric is realised. The walking bass returns in bar 53, although (as before) it skips a beat and begins with three chords repeated. Here, the insertion of a 3/2 bar brings upper and lower parts back into synchronisation before the penultimate bar restores metric sense and the final bar resolves harmonically with Ds and As resounding through all parts. Thus, after the uncertainty of the song setting and the

story that has been acted out so far, Orff provides, at the close of poem 8, a final musical close to which is added physical action to suggest parallel narrative resolution (*Catullus prosiliens: "Lesbia", repellit eam*). The unambiguous 'easy' cadence emphasises the somewhat simplistic narrative conclusion (the end of a bad relationship), which will be 'discussed' by the final settings before being rejected by the youths in the *Exodium*.

Although the story effectively ends at this point, with the music achieving resolution and the action that follows suggesting an end to the relationship, the cycle has not yet finished and Orff's joint setting of poems 87 and 75 follows. It is narratively static, providing emotional nuance and reflection at the end of the group of poems. However, following on from the setting of c. 8, it further dramatises the musical conflict-resolution trope, with the voice of Catullus set in opposition to the chorus. Catullus begins each phrase by intoning in rhythm on a single note. The chorus then reply, picking up the figure from Catullus, adjusting the tempo and expanding it, in the manner of call and response, and perhaps reminiscent of Orff's setting of poem 58 where Catullus makes a statement and chorus authorise it with their reply. Melodically static lines are harmonised by the homophonic movement of inner parts, a configuration that necessitates a return to the original harmony (here all parts begin on Es with the first bar restoring the unison octaves and the second bar adding Bs at th resolution), creating a harmonically static musical loop. In bar 7, as the text of c. 75 begins, harmonic movement completely ceases, low pitches are intoned in all parts, sevenths and seconds create longer-term dissonances and octave leaps stand out in the textural landscape. An isolated bar of unison octaves recalls the *Praelusio* (b. 93–94) in order to emphasise the unlikely potential of the words *si optima fias*, before the

music returns to the harmonic loops of the opening, thus binding c. 75 and c. 87. Only in the final four bars is there any sense of development and resolution where, for the first time in the whole *Catulli Carmina* section, the character of Catullus joins with the choir for a cadential progression that leads to a D major triad.

It is perhaps in these final song settings, therefore, that Orff most clearly uses his music to force the poems away from the lyric by imposing narrative and musical closure on the cycle. Moreover, Orff draws on the concept of *das Gleitende* to provide himself with a backdrop against which his resolution may occur: psychological division leads to decisive action, just as musical segmentation and the effect of disintegration ultimately results in unity.

Conclusion

Orff's biographical reading of the Catullan corpus sparked a narrative impulse that led him to select certain poems and to re-order them with the intention of creating the illusion of chronological sense. However, the nature of Catullus's lyric mode, and indeed the fact that Orff originally conceived the poems as individual song settings, meant that each of Orff's poem-settings represented a separate tableau in a newly established time-frame and, therefore, each poem marked a distinct narrative stopping point with no causal link to join it to the next. Moreover, because Orff did not change the poetry, the textual cycle continued to function, with allusions looking both forward and back to other poem-settings, complicating the narrative project. In this lyric textual cycle, where time and space are experienced simultaneously, rather than in a sequential or progressive mode, narrative development could not be actualised. Orff, in

attempting to overlay a narrative shape on the textual cycle, brought each poem's lyric sense of present into conflict with the forward temporal progress of a developing story, generating tensions between word and music.

This chapter has shown how, in combatting the incompatibility of Catullus's lyric poetry with a detailed and coherent love narrative, Orff employed a range of musical and theatrical devices. A theatrical outer frame is constructed around the Catullan poems in order to objectify the poetry through the introduction both of new Orffian text, which heralds a symbolic interpretation, and of new Orffian characters, who become an internal audience and lead the audience towards the anticipation of a narrative plot. In the *Catulli Carmina* proper, Catullus's first-person 'lyric' mode is abandoned in favour of a matrix of narrative and dramatic voices, these last then facilitate a further dramatic / theatrical construct, an overlay of physical action to fill the narrative gaps between poems. Physical action and the use of theatrical space mean that the audience becomes witness to the story in the moment of its action, forming their own interpretations directly from the enacted scene and without the mediation of the lyric voice's inherent subjectivity. Thus, the scene moves from the lyric towards the dramatic, with action filling the narrative gaps with a sense of causality and providing context for the lyric ambiguity. Musical disruptions such as shouting and speech supplement the action to join settings together, while structural repetition (poem 85) helps to create a musical memory that allows the listener to look back on music in the past and facilitates a musical re-contextualisation of the present, a device that simultaneously denotes narrative progression and cyclic recurrence.

Orff's attempt to make a narrative out of the lyric poems and to expand the narrative implication in the Lesbia cycle is ultimately hindered by the inherent lyric qualities of the poems themselves, as well as by the tensions that exist between the cycle's implication of return and repetition and the narrative's need to progress and resolve. In working to cross generic boundaries, however, Orff created a work that straddles the narrative, the dramatic and the lyric, and in so doing he exposed the complex overlaps and incompatibilities between and within the genres.

Part III: Lyric and Drama

Introduction

This section of the thesis presents a comparative reading of Catullus's 64th poem and the opera *Ariadne auf Naxos* by Hugo von Hofmannsthal (1874–1929) and Richard Strauss (1864–1949). In contrast to the song settings of chapters 1 and 2 and Orff's *Catulli Carmina*, Hofmannsthal did not set Catullus's words but there is evidence to suggest that he used the poem as the basis for a new libretto. The work, therefore, represents a different reading strategy: reinvention and contemporisation of the original text. Whilst Catullus has occasionally been acknowledged as Hofmannsthal's principal source,[336] these chapters are, I believe, the first systematic study of the two works in conjunction with each other.

The generic hybridity of both works makes them particularly interesting for a study of lyricism. Although Catullus's poem is usually considered to be narrative and the opera aspires to drama in its stage presentation, both works display several lyric attributes and offer the opportunity for a rich investigation into the slipperiness of the lyric genre, *das Gleitende*. I focus on two shared aspects, the frame structures (chapter 5) and the Ariadne figures (chapter 6), and position these within a lyric context. The final chapter considers in detail the music of Strauss, examining his efforts to counteract the lyricism of Hofmannsthal's libretto and create a dramatic score. Thus, as well as identifying the various lyric traits that are common to poem and opera, Part III again highlights the proximity of the lyric, narrative and dramatic genres and the potential for generic transformation through music.

[336] Hoppe in Hofmannsthal, *Sämtliche Werke* 24.87; Conte (1994) 153.

Catullus 64 is a literary showpiece, an experimental and hybrid poem that is usually categorised as an epyllion. The epyllion is a modern generic code for a varied group of small-scale narrative poems, usually in hexameters, that appear to undermine, subvert or parody the heroic values of traditional epic literature,[337] for example, through the elaboration of the inessential or incidental and the devaluation of the heroic, a focus on the female or the feminine, or the employment of an unconventional angle of presentation.[338] Catullus's epyllion takes the mythological tales of Theseus and Ariadne, and Theseus and the Minotaur, and embeds them within the story of the marriage of Peleus and Thetis. The outer frame is essentially in narrative form, with a narrator's voice guiding the Peleus and Thetis tale through a chronologically linear progression, from the first meeting of Peleus and Thetis to their wedding, then looking forward to the destiny of their future offspring, Achilles, before the final lines conclude with a comment on the sins of a seemingly contemporary society and the dissociation of gods from humans.

The ekphrasis of Ariadne is set in a separate time and space, apart from the narrative course of the outer frame. Yet, as may be expected of the epyllion form, in its length and centrality, as well as in the fact that Ariadne is the only character to be developed and to be scrutinised through description, the inset becomes central to the poem's aims and meaning, with the heroic male figures of Peleus or Theseus fading into insignificance behind the principal figure of Ariadne. Moreover, the inset represents a generic shift, with the narrative form of the outer frame disintegrating and

[337] Baumbach and Bär (2012) xiv. For the difficulty of the modern generic categorisation, see Trimble in Baumbach and Bär (2012) 55–80. For the problems of considering scale as a generic marker, see Baumbach and Bär (2012) xi–xiii.
[338] For a concise discussion of several different epyllia, see Fantuzzi and Hunter (2004) 191–245. For the female in epyllia, see Merriam (2001).

various lyric attributes becoming more palpable: Ariadne's situation is scrutinised and presented from a variety of perspectives; the tale is made elusive through omissions and contradictions; time, space and logic are fragmented; and, instead of pursuing a systematic events-based narrative, the focus is on a single moment and the unfolding of an emotional world. Moreover, in the presentation of Ariadne's feelings and the articulation of her voice, Catullus captures a deeply personal effect and even seems to embed aspects of his own poetic persona within her figure.[339]

Several of these aspects made Catullus 64 suitable for Hofmannsthal's original experimental play-opera.[340] The poem's frame structure aligned it with Hofmannsthal's projected architecture: just as the tale of Ariadne is embedded within the outer construct, so in Hofmannsthal's original version, an adaptation of Molière's *Le Bourgeois gentilhomme* would lead into a short Ariadne opera by Strauss; and just as the Molière play ended with a ballet by Lully, so in the 1916 version, a newly composed *Vorspiel* was juxtaposed with the Ariadne *Oper*. In the lyrical soliloquy of Catullus's Ariadne lay the basis for an operatic aria in the tradition of the great operatic laments and the opportunity for an exploration of the female psyche as it undergoes a redemptive transformation, drawing both on Hofmannsthal's own lyric talent and on Strauss's ability to construct convincing female figures in music. Moreover, the shifting frames, disjointed time and space, and generic instability of

[339] See thesis Introduction. Also Sistakou in Grethlein and Rengakos (2009) 293–320 on the 'snapshot'. For the lyric identification of Ariadne's speech, see Boucher quoted in Quinn (1959) 50; Havelock (1939) 77; Klinger (1956) 17 ff., Johnson (1982) 157–159. It should be noted, however, that Ariadne's soliloquy also carries dramatic resonances by looking towards the dramatic monologue in the way that it conveys the expression of a character voice by dramatising Ariadne's response to a given situation, and establishes her words as a speech act directed toward a defined audience. On the dramatic monologue as a model for, or even a form of, lyric (especially in the poetry of Robert Browning), see Culler (2015) 265 ff.. Wiseman has suggested that the poem could have been performed or adapted as a stage script: Wiseman (1985) 127–128 and (2015) 109–110. See Trimble (2009) and associated bibliography for the tragic aspects of the poem.

[340] See thesis Introduction.

Catullus's poem offered an ideal backdrop against which Hofmannsthal could construct a slipping and sliding lyric world, *das Gleitende*, and out of which he could draw together opposites in a unifying work of symbolic significance.[341] Additionally, Hofmannsthal found in the Ariadne myth a motif that was both consistent with the age of Molière and the French Grand Siècle and was therefore appropriate for his initial concept ("Lully might have set it to music, Callot might have drawn it"),[342] and that was widely known to the public ("Ariadne, deserted by Theseus, consoled by Bacchus, *Ariadne auf Naxos* is in fact, like *Amor and Psyche*, something everybody can picture to himself, even if it be only as a plaster of Paris ornament on the mantelpiece").[343] Indeed, Ariadne had been a staple of the operatic repertoire since the genre's earliest days, its reputation established by Monteverdi's *Arianna* of 1608, and over the centuries had been variously treated (allegorically, comically, tragically, as a model of female virtue, and as a model for heavenly redemption), giving Hofmannsthal the flexibility to adapt Catullus's Ariadne to suit his artistic ideologies without alienating his contemporary audience.

Although the project was originally intended to be little more than a time filler (*eine kleine Zwischenarbeit*),[344] the opera became far more significant to Hofmannsthal and Strauss, with both investing intense artistic efforts over the course

[341] See thesis Introduction and appendix 3.
[342] Hofmannsthal to Strauss, 26th July 1911. Reid and Rohmann (1993) lists seventy-five works based on the themes of 'Ariadne abandoned' or 'Ariadne and Theseus' during the Baroque era (which, for convenience sake, and in this specific context, I take as the period from 1600–1750), the majority of which (fifty-one) are musical settings. From this time until the Hofmannsthal-Strauss *Ariadne* there are over one hundred further entries for Ariadne, with a particular proliferation of operas in the years 1750–1780. Perhaps it is also worth noting that it was not only the story of Ariadne that was treated in the arts, but also Catullus's tale of Peleus and Thetis: there were settings by Monteverdi, Poussin, Reubens, Cavalli, Handel, to mention only the most famous names.
[343] Hofmannsthal to Strauss, 23rd July 1911. See appendix 3.
[344] "This interim work": Hofmannsthal to Strauss, 20th March 1911. A doubly appropriate term considering the function the Ariadne myth serves in the operatic presentation of an aristocratic entertainment.

of its composition and revision four years later, looking back on it with pride and reverence.[345] The first performances in 1912, however, were not received with the warmth and enthusiasm that the two men had hoped for (in no small part due to the consternation of public and critics at the hybrid style)[346] and so, for many months after the première, the pair continued to tinker with the work between scheduled performances.[347] In 1916, it was decided that a full revision should be undertaken and the Molière adaptation sacrificed. In the original version there had been a prose transition scene in which the backstage preparations for the opera were shown and in which the characters laid out in dialogue the symbolic significance of the opera to come. In the second version, this transition scene was set to music and expanded so that it incorporated the entire context for the opera, replacing the Molière play in its entirety. The work thus became a single unified opera consisting of introductory *Vorspiel* (set backstage before an operatic performance),[348] followed by the *Oper* (Ariadne in collision with a *commedia dell'arte* performance). It is this 1916 version, less radical in generic terms and more practical in staging, that has been accepted on operatic stages around the world as the definitive version and it is therefore on this version that my attention focuses.[349]

[345] e.g. Hofmannsthal to Strauss, 13th February 1913 and 16th May 1918.
[346] In 1942 Strauss blamed "a certain lack of culture on the part of the audience. The play-going public did not get its money's worth, the opera public did not know what to make of the Molière": Schuh (1953) 161. Moreover, at the first performance an extremely long banquet reception delayed the second half and caused much frustration among the audience (indeed the circumstance of the evening reads like a real-life version of the Ariadne / Jourdain plot), for details see Hofmannsthal's second letter to Strauss, 9th October 1912 and Schuh (1953) 162–163. Hofmannsthal, in a letter of 2nd March 1913, blames a general reluctance to engage with "the search for transcendal meaning" but later described the 1912 version as "too much like a centaur or the Siamese twins" (letter to Strauss, 12th June 1913).
[347] See the correspondence between Strauss and Hofmannsthal in the first months of 1913.
[348] The backstage plot would become popular in the twentieth-century genre of musicals, e.g. *Showboat* (1927), *Cabaret* (1966), *Phantom of the Opera* (1986), and the 2001 film *Moulin Rouge*.
[349] The 1912 version has been occasionally revived, most notably in 1950 by Sir Thomas Beecham at the Edinburgh Festival and in 1962 at Glyndebourne.

In the creation of *Ariadne auf Naxos*, Hofmannsthal envisaged a three-way working partnership between librettist (himself), composer (Strauss) and director (Reinhardt).[350] However, the primary creative role in the genesis of *Ariadne auf Naxos* was his own: the work evolved from his original idea and it was he that created plot, characters and interpretative framework.[351] Strauss's role in the collaboration will be reflected in my treatment of the musical score in the final chapter but chapters 5 and 6 (which deal with the textual, structural and thematic relationships between poem and opera) focus primarily on Hofmannsthal and the libretto. In light of this, it is necessary first to establish the evidence for my claim that Hofmannsthal's libretto is based on Catullus, even though the words are changed and despite Hofmannsthal making no explicit connection in his notes, drafts or letters between the opera and any of the ancient sources.[352] I therefore begin by examining Hofmannsthal's engagement with the classics, especially Latin and particularly Catullus, and by considering his other likely sources of inspiration.[353]

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[350] Ward (2002) 256. Reinhardt was the nominal dedicatee of the opera; it was intended as a thank you to him for his help with *Der Rosenkavalier*: Ward (2002) 235. In private, however, Hofmannsthal associated it with Countess Ottonie Degenfeld, a young mother left severely depressed and wheelchair bound after the death of her husband. In a letter to her (6th September 1911) he referred to the opera as "your Ariadne... It makes me so happy when anyone talks about it, to me it seems as if we are looking at each other" and Hofmannsthal particularly associated her with the words of Harlekin's Song: "if only you see to it that you live a bit. The harlekin sings it better than I express myself" (12th September 1911): Miller-Degenfeld (2000) 137. He referred her to the song again in 1918 after the death of her father: Miller-Degenfeld (2000) 311. Because the concern of this thesis is music and word and because of the limitations of space, I overlook here the contribution of Reinhardt, but for his (sometimes testing) position in the trio, see the correspondence between Strauss and Hofmannsthal (e.g. 25th May 1911, 19th / 21st April 1912, 23rd June 1912).

[351] See Forsyth (1982) esp. 55 for the work's 'piecemeal' composition, where Strauss was sent sections of libretto as Hofmannsthal wrote them and either returned with suggestions what he did not like or else set the sections to music.

[352] Many years later Hofmannsthal was to express his distaste for overt references. In response to Strauss's request that he preface the libretto to *Die ägyptische Helena* with a reference to *Od*. 4.220 and "marshall a few more ancient sources proving that [potions] are not inventions of Richard Wagner", Hofmannsthal replied (30th April 1928): "surely your colleagues cannot be so illiterate as to need reminding that this [scene] happens in the fourth book of the *Odyssey*... to put there 'Homer' smacks at once of school, museum, philology, and does much more harm than good". We may, therefore, consider it unsurprising that no direct explicit reference to Catullus is made by Hofmannsthal.

[353] Strauss's training in the classics would have been similar, if not identical, to Hofmannsthal's. He was certainly well versed in the classics as letters to his childhood friend Thuille demonstrate e.g. 10th Jan, 26th Jan, 1st March 1878: Gillespie in Gilliam (1992) 199–202. His correspondence with Hofmannsthal shows that he was always ready with suggestions from classical literature, reception or scholarship for

Hofmannsthal's familiarity with the classics was established during his secondary education (1884–1892) at the K.K. Akademisches Gymnasium, one of most renowned schools in Vienna, where alumni included Schubert, Grillparzer, Schnitzler, Beer-Hofmann and Peter Altenberg. Following the structure and curriculum laid out in the guidelines of 1849, pupils in Vienna's top schools were usually taught Latin from the age of eight with Greek following a little later, grammar and literature were continued intensively over the next ten years in preparation for the final school examinations (necessary for entry into university), which were taken in Latin.[354] The young Hofmannsthal excelled in all subjects, especially the humanities, and was noted as *Vorzugsschüler* on every report.[355] He was described by one of his teachers as possessing a keen intellect, being extraordinarily well read, sensitive and full of psychological insight,[356] but he seems to have taken little interest in his schooling, feeling that it was not rigorous enough.[357] Instead, he supplemented his own schooling with extensive reading, taking an especial interest in the classical world.[358]

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plots, themes and characters (e.g. Strauss to Hofmannsthal on 10th June 1911; 8th March 1912; 28th June 1917; 27th June 1919). Separately and in collaboration with Hofmannsthal, Strauss's output included many works inspired by antiquity, e.g. *Elektra* (1903 / 1909), *Die Ruinen von Athen* (1924) and *Die ägyptische Helena* (1928), *Antigone-Vorspiel* (1901), an *Ödipus* trilogy (begun in 1905), *Alkestis* (1911), and the ballet *Achill auf Skyros* (1921). At the end of his life, when asked about religion, Strauss commented that "I shall never be converted, and I will remain true to my old religion of the classics until my life's end": quoted in Gilliam (1999) 25. Hofmannsthal wrote that "Christianity together with the classical tradition is the foundation of us all": Hofmannsthal to Strauss, 4th September 1922.

[354] For more on the German education system see Sandys (1903–1908) vol. 4 chap. 26 and for a broad view of the (perceived) declining value of classics, see Kallendorf (2007). At university, Hofmannsthal studied law (briefly) and then Romance philology at the University of Vienna, where his thesis was on Victor Hugo. The German university courses were highly specialised and would not have consisted of any further classical training, although until 1890 students continued to be examined in Latin at the end of their course and many academic books and lectures continued to be published and presented in Latin until far into the nineteenth century: Board of Education Report (1910) 13, 22, 23.

[355] Rieckmann in Berlin, Johns, Lawson and Daviau (1993) 69.

[356] Ibid. 68.

[357] Ibid. 69. Rieckmann also emphasises the importance of Vienna's old Burgtheatre theatre in Hofmannsthal's formative years (ibid. 70–76).

[358] In 1887 (aged 13) Hofmannthsal wrote that he intended to read on his own the specialised histories of ancient Greece and Rome by Duncker, Curtius, Niebuhr, Mommsen, as well as Friedländer's Roman literary history: ibid. 68, quoting an unpublished letter. This reading formed the beginning of Hofmannsthal's future library, which has been categorised and supplemented with annotations and

Usually Latin in school began with Cornelius Nepos and Caesar, before progressing to Ovid, Cicero and Virgil.[359] At the later stages of their schooling, the boys would typically study some Tacitus, Cicero's letters, Horace, as well as Terence's *Phormio*. Some schools additionally included selections of Catullus, Tibullus and Propertius.[360] From the surviving record of Hofmannsthal's Latin schoolbooks it is possible to identify which texts he studied at K.K. Akademisches Gymnasium, including Caesar, Cicero, Livy, Suetonius, Tacitus, Tibullus and, crucially, our two key Ariadne sources: Ovid and Catullus (the latter of which bears his school annotations on pages 1, 2 and 29).[361] If we assume that only a few selected Catullus poems were read at school, we know, however, from his notes and marginalia that Hofmannsthal read more Catullus of his own accord;[362] moreover, on the evidence of him asking for his Catullus text to be sent to him at Aussee in 1919,[363] it is to be

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explanations in Hofmannsthal, *Sämtliche Werke* 40; various aspects of the library are discussed by Hamburger (1961) and Mistry (1972).

[359] Virgil was much less popular than in England at the time: Board of Education Report (1910) 151.

[360] Ibid. 155.

[361] Hofmannsthal used the Teubner edition of Catullus by Müller (1880). Hofmannsthal went on to collect many more books of Latin literature through his life, both in the original and in translation, I counted nearly fifty Latin books, amongst them Apuleius, Horace, Lucretius, Ovid, Petronius, Plautus, Propertius, Virgil, see Hofmannsthal, *Sämtliche Werke* 40.

[362] On 3rd January 1893 Hofmannsthal wrote the following note, corresponding to a comedy fragment: *Catull. "gesunde Sinnlichkeit der Antike" Hymenaeus: der Körper nicht das rätselhaft hereinbrechende, das teuflische problematische sondern nach ruhigen Bauernregeln wie ein Obstbaum gepflegt, gepfropft und gepflückt.* (Hofmannsthal, *Sämtliche Werke* 38.203). Hofmannsthal refers here to Catullus's wedding poems 61 and 62. In January 1894, Hofmannsthal quoted two lines of Catullus which were unlikely to be in the school syllabus: *irascere iterum meis iambis / inmerentibus, unice imperator* (54.6–7): Hofmannsthal, *Sämtliche Werke* 38.272. In 1919, he returned to Catullus (several times) in his notes, mentioning him in conjunction with Clodia (rather than Lesbia). Here he uses again the word *rätselhaft*. The following entry is found in the notes to Hofmannsthal's *Ad me ipsum*: *Hesperus der alles zusammenführt was die Eos trennt (Fr. Sapph. 95 Catull 59.20 ff.) der den Küchlein die Mutter, allen Wipfeln die Ruhe wiederbringt (Demetrius de eloc. 141) er erglänzt ihr (der Sappho) als der mildeste und schönste aller Silbersterne am Himmelszelt*: Hamburger (1961) 38. The reference is not to Catullus 59 but poem 62. Hamburger (1961) 46 also links a Hofmannsthal note in his copy of *Essais de Montaigne* to Catullus 11: *Stärkstes Gefühl macht starr* (although of course, it could equally be a reference to Sappho). Notes and marginalia are also in evidence to prove that Hofmannsthal had a good knowledge of Ovid, see Hofmannsthal, *Sämtliche Werke* 38.238, 789, 946 and the numerous references to the *Ars Amatoria* in the notebooks of 1889.

[363] To Rudolf Pannwitz he wrote that he needed to use them to check against Ferrero's *Größe und Niedergang Roms*; to Christiane von Hofmannsthal he wrote that he had been feeling homesick for Rome and wanted to read his Catullus, Sallust and Cicero: Hofmannsthal, *Sämtliche Werke* 39.1147.

assumed that he continued to read the corpus in adulthood. Although there is no evidence that Hofmannsthal read (or re-read) either Catullus or Ovid in or around 1911 when he was working on *Ariadne auf Naxos*, he is known to have possessed a prodigious memory and so it is likely that his early readings of Catullus and Ovid were still comfortably within his grasp in 1911.[364]

The resonances of Ovid in *Ariadne auf Naxos* are not as structurally or interpretatively significant as those of Catullus, but they are important enough to be mentioned here. Ariadne appears four times in the Ovidian oeuvre (*Met*. 8.170–182; *A.A*. 1.527–564; *Fasti* 3.459–516; *Her*. 10) where she is variously treated: cursorily in the *Metamorphoses*, parodically in the *Fasti*, in a highly sexualised way in the *Ars Amatoria*, and somewhat more traditionally in the *Heroides*. The *Metamorphoses* is significant because, like *Ariadne auf Naxos*, it sets Ariadne in the context of an impending metamorphosis in which union with Bacchus turns her into a heavenly constellation.[365] In the *Ars Amatoria* (as in *Ariadne auf Naxos*) Ariadne speaks (albeit more briefly) of her anxieties for the future (*quid mihi fiet?*) and faints with fear when Bacchus arrives, just as in the musical score she shouts out Theseus's name in error and throws her hands over her face in shock.[366] There is also a strong comic element in the arrival of Bacchus with his prancing Bacchantes and drunken old Silenus falling off his donkey, which undoubtedly brings to mind the *commedia* troupe with their

[364] Bennett (1988) 312 comments on the "accuracy with which Hofmannsthal was generally able to remember a text years after reading it"; Ward (2002) 16 that he "possessed a prodigious verbal memory" and "used others' words to model his own thoughts". See also Hamburger (1961).
[365] The ending of the opera is ambiguous with the stage directions *Der Bladachin schließt sich über Ariadne und Bacchus*. In this point it is uncertain whether Ariadne dies as she departs with Bacchus (as she hoped) or whether (as in Ovid) she will ascend to heaven to become a constellation. A key difference is that Ovid's Ariadne has no part to play in the transformation process.
[366] Cf. Titian's *Bacchus and Ariadne* where Ariadne raises her hand to protect herself from the sight of Bacchus leaping off his chariot to approach her.

dancing and buffoonery, perhaps offering some context for the artistic tradition's juxtaposition of Ariadne with comedy.[367]

The *Heroides* tale, like that of Hofmannsthal, begins later in time than Catullus's episode. Here Ariadne is calm, tormenting herself with regrets, the innocence of her youth and the decisions she made. All three of these Ariadnes think of death: the *Heroides*' Ariadne fears it; Catullus's Ariadne swears to resist it until she has sworn vengeance; while Hofmannsthal's Ariadne longs for death and this receptiveness becomes the entire basis of her transformative potential, it allows her to give herself unconditionally to Bacchus (believing him to be death) and so both can be transfigured by their mutual desire.

Just as Hofmannsthal wanted to create an Ariadne whose faith and fidelity allowed her to be transformed and reborn through new love, and his setting shows this transition process, so too in the *Fasti* Ovid portrays an Ariadne who has already developed and transformed: no more the sorrowing and abandoned lover of Theseus, now she looks back on that time and reflects that it all worked out pretty well in the end (*quid flebam rustica? dixit, utiliter nobis perfidus ille fuit*, 3.463–464). Ovid, however, invents a further ironic twist: the familiar situation recurs as Ariadne now laments the infidelity of Bacchus; the same tropes appear and Ariadne self-reflexively laments, *adsuevi semper amare virum* (3.498). The ending also repeats itself and, when Bacchus appears, Ariadne's melodrama subsides, her eloquence (which only

[367] e.g. Marco Marazzoli's Ariadne *comedia in musica* (1662); Jan Bautista Diamante's 1667 stage comedy; Peter von Winter's 1792 *dramma giocosa*; von Kotzebue's 1804 tragicomedy; an anonymous burlesque of 1836; a comic lithograph by Daumier (1842); a burlesque (1848) by James Robinson Planché with music by Hughes: Reid and Rohmann (1993). In 1909 a comedy-opera by Franz Blei called *Scaramuccia auf Naxos* appeared in which the theatre director Scaramuccio goes to Naxos to try to sign the now infamous Ariadne for his theatre troupe. In 1912 Fürstner informed Hofmannsthal of a *parodostische-burleske Operetta* by Rothstein, Presber and Braunsberg called *Ariadne auf Naxos*: Hofmannsthal, *Sämtliche Werke* 24.193–194.

appears when she thinks she is alone) is silenced and she is easily appeased. Thus, as in the *Ars Amatoria*, Ovid's irreverence and his mockery of the traditional female lament (perhaps he is mocking women in general, or perhaps, more specifically, the poetic tradition) make it apparent that even in antiquity Ariadne was a potential target for comic effect.

Aside from his Latin texts Hofmannsthal owned many books on Greek myths and the cultures of antiquity from which he may have gained some inspiration for *Ariadne auf Naxos*.[368] Notably, the dates inscribed in Hofmannsthal's edition of Pater's 1901 *Greek Studies* (particularly in the chapter *Study of Dionysus*, marked as read in 1904 and 1911) suggest that this was a source for the character of Bacchus.[369] Of the ancient Greek sources in which Ariadne features, it is known that Hofmannsthal possessed a German translation of Plutarch's *Parallel Lives* (which includes in its eighteenth book the *Life of Theseus*).[370]

Departing from the ancient sources, Milton's *Comus* (1634) should also be mentioned here, since a relationship between Circe and Bacchus was an innovation of this text.[371] Hoppe also makes connections between Hofmannsthal's *Ariadne auf Naxos* and three more recent possible sources.[372] First, he conjectures that Hofmannsthal may have been influenced by the 1775 Ariadne opera by Benda, libretto

[368] For example, *Der Mythos von Orient und Occident*; Creuzer's, *Symbolik und Mythologie der alten Völker, besonders der Griechen* (1836). See Hofmannsthal, *Sämtliche Werke* 40; Hamburger (1961) esp. 37–38.
[369] Hofmannsthal, *Sämtliche Werke* 24.88 refers in particular to Pater's *die mädchenhaften Züge des jungen Bacchus* and also to the melancholy of the young Bacchus.
[370] Ariadne features in Homer (*Il*. 18.590 ff.; *Od*. 11.321–325), Hesiod (*Theog*. 947 ff.), Bacchylides (*Theseus*), Pausanias (1.17.3; 2.23.8; 10.29.3–4), Apollodorus (*Bibl*. 3.1.2.E1.7–10), Plutarch (*Lives*, Theseus). See Webster (1966) for versions of the myth and the cults of Dionysos and Ariadne.
[371] A letter to Countess Degenfeld of 23rd August 1911 (while Hofmannsthal was working on Ariadne), in which Hofmannsthal recommends the poem to her, makes it seem probable that this was indeed a source for *Ariadne auf Naxos*: Miller-Degenfeld (2000) 123–125.
[372] Hofmannsthal, *Sämtliche Werke* 24.89–90.

by J.J. Christian Brandes (which, in turn, was based on Heinrich Wilhelm von Gerstenberg's *Ariadne auf Naxos*). Crucially, this work shows Ariadne in confusion over the arrival of the god Bacchus, and whether he might in fact be Death.[373] Second, Hoppe demonstrates various similarities between *Ariadne auf Naxos* and Herder's *Ariadne-libera* (1802): for example, the omission of Theseus as a significant character, the use of Echo, and an Ariadne who feels herself to be tainted by her misdeeds and who, in her shame, hopes to achieve purity through death.[374] Hoppe's third likely influence on Hofmannsthal is Goethe's *Triumph of Sensibility*, which also consists of a silly plot as introduction to a highly personal classical inset piece (Proserpina).[375]

From the moment of the audience's first sighting of Ariadne on stage in the opera, Hofmannsthal seems to nod toward the Romantic iconographic tradition of Ariadne.[376] First, the visual aspect of the stage set, a cave and a grotto, as prescribed by the libretto, creates the kind of stylised ancient mythological scene that would be familiar to the audience from paintings, including painted representations of Ariadne (note, for example, the wooded shore of George Frederick Watts's *Ariadne in Naxos* (1875) or the craggy outcrop in Martin Archer Schee's *Ariadne Deserted by Theseus*

[373] Hoppe also draws out a scene with Ariadne looking back to her carefree childhood and her mother (though I suggest that Catullus 64.86–90 would account for this aspect). Oreade also features as "Nymphe dieser Höhn", straddling voices of chorus and nature, in similar fashion to Hofmannsthal's nymphs: Hofmannsthal, *Sämtliche Werke* 24.89–90. I suggest, however, that Hofmannsthal's treatment of the nymph 'chorus' could be seen as part of a wider contemporary trend for choral experimentation.
[374] Hoppe also connects Hofmannsthal's *Töne, töne* chorus of the Nymphs, to Herder's *Chor der Oreaden*: *Schlummre, schlummre*: Hofmannsthal, *Sämtliche Werke* 24.89–90. He further points out that Herder hints at a grotto setting but this was more likely to be part of a standardised artistic construction of a stylised ancient scene.
[375] I add two more possible sources, Boccaccio and Calderón, both of which contained versions of the Ariadne myth and are found in Hofmannsthal's library. Perhaps also worthy of note is Grillparzer's *Das goldene Vließ*, based on Apollonius's *Argonautica*, which is itself a model for Catullus's Ariadne (more on this below). Frisch (2005) 227 called 1911 an *Ariadne-Jahr* in the German-speaking world with the publication of works by Blei (see fn. 352) and Paul Ernst.
[376] Birkenhauer in Fischer and Greiner (2007) 347. For the classical tradition in Victorian art, Jenkyns (1992).

(1834)).[377] Hofmannsthal is careful to emphasise the artificiality and stylisation of this ancient scene by placing it within the larger stage set, that of the aristocratic home,[378] and Ariadne herself conforms to the same visual traditions, as she lies (in accordance with the stage directions) motionless on the ground.[379]

Ariadne's prostrate position in the opera is suggestive of sleep, but the first words uttered by the local nymph trio throw doubt on this assumption (Najade: *Schläft sie?* / Dryade: *Schläft sie?* / Najade: *Nein! Sie weinet!* / Dryade: *Weinet im Schlafe! Horch! Sie Stöhnet*). This uncertain, disturbed sleep allows the operatic Ariadne to straddle the visual and textual traditions where she is sometimes represented as asleep, sometimes awake. Although she is awake in both Catullus and Ovid (in the case of Catullus freshly awakened; in Ovid's *Heroides*, awake enough to pen a lengthy missive to Theseus), her slumber is vital to her narrative because it facilitates Theseus's undetected departure, makes her vulnerable, contributes to her confusion upon awakening (facilitating the unravelling of an emotional stream of consciousness as she awakes), and gives Catullus the opportunity to parade her sleepy, half-naked dishevelment. It also enhances her potential as a figure of liminality, standing on various boundaries, including that of sleep and wakefulness. With verbal tenses and temporal clauses at their disposal, the literary sources could refer back to Ariadne's sleep, emphasising its importance even when representing a state of current

[377] The concept for the set can also be viewed in conjunction with (and likely as a parody of) the increasingly elaborate and pictorial scenery of the nineteenth-century melodrama and burlesque stage sets, see Hall and Macintosh (2005) esp. 477–479. Perhaps, in keeping with the work's French Baroque aspects, it also nods to the stylised classical scenography of the eighteenth century, see Baugh in Moody and O'Quinn (2007) 43–56.

[378] In his notes for the 1912 version Hofmannsthal describes the scene: *Die Bühne aufgestellt in Jourda<i>ns grossem Saal. Anstatt der Coulissen abwechselnd Orangenbäumchen in Kübeln und Candelaber mit brennenden Kerzen. In der Mitte eine künstliche Höhle / Grotte aus Pappeldeckel aber architectonisch schön, im Poussin'schen Stil*: Hofmannsthal, *Sämtliche Werke* 24.109.

[379] e.g. Wyatt Eaton's *Ariadne* (1888) or Asher Brown Durand's *Ariadne* (1831–1835), which is a reproduction of John Vanderlyn's *Ariadne Asleep on the Island of Naxos* (1809–14). In both paintings Ariadne lies sleeping on a grassy knoll.

wakefulness.[380] However, in the iconographic tradition (both modern and ancient) where layered time cannot be represented in the same way, Ariadne had to be either awake or asleep, and for each of these options there were two divisions: Ariadne awake could be either watching Theseus departing,[381] or awake at the moment of her union with Bacchus;[382] Ariadne asleep could be still unaware of her abandonment,[383] or sleeping while Bacchus catches sight of her.[384]

Uncertain though Hofmannsthal's iconographic sources are,[385] especially given the generic nature of their scenic and gestural allusions, the visual cues are significant because they establish from the moment the curtain rises on the *Oper* a sphere of ocular allusion that runs parallel to the textual and musical Ariadne traditions. These allusions mean that the audience is exposed to a synthesis of Ariadne narratives, which extend beyond Catullus (and indeed beyond the literary) into the more recent reception traditions.

As the concept of *Altertumswissenschaft* developed through the nineteenth century, spurred on by Winckelmann's work on ancient art history and the famed

[380] e.g. Ovid *Her.* 10.111–112. Cf. also Propertius 1.3, where the sleeping Cynthia is compared to Ariadne.
[381] e.g. *Ariadne on Naxos* by Herbert James Draper (1898); in antiquity, there are many representations of Ariadne on Pompeian walls, see Elsner (2007) 34 ff..
[382] e.g. Tintoretto's *Ariadne, Venus and Bacchus* (1576); Titian's *Bacchus and Ariadne* (1520–1523). See also the fresco from Pompeii VII.4.31/51 where Ariadne is awake and sees Theseus's boat departing while Dionysus approaches her from behind.
[383] e.g. John Waterhouse's *Ariadne*; many of the Ariadnes of de Chirico. Also represented in antiquity on the Apulian red figure vase that shows Ariadne asleep while Hypnos drips water of Lethe on her head and Theseus sneaks off to his ship. Callimachus (fr. 67) also refers to the sleeping Ariede (taking the form of her name from Zenodotos): Webster (1966) 22–23.
[384] Also represented in Pompeian frescoes (e.g. Pompeii VII.4.31/51). In the more recent tradition, e.g. Sebastiano Ricci's *Bacchus and Ariadne* (early eighteenth century). The motif of Ariadne's sleep was also used to create temporal and narrative ambiguity, leaving the viewer uncertain as to whether this sleep is at the moment of Theseus's departure or of Bacchus's arrival (as, for example, the Vatican's *Sleeping Ariadne* and the sculpture *Ariadne deserted on the Island of Naxos* by Hans Schuler, 1874–1951).
[385] He owned several books on art history in which there would doubtless have been plenty of Ariadnes. As he owned at least one book on ancient frescoes and others on ancient art, it is also possible that Hofmannsthal had seen works of ancient art on Ariadne.

excavations of German archaeologists such as Schliemann, the sphere of classical scholarship expanded in Germany and created an engagement with the classics that extended beyond the school room and university lecture hall, reaching the general public.[386] Readily available, fully illustrated and affordable books allowed the reading public (including Hofmannsthal) to become familiar with a wide range of research on classical themes, to see images from antiquity in printed form, and to read ancient texts either printed in translation, or printed with parallel vernacular text to cater for the growing trend in auto-didactic reading.[387] Catullus was part of this popularising trend in the publication of classical texts, with the *Bibliotheca Scriptorum Classicorum et Graecorum et Latinorum*[388] listing over fifty Catullus editions, translations and studies up to the end of 1845 (of which seven concentrate on Catullus 64 in isolation). Subsequent decades (up to the composition of *Ariadne auf Naxos*) saw many more editions and translations of Catullus.[389] This ready availability of source material meant not only that Hofmannsthal was able to become familiar with the various Ariadne traditions, but also that he could reasonably expect an educated middle-class audience in the theatre to be well versed in classical myths and to recognise his visual allusions.

Hofmannsthal's knowledge of Latin texts including Catullus, his facility in the Latin language, and his engagement with ancient source material offer compelling evidence for Catullus 64 as the primary interest for *Ariadne auf Naxos*. The next chapters shall demonstrate, however, that the works show more than a superficial

[386] Butler (1935); Sandys (1903–1908); Gildenhart and Ruehl (2003).
[387] The trend was Europe-wide, see Vance in Kallendorf (2007) 95–96.
[388] Engelmann (1874).
[389] Many still in use today: Schwabe (1862), Rossbach (1860), Boehme (1862), Mueller (1897), Baehrens (1876, 1885).

similarity and that they are deeply entwined aesthetically, ideologically and generically.

Chapter 5

Lyric Structures in Catullus 64 and Strauss-Hofmannsthal's *Ariadne auf Naxos*

The first and most striking parallel between Catullus 64 and Hofmannsthal's libretto for *Ariadne auf Naxos* is the frame structure in which an internal scene is aesthetically embedded within an outer frame. In Catullus 64, the poem moves from the story of the wedding of Peleus and Thetis to the ekphrastic representation of Ariadne on the coverlet of their wedding bed, returning to the wedding scene afterwards.[390] In *Ariadne auf Naxos* we move from a 'backstage' scene set in an aristocratic home (the *Vorspiel*) to the 'inset' presentation of an evening's operatic entertainment (the Ariadne *Oper* with *commedia* interjections). Although Hofmannsthal's full frame is dissolved in the 1916 version because there is no return to the outer (aristocratic) section after the Ariadne *Oper*,[391] the *Vorspiel* serves to contextualise the Ariadne myth by turning it into an operatic performance – an opera within an opera – and, because of this enactment of a second internal performance within the parameter of the main

[390] Catullus 64 is an example of ekphrasis as a literary description of a piece of physical or visual art. Ekphrases can also be literary descriptions of natural features or events and in ancient doctrine they were more generally poetical or rhetorical descriptions: Webb (2009) and Elsner (2007) 20. See Laird (1993) for Catullus in particular and more generally Fowler (1991).

[391] In the 1912 version the frame is intact because Molière's aristocrat, Jourdain (who is unnamed in the 1916 version) has the last word, having remained on stage throughout the internal performance with his guests; in the revised version, however, Hofmannsthal could not countenance a return to the banality of the aristocratic setting after the *Oper*, despite Strauss's enthusiastic suggestion of having the Composer return after the Ariadne inset to bewail the damage done to his opera (letter to Hofmannsthal, 6th April 1916). Hofmannsthal pointed out that this would undercut the actual success of the opera (8th May 1916). His instructions in the printed version of the 1916 libretto make clear, however, that the audience is still supposed to understand the full frame: "*Unerläßlich ist die Andeutung, daß hier ein Spiel im Spiele, eine Bühne auf der Bühne gemeint sei*". He even suggests building an onstage proscenium surrounded by theatre boxes to be occupied by a few supernumeraries: Hofmannsthal, *Gesammelte Werke, Dramen* 5.294. Eventually a compromise was reached in which Zerbinetta would have the last word, thus reminding the audience of the *Vorspiel* context without fully re-entering that world. For the *Spiel im Spiel* more generally, see Fischer and Greiner (2007), especially the chapters by Zipfel, Bewley and Birkenhauer.

performed opera, the work functions as a 'Play within a Play' (*Spiel im Spiel*), thus retaining the sense of a frame.[392]

Ekphrases and *Spiel im Spiel* structures function in similar ways and, particularly in these two examples, achieve similar effects. On the most basic level, both forms allow distinct and potentially oppositional stories or scenes to be brought together in a single work, whilst keeping the characters, realities, times and spaces of each story separate from each other (theoretically, at least). The two parts of both an ekphrasis and a *Spiel im Spiel* are connected to each other by three aspects that facilitate the transition from one frame to the other.[393] Firstly, there is the inset article itself (be that the performed art of Hofmannsthal's internal performance, or the physical object of the ekphrasis, in Catullus's case, the coverlet), which provides the pretext for the new reality of the inset, but which is physically depicted or conceptualised in the outer frame. Second, there is an internal creator (highly prominent in *Ariadne auf Naxos*, merely implied in Catullus) who belongs to the outer frame but who is granted responsibility for the inset reality. Third, there is an internal audience that exists in the outer frame, but that looks into the inner reality, enabling the external audience to do the same: their mechanism of viewing in effect activates the inset article. The internal creators and the internal audiences serve to distance the actual creators (Catullus and Strauss-Hofmannsthal) from their insets. The internal creator displaces the actual creator, gaining credit for the artefact's creation, and the internal audience becomes the focaliser, through whose eyes the artefact is viewed and interpreted. The internal

[392] Bennett (1988) 249 notes that the absence of a closing frame section is paralleled in Hofmannsthal's poem *Terzinen II* where it suggests "the *completeness* of the transformation..., the complete leaving-behind of the confusion out of which the inner opera had been born.... it also suggests forgetfulness, the passing of time, "Vergänglichkeit"...".
[393] De Jong (2014) 120 lists six possible parameters involved in ekphrasis. See also Becker (1995) esp. 9–22.

audiences and internal creators ultimately provide access to the artefacts and, in our examples, access to Ariadne herself for the actual (external) audience, thus mediating the access and multiplying the interpretative potential of the work.[394]

Both Catullus and Hofmannsthal position Ariadne at the centre of these frame structures and thus enclose her within an inward-looking architecture in order that the attention of all audiences, internal and external, be fixed on her. She becomes a figure for scrutiny and is the subject of various critical views and interpretations. Thus, both Catullus 64 and *Ariadne auf Naxos* move towards the lyric mode: action and sequentiality remain understated while Ariadne's situation (her lyric moment) and her words are turned through different angles, with context and interpretative depth added through the layering of the multiple perspectives.[395]

The internal audiences of Catullus and Hofmannsthal are both complicated, with neither offering an unequivocal viewpoint. Hofmannsthal's internal audience is not physically represented on stage, although it is understood to be the (unnamed) aristocrat, whose orders are transmitted through the prosaic *Haushofmeister,* and his guests who have gathered to watch the entertainment. Nevertheless, the aristocrat's presence is implied in the scenery, in the trappings of the stately home around a mythological set and in its highly artificial style, as well as at every collision of *commedia* and tragic characters, since it was he that brought about this jumbled performance with his order that the performances be simultaneously staged so as to prevent late running fireworks. Usually an internal audience allows the external audience to experience focalisation through their eyes as the interpretation requires;

[394] See Fitzgerald (1995) 144–149. The multiplication of viewpoints is especially common in the Hellenistic genre of the ekphrastic epigram, see e.g. Elsner (2007) 20; Goldhill (2007) 1–2.
[395] See thesis Introduction.

however, in the physical absence of an internal audience onstage, Hofmannsthal uses an implied internal audience of aristocrats to draw attention to the mechanism of viewing and the experiences of interpreting art in contemporary society: a world of paid entertainment where high art has no intrinsic value; where a patron can be so irritated by the prospect of a morose opera set on a wretched desert island that he can suggest adding *commedia* characters to brighten things up; where the punctual start of a firework show has a higher value than a new artistic commission.[396]

Catullus 64: lyric perspectives

Catullus 64 is also a poem of heightened visual consciousness,[397] with gaze imagery appearing throughout the poem, from the Argonauts who stare at the Nereids (64.16–18) to the final words of the poem as the gods withdraw themselves from contact with humans, *lumine claro* (64.408). Upon entering the ekphrasis, we are confronted with the staring Ariadne (*prospectans litore Diae*, 64.52),[398] whose gaze represents her desolation, her helplessness, and her fixation on an increasingly distant love. More, it roots her to the spot so that she in turn can be met with the gaze of her audiences.

The internal audience that sees Ariadne depicted near naked on the shore and in the moment she realises her abandonment is ostensibly the group of Thessalians who come to the palace for the wedding celebrations and observe the coverlet (64.31–

[396] Strauss asked Hofmannsthal (24th July 1911) to "develop the two parts [the Composer and the Dancing Master] ... in such a way that everything is said that can be said today about the relationship of public, critics and artist".
[397] See especially Fitzgerald (1995) 144–149; Elsner (2007); Gaisser (1995) 595–608.
[398] An unusual example of the female gaze in Latin literature where the male gaze dominates (especially in love elegy), another notable exception is Prop. 1.1.1.

49).[399] The problem, however, is that their presence is only definitively felt at the end of the ekphrasis when the outer narrative frame is restored (*quae postquam cupide spectando Thessala pubes / expleta est*, 64.267–268). Only here are they defined as the internal audience and characterised as keen, perhaps even lustful, viewers. Their viewpoint is therefore retrospectively applied. At the point of entering the ekphrasis, their presence is hazy at best: their arrival at the palace was mentioned some eighteen lines ago (64.31–34) and since then the palace has been described in some detail, though indeed it may be argued that the palace's description accords with what the Thessalians would see as they enter and may, therefore, be focalised through their admiring eyes. Like the internal audience of Hofmannsthal, therefore, Catullus's internal audience is for the most part implicit rather than explicit and the external audience is given the opportunity to become a substitute, with the audience members imagining themselves as voyeurs, looking in as Ariadne looks out.

In place of a clearly defined internal audience, Catullus's inset is dominated by the perspective of the narrative voice. It is he who decides to concentrate on Ariadne in the moment of her abandonment with Theseus's ship retreating in the background (64.52–55), using her as a (perhaps surprising) example of the old-time humans and their heroic virtues depicted on the coverlet (*haec uestis priscis hominum uariata figuris / heroum mira uirtutes indicat arte*, 64.50–51);[400] therefore, it is his narrative selectivity that defines the whole ekphrasis.[401] Moreover, his priorities not only define what we see but how we see it. The first view we get of Ariadne concentrates on her stare as she surveys the blank horizon with an intensity that demands the audience see

[399] See thesis Introduction for lyric seeming to start at a crucial midpoint.
[400] For the seeming misdirection and possible irony of vv. 50–51, see Gaisser (1995) 592; Konstan (1977) 40.
[401] Trimble (2010) 86.

the scene through her eyes (*prospectans... tuetur... uisit uisere... prospicit, eheu / prospicit*, 64.52–62). With her, we imagine that we see Theseus sailing away (*Thesea cedentem celeri cum classe*, 64.53), a bleak uninhabited world (*sola harena*, 64.57), a literal and metaphorical blank horizon, a departing lover, and a projected future cut off.

The narrator also, however, draws attention to an aspect that could only be suggested (not depicted) by the coverlet. He articulates Ariadne's state of mind, capturing her churning, as yet indefinable, emotions and her confusion, which is derived not only from her newly discovered situation but from her recently woken state (*indomitos in corde gerens Ariadna furores / necdum etiam sese quae uisit uisere credit*, 64.54–55 ... *utpote fallaci quae tum primum excita somno*, 64.56). The emotional realism of Ariadne's confusion and of her single, unshakeable thought (*illa uicem, curans toto ex te pectore, Theseu / toto animo, tota pendebat perdita mente*, 64.69–70) establishes the lyrical world of feelings and senses, but also creates a tension with the physical artefact: a figure depicted on a coverlet could not feel, let alone convey, such emotions and Ariadne is thus positioned on the boundary between realism and representation, between narrative imagination and the visual perspective of an internal audience. Thus, the narrator begins to move toward a subjective mode that marks him apart from any internal audience and the reader is thereby challenged to question the means and modes of seeing and representing an image (whether the scene described is actually depicted on the article or is – as in the description of Ariadne's emotional state – a free narrative development of the referent),[402] as well as the relative

[402] See Becker (1995) 33–38 on the development of the referent (*res ipsae*) in ekphrases as opposed to the description of the physical medium (*opus ipsum*).

roles of the narrator and internal viewer who appear to have access to different perspectives and information.[403]

This tension between depicted and imagined Ariadne is developed in the narrator's emphasis on her immobility, which makes her available to the viewing audiences, fixes her in the single lyric moment, and prevents her from engaging in dramatic action, forcing her into lyric stasis.[404] She does nothing except stare (*prospectans*, 64.52; *tuetur* 64.53; *uisit uisere*, 64.55; the diminutive *ocellis* makes her seem more vulnerable, 64.60; *prospicit*, 64.61 and 64.62) and is even compared to a stone statue (*saxea ut efficies bacchantis*, 64.61).[405] In this ironic and unstable simile the represented woman on the coverlet is described as if she was real, but the 'real' woman described is then likened to a plastic figure: this immoveable statue is imbued with the suggestion of Bacchic movement, sound and ferocity.[406] Moreover, this 'stone' will soon break its silence in a vocal outpouring of emotion. The audience is left in doubt about what is being described and to what it is to be compared: different artistic media overlap and different modes of representation blur.

Despite their different perspectives, the interests of narrator and internal audience overlap. Early in the ekphrasis it becomes apparent that the narrator's interest in Ariadne is driven in part by lust as he views Ariadne with an increasingly invasive gaze (64.63–69),[407] corresponding to (or even precipitating) the retrospectively lusty view of the Thessalians and made all the more titillating by the words *omnia… toto…*

[403] Gaisser (1995) 600 suggests that narration and description combine to present two coverlets in one, the first for the wedding guests, the second for the readers.
[404] See thesis Introduction.
[405] The detail of *bacchantis* takes on new significance at the arrival of Bacchus at the end of the ekphrasis. Gaisser (1995) 594 likens the image of Ariadne on the shore, bare-breasted and wild-haired, to the standard artistic representation of a Maenad.
[406] Trimble (2010) 115; Fitzgerald (1995) 154–155.
[407] Fitzgerald (1995) 147–148.

passim (64.66). Ariadne's exposed body connects her to tragic models where female nudity and especially the tearing of garments stands for a physical representation of grief.[408] Ariadne, however, being a pictorial representation, does not tear her own clothes, nor can she do anything to conceal her nakedness, with great emphasis placed on the five repeated negatives (*non* and *neque*, 64.63–68); indeed, we are told (ironically for a representation) that she does not even notice her clothes falling off (64.68–69). Ariadne's role as a repository of desire is contextualised further by the second pane on the coverlet, described briefly at the end of the ekphrasis (64.251 ff.), which depicts Bacchus and his troupe approaching Ariadne. When Bacchus arrives, the image of Ariadne standing on the shore gives way to the noise, music and movement of the Bacchic procession and so, in this line, the primacy of the gaze is broken.[409] For the first time Ariadne is not looked at: Bacchus does not simply see her (as implied by *quaerens*, 64.253), but he *feels* love for her (*incensus*, 64.253) and with this change, Bacchus actualises the erotic interest in Ariadne that was aroused in narrator and audiences, both internal and external.

After describing Ariadne's nakedness, the narrator once again departs from the visual representation, changing media by referring to the literary and reported tradition.[410] By means of an extended Alexandrian footnote (64.76 ff.), the narrator once again separates himself from the Thessalians by providing information beyond their visual view. Thus, he contextualises the Ariadne image and moves away from the representation on the coverlet, enabling the scene to shift back in time to the arrival of

[408] And also, perhaps, connects Ariadne with Peleus's first view of Thetis, suggesting an impending erotic union for Ariadne too.
[409] Armstrong (2006) 218 suggests that Ariadne may not be as happy about her union with Bacchus as Catullus is, commenting that his approach toward the unwitting and distressed girl is ominous and "at best bizarre, at worst absolutely terrifying".
[410] Trimble (2010) 144–145.

Theseus on Crete and Ariadne's first feelings of love for him, Theseus's battle with the Minotaur and Ariadne's departure from Crete. The Alexandrian footnote often appears when a poet wishes to mark out a passage's dependence on other literary sources, thus allowing for ellipses where the audience is likely to know the background. However, it also causes the reader to question the authority of the narrator by emphasising the narrator's absence from the scene, highlighting a lack of omniscience, and leading to the question of whether this common knowledge adds authority to the tale or is rather a way for the narrator to distance himself from uncertain sources.[411] Catullus's narrator uses a further two Alexandrian footnotes in the ekphrasis and in each the narrator offers insights that could not be depicted on the coverlet: first (64.124 ff.), a representation of an active Ariadne crying, running up the cliff face to get a better view of the retreating boat, before issuing her long and heartfelt lament; then, at 64.212 (here using the word *ferunt*, rather than the previous *perhibent*), when we are taken into a new scene to learn of Theseus's earlier promise to his father to change his sails upon his return and his father's subsequent suicide when he forgets.[412]

These Alexandrian footnotes open sections that offer the suggestion of passing time and sequential action (for example, in the words of Ariadne's lament that form a measurable time; the sequence of action that resulted in Aegeus's death; and in the systematic construction of time phrases, such as *saepe... tum... tum*, 64.124–128) but any convincing sense of narrative progression is repeatedly undermined by Catullus's lyrical fragmentation and an inherent instability that causes time to shift in different

[411] The Alexandrian footnote also links back to v. 2 where the narrator flags his relationship with Ennius and Apollonius with the word *dicuntur*. The writer Donatus, commenting on Virgil's *Aeneid*, states that *perhibent* is a standard word for referring to a past literary tradition. For more see Trimble (2010) 144–145 and De Jong (2014) 23.
[412] The *commemorem ut* device of 64.117 serves a similar purpose but is based on the narrator's own authority, more below.

directions, as well as creating numerous layers of reality with different stories and characters interwoven in a single inset. The audience, therefore, experiences the lyrical concept of *das Gleitende*.[413] From the depicted moment of Ariadne's abandonment, we move backwards in time to Ariadne falling in love with Theseus, forwards to her ensuing reaction and lament, back further (to a time prior to Ariadne and Theseus meeting) to Theseus's farewell to his father, and forwards again to the consequences of his forgetfulness (which happened after the scene described on the coverlet).

Thus, in these digressions, the lyric immobility of Ariadne that was established by the narrator at the beginning of the inset seems to dissolve: the depicted Ariadne of the coverlet comes to life, becoming mobile, vocal and emotionally engaged, and is contextualised by history and background. When our attention, guided by the narrator, returns to the coverlet toward the end of the inset (*quae tum prospectans cedentem maesta carinam / multiplices animo uoluebat saucia curas,* 64.249–250), however, we find Ariadne still locked in her original moment, still staring (cf. 64.52), still in distress (cf. 64.60), and still comprehending her abandonment. It is as if the digressions have never happened (which, of course, in terms of the actual physical depiction of Ariadne on the coverlet, is indeed the case). Although a reader would generally expect an artistic representation not to change, the length and clarity of these digressions have such a strong effect as to cause the reader to forget the represented medium and consequently be surprised by the recurrence of the inset's opening image. In terms of temporality, the return to a forgotten and deliberately obscured present creates the

[413] This temporal instability and the ambiguity of a changeable reality is reflected too in the outer frame, where the underlying chronology is deliberately undermined, leading to slippages of logic: for example, in the temporal reversal of the Peleus-Thetis and Theseus-Ariadne tales, Catullus creates the problem of Theseus's ship being visible on a coverlet belonging to an Argonaut when the Argo of the opening lines has been said to be the first ship. For more see, Gaisser (1995); O'Hara (2007) 33–54; Feeney (2007) 123–127.

effect of a looping moment and time that seems to recur.[414] The lyric present becomes an unmeasured and endless moment that seems to subsume past and future; behind it past and future simultaneously resonate.

However, the image of Ariadne is not the last to appear in the inset. The description of the arrival of Bacchus with his troupe, a description rich in movement and noise, suggests at last the possibility of narrative development for Ariadne. Before they reach her, however, and before she can experience any change, the inset breaks off. In this chaotic description of Bacchus's crowd approaching Ariadne, the reader is reminded once again of the discrepancy between the literary and physical media that has been exploited by Catullus throughout the ekphrasis, in the physical representations that come to life through verbal description and that move beyond the confines of their media only for the illusion to be destroyed at the crucial moment. Ariadne herself is immobile, static and caught in a looping lyric moment, but around her Catullus creates instability in the presentation of (and slippage between) what is seen and what is described, what is imagined and what is represented. Thus, the poet constructs around Ariadne a shifting inset world, typical of the elusive and ambiguous lyric mode, *das Gleitende*.

The instability of shifting times and changing scenes in Catullus 64, *das Gleitende*, is further exaggerated by the changes enacted within the narrative voice itself, particularly as the narrator becomes entangled in the inset. The sympathetic *eheu* of v. 61 and *a misera* of v. 71 suggest personal involvement in the scene, a narrator who is emotionally invested in the situation he relates, an effect that culminates in a

[414] For the gendering of time: the looping female and the linear male, see Gardner (2007).

crossing of narrative boundaries at 64.253 when he becomes so involved in the story that he addresses Ariadne directly. Such slips into personal involvement create an illusion of lyric subjectivity and occur particularly at moments of transition in the inset: for example, after distancing himself by means of the first *perhibent* (Alexandrian footnote), the story of Ariadne's unfortunate love draws out from the narrator a subjective and reproachful aside to Cupid and Venus (64.94–98). As attention then turns to Theseus, however, any sentiment is withdrawn in favour of an appropriate heroic-epic mode (64.105–115).

At the next transition (64.116 ff.), the hitherto implied personal voice of the narrator becomes a tangible fact, with the personal pronoun *ego* (64.116) and the first person verb *commemorem* (64.117) establishing a person and personality behind the voice, as if the narrator is positioning himself as a character at the periphery of the story. This is a narrator who is deeply involved in and easily distracted by the Ariadne story (*sed quid ego a primo digressus carmine plura*, 64.116); moreover, in failing to return to his opening song (whether that is intended to be the image of Ariadne on the shoreline, or Peleus and Thetis), he proves himself to be fallible, perhaps forgetful, perhaps deliberately disingenuous and inconsistent: he has either forgotten the context of his opening song or wishes the audience to forget. Furthermore, this first-person verb now suggests that the narrator was present at Ariadne's departure from Crete, where before the *perhibent* device suggested he was not in Crete when Theseus arrived to slay the Minotaur. With the repetition of *aut ut* and the different perspective each clause brings, the narrator invokes a more casual, conversational effect, before distancing himself again with the *perhibent* of 64.124.

Whilst the interference of the narrator makes us think about the processes of viewing and the act of mediation, it also challenges us to consider the persona of the narrative voice. Some scholars have read the personal narrative voice that keeps emerging in the inset as an incarnation of the Catullan lover-persona, as it appears elsewhere in the corpus. Catullus's sympathetic portrayal and emotional expansion of the abandoned lover suggests that the inset may become lyrical in its personal revelation: the infidelities of Lesbia are to be found in the faithlessness of Theseus, with the Catullan persona once again (as in poem 11) set in the abandoned female role.[415] This interpretation is strengthened by the connections between 64 as a whole and the other poems in the corpus: for example, in the recurring themes of love, betrayal, marriage and piety; and in the Song of the Fates at the end (another inset in itself), which bears structural and thematic parallels with the wedding songs (61 and 62).

Indeed, the hints of a personally invested, even subjective, narrative voice in the inset seem to become more concrete in the context of the final lines of the poem. In these final twelve lines, the mythological worlds are interrupted from outside and, for the first time, a seemingly non-mythological and contemporary world is presented, as marked by the present tense verbs, which suggest that everything up to this point has only served to contextualise the present moment, and that the distinct realities of Peleus and Thetis, Ariadne and Theseus, Achilles and the Trojan War all resonate simultaneously behind the poetic present.

[415] Janan (1994) 107 aligns Peleus with Catullus's lover persona; Putnam (1961) aligns Catullus with Ariadne and Aegeus, Lesbia with Theseus, and Catullus's hopes for his relationship with the marriage of Peleus and Thetis. See Putnam (1961) and Daniels (1967) for the many linguistic and thematic parallels between 64 and other poems in the corpus.

The crux of this section comes in the final three lines (64.406–408) when the sins of men result in the gods withdrawing from contact with the human race. If retrospectively applied to the rest of poem, these lines, with their concern for flawed unions and divine-mortal relations, offer a potential symbolic interpretation for the poem that allows the reader to unite the poem's distinct frames.[416] Interactions between gods and humans are woven throughout the poem, connecting narrative frame, ekphrastic inset and the final lines. These interactions are contextualised by the various romantic (particularly wedding) settings: the divine approval of the wedding of the mortal Peleus and the immortal Thetis (64.21–30); their wedding that brings about mortal and immortal celebrations at the palace (though the humans depart before the gods arrive); their heroic (if ambiguously presented) offspring Achilles (64.338–370); the impending union of the god Bacchus with the mortal Ariadne as he approaches her on the coverlet; the depraved human unions of the final lines that rupture divine-mortal relationships.

The catastrophic mortal-mortal unions of the final lines are paralleled by the only other union that is lacking a divine component, that of Ariadne and Theseus. Their relationship is marred by human weaknesses, which trap them in a cycle of retribution: Ariadne's betrayal of her family is matched by Theseus's betrayal of her; his neglect of Ariadne, which causes him no grief, is punished by the death of his father. Ariadne can only be saved (and is only saved) by divine intervention, firstly that of Jupiter, then that of Bacchus. It is against the backdrop of these unions, both the defective mortal and the redemptive divine, that Catullus seems to align his own relationship with Lesbia, both through the personal voice that resonates behind the figure of

[416] Nelis in Du Quesnay and Woodman (2012) 12. For the unity of Catullus 64, see especially Klingner (1956). See Fowler (1991) 27 on the readerly inclination for interpreting ekphrases symbolically.

Ariadne and through the concerns of the final lines (the defilement of the family unit with a particular focus on incest), which do not relate to any other part of c. 64, but which look outwards to the rest of the corpus (particularly the Gellius cycle and c. 79, which hints at an incestuous relationship between Lesbia and Lesbius / Clodia and Clodius). If Catullus, ruminating on his relationship with Lesbia in the flawed contemporary world of the final lines and perhaps also aligning himself with Ariadne on the coverlet, considers his own union to be flawed, it is because there is no divine component.[417] The happy and blessed union of Peleus and Thetis, with its divine component, serves as a contrast to those other relationships (including Catullus's own), which are doomed by the sins of mankind in his modern world.

The shift between human and divine levels that occurs throughout the poem and the symbolism of divine and flawed love then become a means of reconciling the parts of the poem and binding the various configurations of the narrative voice. However, other scholars have used the final lines of the poem as the basis for various symbolic interpretations. Konstan, for example, reads poem 64 as an allegory of contemporary political and social concerns,[418] while Feldherr suggests that Catullus used the mythical Greek world to escape the turbulence of the present, looking back to an age of wider political and social harmony in contrast to the sinful and bitter world of the late Republic, and that the poem was an extensive re-writing of myths and literary predecessors intended to distort the past and mislead the present.[419] Lipking, in contrast to these views, suggests that Catullus, feeling uneasy about marriage and love in the context of his failing relationship with Lesbia, used Ariadne as a disruptive force to protest against the wedding of Peleus and Thetis: neither Catullus nor Ariadne as his

[417] Cf. 68b.70 in which Lesbia (it is presumed) is described as a goddess.
[418] Konstan (1977) 83–84.
[419] Feldherr in Skinner (2007) 92–110.

agent is able to stop the wedding (which would in turn halt the course of mythological history, the birth of Achilles, the Trojan War and all that followed) but between them they disrupt the narrative and challenge the joyful tone that should accompany the wedding.[420]

The narrative voice of Catullus 64, therefore, brings three significant lyric attributes to the inset. First, it can be considered to be lyrical either in its projection of Catullus's own self and biography as represented in his short lyric poems or, on a more restricted level, in its apparent subjective involvement with the Ariadne figure. Second, it allows multiple layers of background and context to surround Ariadne, drawing on the perspective of an internal audience, the scope of the literary tradition, the knowledge of a narrator who steps in and out of omniscience, and the emotions of a narrator who responds personally to the poem. Third, the narrator engages all these voices in a dialogic exploration of a single moment and situation, fragmenting time and space in a technical manifestation of *das Gleitende.* Such flexible and changeable treatment of narration, voice, chronology and setting means that the poem itself exemplifies a larger generic instability, proving itself able to shift across the boundary that separates narrative and lyric.

Multiple perspectives in *Ariadne auf Naxos*

The narrative role in *Ariadne auf Naxos* is occupied by the nymph trio.[421] Unlike the narrator of Catullus, their impersonal words show little awareness of, or interest in,

[420] Lipking (1988) 4, 23.
[421] They do not belong to the literary tradition, with the exception of version of the myth cited by Plutarch in his *Theseus* (20.1), in which Ariadne is comforted by local women after her abandonment. In the artistic tradition, however, additional figures (often cupids) are found on many Pompeian frescoes,

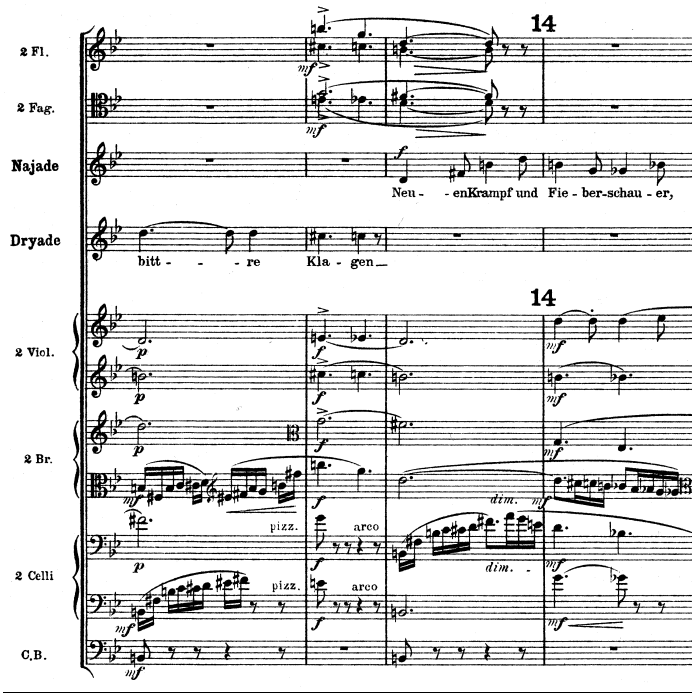
themselves as characters. Their predominantly recitative style (which means that their words take precedence over their music) make them "monaural" narrators[422] and they function in a way reminiscent of a Greek chorus, providing a narrative voice and offering commentary and context for the interpretation of Ariadne.[423] In this way they guide the audience's comprehension whilst leaving the protagonists free to play their roles without Hofmannsthal needing to give contextualising speech to the principal characters for the audience's sake.

When, in their first recitative, the nymphs introduce Ariadne, they tell us little that cannot be deduced from the stage: she is asleep, she weeps (even in her sleep), and this has been going on for days (Najade: *Tag und Tag in starrer Trauer*, fig. 13). The scene, therefore, occurs later than that of Catullus, so that we meet an Ariadne who has progressed beyond Catullus's moment of realisation and is coming to terms with her abandonment. Nevertheless, in common with her poetic counterpart, she is static and motionless. The opening stage direction describes her *auf dem Boden, regungslos* and, even after the nymphs' trio, she is still prostrate (*an der Erde*). Her whole first aria (including *commedia* interjections) is sung from this position. Only after fig. 61, as she is about to begin her second aria, does she lift herself (*hebt sich vom Boden*) and not until the end of the scene, as she falls silent for the *commedia* second scene, does she fully rise (*sie steht wie entrückt*). Ariadne's tears position her in line with her literary, musical and artistic models, and so, in emphasising these tropes, the nymphs point the

guiding Ariadne's gaze and comprehension by pointing to the departing ship on the horizon, also helping to focus the audience's gaze and encouraging them to view the scene as if through Ariadne's carefully directed eyes, see Elsner (2007) 29–30. As in the works of Beaudelaire, Mallarmé, George and Rilke, the concern with the gaze is symptomatic of the lethargic despondency of *fin-de-siècle* Vienna, see Nethersole in Berlin, Johns, Lawson and Daviau (1993) 41 fn. 21.

[422] "Monaural" narration is Abbate's term for "operatic narration designed to convey concisely an accurate and unfictionalized report of real events": Abbate (1991) 63.

[423] However, in contrast to the Greek tragic chorus, the nymphs do not exhibit any ethical authority, nor could they be said to represent the collective consciousness of an audience community. They do not offer any interpretation of events onstage. For the Greek chorus, see (e.g.) Rutherford (2012) 218 ff..

audience toward a stylised and derivative Ariadne, far removed from the richly developed Ariadne presented by Catullus's narrator.[424] Although they offer little personal engagement or sympathetic response to Ariadne (even being marked *ohne Ausdruck* at the start of their lullaby trio from fig. 16), the nymphs themselves come to represent the tears of Ariadne as the independent instrumental lines weave around each other and lap around the voices, surrounding the nymphs with musical figures connoting grief: running semiquavers (for example, in the cello parts at fig. 11), falling chromatic figures (e.g. the two bars before fig. 15), and cries of anguish (accented and characterised by descending semitones) that draw out the pain of the individual words *Ach* / *neue* / *Klagen* / *ewig* (ex. 5.1).[425]

Ex. 5.1: *Oper*, 3 bars before fig. 14

[424] For the tears of Ariadne, see Ovid's *Heroides* (10.7–8) and Catullus (64.60, 64.131). Tears are also important in the ancient visual tradition for Ariadne, especially in Pompeian wall paintings, see Elsner (2007) 34 ff. for examples. See Cusick (1994) and MacNeil (1999) 408 on the sympathetic tears of the audience representing a particular engagement with Ariadne at the first performance of Monteverdi's *Arianna*. See also Elkins (2001).

[425] On the falling semitone as part of a musical topic signifying weeping, see Monelle (2000) 66–73; (2006) 4–5.

Whereas the narrator of Catullus 64 in his contextualisation of Ariadne focuses very little on Bacchus, Hofmannsthal's nymphs do the opposite. Having introduced Ariadne as a stylised figure with only her present moment of weeping and sleeping being of concern, in a parallel scene at fig. 188, the nymphs introduce Bacchus with a carefully detailed description of his past, establishing his lineage, his youth and adventures. He is set in the role of action man and adventurer (Najade: *Kühn! der Knabe!*... Dryade / Najade: *heil dem ersten Abenteuer*! 3 bars after fig. 196), lover and conqueror (Echo: *allzu süsse Liebesgabei*, 5 bars before fig. 203; Dryade: *Aus den Armen ihr entwunden blaß und staunend, ohne Spott – nicht verwandelt, nicht gebunden, steht vor ihr ein junger Gott*, fig. 206), similar in heroic attitude and modelling to Catullus's Theseus.[426] For this to be effective, the positioning of the nymphs is altered: they are set in the theatrical tradition of *teichoskopie* ("viewing from the walls") where, as often in the Greek tragic chorus, the "narrator stands on a figurative or a real wall, narrating to us what we cannot see happening somewhere off stage or at a different time".[427] It is, in fact, an effect directly corresponding to the digressions of poem 64 where the Alexandrian footnote device allows the narrator to elaborate a distant and temporally removed scene. While the poem's description of Bacchus merely hints at a future and adds an additional erotic view, the nymphs' development of Bacchus in the opera is part of a larger intention to establish Bacchus as a youth with the potential to change, readying the plot for Ariadne's higher purpose, the elevation of the male.

[426] Theseus's sea-faring e.g. 64.53 ff.; 74; 84; 121; 134; 172; 210); battles (64.101 ff.); overcoming obstacles (64.112 ff.). The language around him is epic e.g. epic similes (64.105 ff.; 64.239); *ferox* (64.73; 247), *ceu* (64.239); diction (64.121).
[427] Foster (2010) 67, who gives it its German name, *Mauerschau*.

Alongside the elusive internal audience and the narrative voice of the nymphs, Hofmannsthal's *Spiel im Spiel* additionally offers the perspectives of certain internal characters who appear in the *Vorspiel* in order to act as mediatory voices and prepare in advance the external audience's interpretation of Ariadne. The first of these is the Composer, who is the internal creator figure and 'maker' of the *Oper.* For the Composer, Ariadne is a symbolic figure and his exegesis in the *Vorspiel* acts as an explanation of the work's symbolic intent. Faced with the ignorance and banality of the characters around him, the Composer needs to defend his representation of Ariadne in his opera and explain all that she represents. His first (partial) verbal explanation comes at fig. 33, where he is enraged upon discovering that his *Oper* must share the evening with a *commedia dell'arte* performance (everyone still believes at this point that the performances will be consecutive). We are told explicitly that the opera is an allegory, that the audience must make connections between the action on stage and a metaphysical world in order to understand the symbolism: *will sich Brücken bau'n aus meiner Welt hinüber in die seinige* (4 bars before fig. 34). The idea of opera as an allegory, behind which can be found the truth of life, is implied again at fig. 52, where the *Musiklehrer* (in the process of trying to calm a stropping Prima Donna who doesn't want to share the evening with the *commedia* characters) describes Ariadne as the key (*das Losungswort*) to the symbolic interpretation. Soon after, 2 bars before fig. 59 (shortly after the characters have been faced with the *Haushofmeister*'s declaration that the entertainments must occur simultaneously), the Composer states that Ariadne's symbolic purpose is to represent the human condition of loneliness and isolation: *Sie ist das Sinnbild der menschlichen Einsamkeit.*

Each statement thus becomes more explicit until fig. 76 when the Composer, in explaining the allegory more clearly to Zerbinetta and her *Tanzmeister*, summarises the outline of the opera and the basic symbolism of the Ariadne figure (interrupted repeatedly by the other characters):

... sie ist eine von den Frauen, die nur einem im Leben gehören und danach keinem mehr

...

keinem mehr als dem Tod.

...

Sie hält ihn für den Todesgott! In ihren Augen, in ihrer Seele ist er es, und darum, einzig darum

...

Einzig nur darum geht sie mit ihm auf sein Schiff! Sie meint zu sterben! Nein, sie stirbt wirklich

...

Sie ist nicht Ihresgleichen! Ich weiß es, das sie stirbt. Ariadne ist die eine unter Millionen, sie ist die Frau, die nicht vergißt.

...

Sie gibt sich dem Tod hin – ist nicht mehr da – weg gewischt – stürzt sich hinein ins Geheimnis der Verwandlung – wird neu geboren – entsteht wieder in seinen Armen! – Daran wird er zum Gott! Worüber in der Welt könnte eine zum Gott werden als über diesem Erlebnis.

Thus, we hear from the Composer how Ariadne, in reaching her emotional nadir, will become worthy of redemption, how her faith (in Death and, by proxy, in Bacchus) will allow her to be transformed and reborn in the arms of a man, who will be transformed by her in turn. In essence, the Composer's purpose is to guide the audience and prepare them to interpret Ariadne as a symbol of human virtues at the heart of a serious allegorical work, and as the vehicle for an exploration of rebirth, forgetting, redemption and mutual transformation through love and faith.

While Hofmannsthal's internal creator thus becomes an important constructor of meaning for the audience, Catullus 64 neither identifies nor characterises the internal creator of his coverlet, marking the ekphrasis out as highly unusual.[428] Nevertheless, an internal creator is in evidence behind Catullus's use of language and in the change of verbal presentation that occurs at the description of the coverlet. From 64.43 every verb is a representation of the palace interior, and the subject of each verb is the thing described, so the *sedes* themselves *splendunt*, the *regia recessit*, the *ebur candet*, *pocula collucent*, and the *tota domus gaudet*, as if these things exist in and of themselves and possess the agency to impress the guests. When attention turns to the coverlet, however, perfect passive participles are used (*politum*, 64.48; *tincta*, 64.49) to show that things have been done to the coverlet and that it was consciously made. The words *mira arte* (64.51) further emphasise this creative process by giving the impression that the poet is stepping away from the artefact and admiring it aesthetically, yet objectively, as an object that exists apart from himself and his poem.[429]

[428] See Gaisser (1995) 588–589 on Catullus's lack of creator and the lack of detail about the physicality of the artefact, which leaves us unsure as to what we are actually supposed to be looking at. Becker (1995) 43 on the artefact and creator (*ars* and *artifex*) in ekphrases more generally.
[429] Becker (1995) 29 on the wonder (*thauma*) of the describer.

Just as an alignment can be made between the narrative voice of Catullus 64 and the poetic persona of the Catullan corpus, Hofmannsthal himself is at least partially embedded in the character of the Composer, with the symbolic interpretation of the Composer corresponding to that of Hofmannsthal, as shown by his explanatory letter to Strauss (see appendix 3).[430] Hofmannsthal's letter, however, makes it clear that the Composer can not wholly be aligned with Hofmannsthal because Zerbinetta was a necessary component in Hofmannsthal's symbolic ambition whilst hindering that of the Composer. Hofmannsthal needed Zerbinetta and her flippant attitude to love and faithfulness to contrast with Ariadne (see thesis Introduction), with the baseness of Zerbinetta intended to exaggerate the ideal Ariadne figure, thus enhancing the symbolic potential of Ariadne.[431]

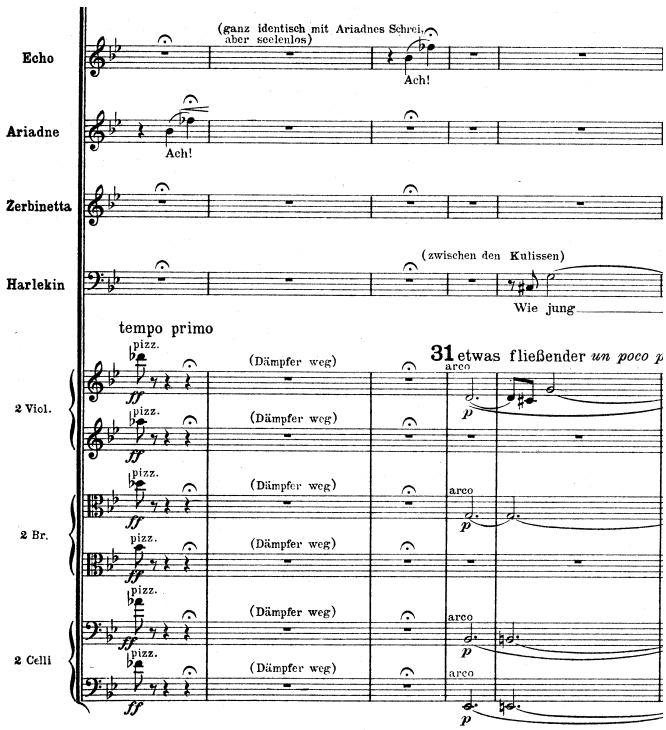
Zerbinetta not only counterbalances Ariadne's attitude to love, but her interpretation of Ariadne in the *Vorspiel* counterbalances that of the Composer. When the Ariadne myth is explained to her by the *Tanzmeister*, she immediately grasps the plot outline according to its resonances with her familiar *commedia* plots (fig. 73). The *Tanzmeister* explains that Ariadne is a princess who, after saving Theseus's life, has escaped with him. Zerbinetta, alert to the standard models, comments that this type of thing rarely turns out well. But, says the *Tanzmeister*, Theseus gets bored with her and leaves her on a deserted island (*Kleiner Schuft*! Zerbinetta cries out, fig. 75). Ariadne is consumed with longing, the *Tanzmeister* goes on, and wishes for death. That's what these women always say, comments Zerbinetta, but what she really wants is a new lover (*Vielleicht auch ein blasser, dunkeläugiger Bursche*, 4 bars after fig. 77). Yes

[430] The Composer further seems to align himself with Bacchus, see Daviau and Buelow (1975) 110–111.
[431] Although for many audiences, Zerbinetta's frank hedonism provides an alternative perspective from which Ariadne appears naïve, even self-deluded.

indeed, agrees the *Tanzmeister*, to the dismay of the frustrated Composer. In fact, in this comment Zerbinetta adds a crucial nuance to the Composer's interpretation of Ariadne by emphasising the irony of Ariadne giving herself (albeit in misunderstanding) to Bacchus and thus being transformed through a new love, a new love that she (in her absolute devotion to one man) is not supposed to experience. Nor does Zerbinetta fail to alert the audience to her correct prophecy, when in her final words of the opera, she sings *Kommt der neue Gott gegangen hingegeben sind wir stumm* (4 bars after fig. 326).

When Zerbinetta in turn summarises the plot for her *commedia* comrades (fig. 83), she distills it further, according to her own frivolous and blithe outlook: a princess, having been jilted by her fiancé, is currently between men; the stage is a deserted island, which happens to be inhabited by the cheerful group who find her there. An additional flippant comment (fig. 87) denounces the tragic heroine as extravagant; the *commedia* group, she says, represents Reason. The wording may be simplistic but the distinction between the stylised tragic heroine and the lowly, non-mythological (and distinctly un-symbolic) *commedia* group holds true and herein lies the essence of Zerbinetta's Ariadne: extravagant, stylised, dull (5 before fig. 27: *Es wird keine kleine Mühe kosten, die Herrschaften wieder lachen zu machen, wenn sie sich erst eine Weile gelangweilt haben*). Yet, it is this very stylisation that enables Zerbinetta to bring together the evening's two disparate performances as the aristocrat wishes. The familiarity of the plot offers Zerbinetta the opportunity to improvise around it and, being the consummate professional performer, comfortable with improvising around her own standardised plots, she seems to be the only one to

understand how to assimilate the performances of 'Zerbinetta and her Four Suitors' with the *Oper*, 'Ariadne auf Naxos'.

Perhaps in this way Zerbinetta shows herself to be the most resourceful, adaptable and skilled of the characters. When the *Oper* begins, her *commedia* comrades do as she instructs, trying to integrate the performances by becoming characters in Ariadne's world. Harlekin attempts to offer appropriate and empathetic words, describing Ariadne as she is meant to be represented (*Wie jung und schön und maßlos traurig!* Zerbinetta: *vorne wie ein Kind, doch unterm Aug' wie Dunkel!* Harlekin and Truffaldin: *Und schwer, sehr schwer zu trösten, fürchte ich!* fig. 31). His music picks up the diminished fifth interval that has just been sung by Ariadne (ex. 5.2) and is accompanied by the slowly shifting strings chords from the start of Ariadne's recitative (fig. 24–25). He even imitates the strings' rhythmic figure for a couple of bars:

Ex. 5.2: *Oper*, 3 bars before fig. 31

However, the impish rhythm in the bassoon quickly undermines any serious attempt on the part of Harlekin to engage with the tragic figure he sees before him. By the line *und schwer, sehr schwer*, the strings have ceased their allusion to Ariadne's recitative and the laughing figures in piano, bassoon and clarinet suggest complete musical, thematic and psychological non-integration between the *commedia* figures and Ariadne. When first Harlekin's song and then the second scene's cheerful dance fails to encourage Ariadne to abandon her script and cooperate in the integration of the performances, Zerbinetta sends the men away to try alone. When this too fails, she gives up on Ariadne and the mythological scene, offering instead her own virtuoso performance to the audience before pursuing her own scene with the men and then leaving the stage altogether. What becomes clear from this non-integration, as well as from the exaggerated attempts of the *commedia* characters, is that they see a stylised Ariadne, difficult to engage with on an emotional level, even more difficult to engage with on the professional level of the performance. This view of Ariadne is far removed from the virtuous and symbolic Ariadne imagined by the Composer, but affects the audience's interpretation just as strongly, adding to the lyrical layering of perspectives focused on Ariadne.

Das Gleitende

The overlap between *commedia* and mythological worlds represents an important contrast with the careful compartmentalisation of Catullus's poem. While Catullus suspends the outer reality of the wedding scene for the duration of his inset tale, resuming the outer frame at the conclusion of the inset, Hofmannsthal's sections bleed into each other in another representation of *das Gleitende*. The ideological conflict

between two art forms (opera and *commedia dell'arte*, high art against popular entertainment, tragedy against comedy) that is laid out by the participants and advocates of each group in the *Vorspiel* is then enacted within the single pseudo-mythological reality of the *Oper.* One of the ironies of the opera, however, is that in representing ideological non-integration in the internal performance reality of the *Spiel im Spiel*, Strauss and Hofmannsthal had to effect successful integration on the artistic level of the opera and to do this they allowed further slippages between *commedia* and mythological realities, exaggerating the effect of *das Gleitende*.

The first demonstrable slippage occurs in instrumentation: the association of particular instruments with the *commedia* and *seria* group and the subsequent transgression of these associations. The tragic, mythological layer of Ariadne's reality is characterised by the harmonium whose dark timbre and unusual sound hovers at the back of the musical texture.[432] It is present throughout the *Oper* but also appears (sparingly) in the *Vorspiel*, where it is used to connote explicitly and evocatively the tragic world of Ariadne. The connection between harmonium and tragedy is first made by the *Musiklehrer* at fig. 10, where alone it accompanies the words *Die Opera seria: Ariadne*.[433] Three bars before fig. 31, as the Composer bewails the proximity of any *commedia* element to Ariadne, the harmonium enters as he sings the name *Ariadne*. Similarly, at fig. 51 the harmonium accompanies the *Musiklehrer* as he describes the significance of the *Oper* and once again its entry comes with the enunciation of the name *Ariadne*; from fig. 79 onwards, the harmonium accompanies the Composer as he

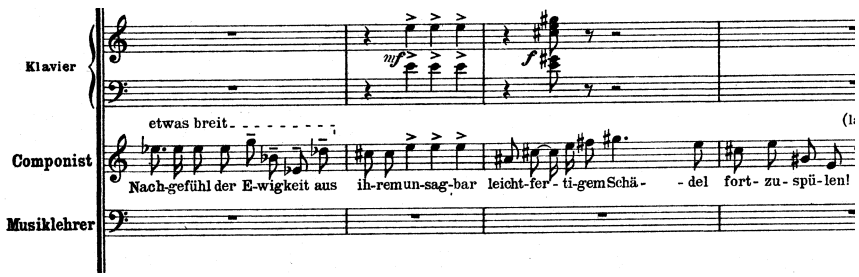
[432] An unusual operatic sound but not new to Strauss who used it in *Feuersnot* (1901) and *Salome* (1905).
[433] *Opera seria* was a term in use from the eighteenth century to denote grand opera on a heroic or tragic (usually mythological or historical) subject. It began in Italy but soon spread through Europe. The Composer's *Oper* is designed as *opera seria* in theme and structure with three acts and prominent arias for leading lady and man. See the entries by McClymonds and Heartz and Temperley in *Grove Music Online*.

explains about Ariadne awaiting Death; before fig. 27 it accompanies Zerbinetta as she passes judgment on the operatic form as 'boring', and similarly after fig. 60 when the *Tanzmeister* states that the audience will fall asleep standing if the *Oper* is performed in its current, unabridged form.[434] Each use of the harmonium in the *Vorspiel*, therefore, emphasises the association between Ariadne and the *opera seria* form, elevated or tedious depending on the speaker's view.

Equivalent to the connection between harmonium and the mythological sphere is the pairing of the *commedia* characters (including the *Tanzmeister*) with the piano, which Strauss uses for its jaunty associations with domestic and popular entertainment (though in the third act of the opera, when *commedia* characters have withdrawn, it becomes integrated into the orchestral sound and is used to create a Romantic soundscape).[435] The piano first appears the bar after fig. 26 where a C major chord (representative of the musical simplicity of the whole *Vorspiel* section) heralds Zerbinetta's first entry. From here onwards, whenever Zerbinetta, her *commedia* troupe or the *Tanzmeister* sing, the piano is not far away, punctuating with chords and short dance figures or enhancing Zerbinetta's phrases with extravagant decorative motifs. The association of piano with *commedia* continues in the *Oper*, with Harlekin's song (after fig. 54 in the *Oper*) being accompanied by piano throughout. Thus, just as

[434] Also at fig. 65 when the *Tanzmeister* describes the *Oper* as *enthält Längen*.
[435] e.g. figs. 274, 314, 321. When Zerbinetta reappears at the end, Strauss makes it clear that the piano is once again playing a characterisation, rather than an orchestral, role and so the texture changes, returning to the spread chords and punctuating role of the *commedia* style. There is some ambiguity in the score regarding the scene divisions in the *Oper*. It seems to have been intended for division into three, but only the last (transformation) scene is marked in the published score. For ease of reference I divide the act as follows: the first scene consists of the nymphs and Ariadne's lament, the second is the *commedia* scene, the third begins with the heralding of Bacchus's arrival.

the harmonium is associated with the *opera seria* form, so the piano becomes a generic marker for *opera buffa*.[436]

There are, however, a few notable exceptions, when the piano is used to deliberately confuse the generic boundaries. So, for example, 3 bars before fig. 33 in the *Vorspiel* where the piano strikes three repeated notes, which are later associated with death (cf. fig. 60 in the *Oper*),[437] it emphasises the Composer's horror that an *Affencömedie* has been ordered to follow his opera in order to clear the audience's heads (*unsagbar leichtfertigen Schädel*), ex. 5.3.

Ex. 5.3: *Vorspiel*, 4 bars before fig. 33

The implication is that the *commedia* characters (as represented by the piano) will bring death (represented by the motif) to his *Oper* and that the proposed generic mixing will destroy the integrity of the Composer's art. A similar device is employed before fig. 60 in the *Vorspiel*, when the piano plays a jolly, simple quaver figure as the Composer says that his music will be meaningless if Ariadne's uninhabited island is

[436] *Opera buffa* was a parallel form to *opera seria*, with characters and themes taken from everyday life. Largely sung in *recitativo secco,* it often served as an *intermezzo* between acts in an *opera seria.* In *Ariadne auf Naxos*, the *commedia* characters and their music represent an *opera buffa* element in contrast to the *opera seria* of Ariadne. Although Hofmannsthal seems in his letters to have used the terms *buffa*, *commedia* and comic opera interchangeably, it should be noted that *commedia dell'arte* (a theatrical genre which included music) is not synonymous with *opera buffa*, though both traditions came (as here) to provide popular models for the operatic stage. See entries by Temperley and Weiss and Budden in *Grove Music Online*.

[437] More in chapter 7.

peopled.[438] The problem, the piano implies, is not so much the possibility of people on the island, but the *type* of people on the island. At fig. 102 the piano lingers beyond the end of Zerbinetta's phrase when she asks the Composer: *Vergißest du gleich wieder diesen einen Augenblick?* He, influenced by her charms and forgetting himself, replies (accompanied by the piano) *Vergißt sich in Äonen ein einziger Augenblick?* So too, at fig. 111 during the Composer's aria to the power of music and the delights of the world, the piano joins him, emphasising the role of Zerbinetta in this new, optimistic but short lived outlook. It becomes clear from these moments, therefore, that the two realities do not simply represent a cultural clash, but a potential for influencing each other and entwining to generate new interpretative meanings.

Such a musical manifestation of *das Gleitende*, with realities and genres crossing their own boundaries, extends beyond instrumentation to stylistic and structural patterns. The world of the *Vorspiel*, with its light orchestration (deliberately reminiscent of the French Baroque),[439] its petty concerns, prosaic characters, and realistic, down-to-earth scenario is mostly represented by recitative. The mythological *Oper*, in contrast, is dominated by arias,[440] thus marking its separation from the *Vorspiel* and aligning it with the tragic operatic genre. The Composer, however, is an exception to this stylistic norm. His music repeatedly strays towards aria style (e.g. figs. 76, 79, 82) because of his symbolic understanding, his elevated sensibility, and his association with Ariadne and the *Oper.* Each time he begins, however, he is interrupted by recitative. After Zerbinetta's *recitativo secco* at fig. 83, for example, the Composer succeeds in singing an extended melodic passage (fig. 84), nearly an aria,

[438] The motif is first heard in the *Ouverture* (fig. 3) then at figs. 29, 47, 53, 59, 67 and 69. It eventually becomes the basis for the *commedia* quartet at the start of the second scene in the *Oper.*
[439] More on this in chapter 7.
[440] See Daviau and Buelow (1975) 158–218 for a detailed break down of the structure.

but lacking a coherent structure, as if he has been knocked off course by the recurrent recitative style that surrounds him. The orchestra, anticipating the urge that drives the music towards an aria, then becomes melodically coherent in a large transition section (two bars before fig. 89) and this, at last, introduces the long-awaited aria (fig. 91). Surprisingly, though, it is not the Composer who achieves the aria, but Zerbinetta. She seduces the Composer, suggesting that she herself is not so dissimilar to Ariadne (*Auf dem Theater spiele ich die Kokette, wer sagt, daß mein Herz dabei im Spiele ist? Ich scheine munter und bin doch traurig, gelte für gesellig und bin doch so einsam*, 6 bars after fig. 93), and in so doing she breaks away from the stylistic pattern of the *Vorspiel*, moving away from recitative and taking up aria form. Imitating the style of the serious and tragic operatic world, she sings sensuous melodies that are elegantly accompanied by interwoven solo lines in the orchestra. The Composer, meanwhile keeps joining in, but all he does is highlight the structure of her aria, marking off the A-B-C sections and bringing it to a close. Thus, even before she walks into the mythological world of the *Oper*, Zerbinetta shows herself to be able to straddle and integrate the separate realities of *commedia* and opera. Furthermore, as the Composer, enraptured by Zerbinetta's words and music, then goes on to sing an aria to Music (fig. 112: 'Musik ist eine heilige Kunst', the musical climax of the *Vorspiel*), Zerbinetta also proves herself to be an unlikely counterpart to Ariadne: just as Ariadne will enable Bacchus to achieve his godly potential in the *Oper*, so Zerbinetta here enables the Composer to achieve his elevated and long-promised musical form.[441]

When, on the other hand, the *commedia* characters enter the alien world of the *Oper* they impose their low musical style on the operatic form. Their music in the

[441] That the Composer can only develop musically with help from Zerbinetta and that she must change first, is a reflection of the *Oper* and the transformation of Ariadne and Bacchus.

second scene features crude dance figures, simple and memorable song tunes and a strong feeling of *Schwung.* Their orchestration, which largely punctuates or traces the vocal lines, deliberately recalls the world of the *Vorspiel*, while in contrast, the mythological characters (the nymphs, Ariadne and Bacchus) combine these same orchestral forces with overlapping strands of motivic fabric to create a richer and more Romantic soundworld as the music moves beyond the courtly to the symbolic.[442] Thus, the *commedia* characters become the vehicle for allowing the musical style of the *Vorspiel* to enter the *Oper*.

These stylistic transgressions, which represent slippages (*das Gleitende*) between *commedia* and mythological realities, serve to integrate the opera on an artistic level for the sake of the real (external) audience, but simultaneously, on an internal level, undermine the demarcation of the work's separate sections. Thus, the first level of reality from the *Vorspiel* does not wholly give way to the inset level (as we would expect from the *Spiel im Spiel* form, and as in Catullus's ekphrasis) but, as the *commedia* characters enter the mythological world, bringing their musical style and instrumentation with them, the two sections collide, the boundaries between them becoming smudged. As a consequence, the audience never fully enters the mythological inset because there are repeated reminders in *commedia* form of the different reality of the *Vorspiel* and the pretext it offers for the internal play, the inset article. In Catullus 64, in contrast, the narrator's involvement and his techniques for vivifying Ariadne allow the reader to become deeply engrossed in the coverlet's gossamer world, almost completely forgetting the outer frame and the material artefact of the coverlet, which offers the window into the inset.

[442] More on this in chapter 7.

Conclusion

The structural similarities between Catullus 64 and Hofmannsthal's *Ariadne auf Naxos* are striking, and can be considered not only in terms of Hofmannsthal's reception of Catullus, but in terms of their parallel approaches to the lyric genre. The overriding aestheticism, which emphasises looking rather than doing, lays the emphasis of each work away from sequential action, concentrating instead on the processes of viewing, be that looking at Ariadne on Catullus's coverlet or the characters of Hofmannsthal's opera considering and interpreting Ariadne as an operatic character. In both works Ariadne is positioned at the heart of these complex superstructures, where all gazes are focused on her and where multiple perspectives collide to interpret her. Despite their narrative and dramatic contexts, the works thus accommodate the lyric through the repeated contextualisation of a single figure: Ariadne and her situation are turned through various angles, analysed and re-analysed in order to deepen and enrich the audience's interpretation of her and create a kaleidoscopic effect.

Entangled amongst the multiple perspectives, in both works we find traces of a subjective and lyrical voice. In Catullus, there is a narrator irresistibly involved with Ariadne who raises themes and concerns that appear elsewhere in the corpus, suggesting the presence of a personal voice and the possibility of a symbolic purpose beneath the surface of the poem. In *Ariadne auf Naxos*, Hofmannsthal's own symbolic ambitions for the opera are to be found embedded within the voice of the Composer and embodied in the dual female figures of Ariadne and Zerbinetta. The symbolism of both works, facilitated in both by the use of contrasting frames, displays a common desire for unity and connectedness: in *Ariadne auf Naxos*, a unity of ethical contrasts,

of genre, style and temporal allusion to reveal a greater unity in the wider world;[443] while Catullus's ambition appears to be the projection of an ethical message concerning human sin and flawed mortal love caused by the rupture between divine and mortal worlds.

In Catullus's inset, shifting times and changing scenes undermine a single convincing narrative and the continuously changing voice of the narrator seems to move the reader incessantly between narrative and lyric modes. In Hofmannsthal, the structural frames themselves prove permeable, with Zerbinetta and the *commedia* characters crossing from one frame to the other and with instrumental and stylistic overlaps blurring the distinctions between them. The effect in both works, therefore, is an unstable inset world, a merging of genres, styles and realities that all swirl around Ariadne – precisely what Hofmannsthal dubbed *das Gleitende*.

[443] See thesis Introduction.

Chapter 6

A Lyric Figure: Ariadne

At the centre of both Catullus 64 and *Ariadne auf Naxos*, at the point at which the works' multiple perspectives collide, stands Ariadne, constructed and presented as a lyric figure in her own right. Concentrating on her speech, this chapter considers the lyricism of both Ariadnes from a variety of angles, including stylistic (*das Gleitende*), thematic (in its concern for marriage, sex and death), and tonal (emotional subjectivity). It also introduces socio-cultural readings in order to consider the two Ariadne figures in more detail, examining their roles as females who can be held to represent their respective times, and yet who also demonstrate some continuity in female presentation between Catullus and Hofmannsthal.

The isolation of Catullus's Ariadne

In Catullus's poem, the isolation of Ariadne is an important aspect in her lyric presentation because it marks her as separate from the narrative and dramatic backdrop of the poem, allowing her to develop independently into a lyric figure. The narrative voice tells us that she has been abandoned on the lonely shore, *desertam in sola miseram se cernat harena* (64.57), but in her speech Ariadne goes further, elaborating on her isolation by identifying and dismissing those who might hear her complaints. First, she remarks that she speaks only to the inattentive winds (64.164–166)[444] before going on to say that Theseus (the addressee of her opening words, now *ille*) has left so

[444] Trimble (2010) 272 on lamenting to the natural environment as a convention of (particularly) tragedy (with examples). Cf. also the topos of the wind carrying off words, e.g. *Od*. 8.408–409; Call. *fr*. 714.3–4 Pfeiffer; Cat. 70.3–4, 30.9–10, 64.59.

he can not hear, nor is there other human being on the empty shore (*nec quisquam apparet uacua mortalis in alga*, 64.168). She continues her lament regardless, further commenting that there are no dwellings on the lonely island (*praeterea nullo colitur sola insula tecto*, 64.184), that everything is quiet and everywhere deserted (*omnia muta / omnia sunt deserta*, 64.186–187).

There is no doubt, therefore, that Ariadne is aware of her physical isolation, her lack of audience and the consequent (assumed) ineffectuality of her words. Nevertheless, in 64.192–195 she is able to conjure up a new addressee, the Furies (*Eumenides*), and a change in tone and rhetorical style marks her new awareness of a hearing audience and her new hope for effectual speech.[445] Ariadne prays that Theseus be punished, *sed quali solam Theseus me mente reliquit / tali mente, deae, funestet seque suosque* (64.200–201), invoking the so-called *lex talionis*,[446] but she ultimately remains unaware that her words are heard, ignorant of the successful outcome of her cry for vengeance; nor, therefore, does she discover how Theseus's punishment matches his crime, nor that it is Jupiter rather than the Furies who responds to her prayer. In fact, Ariadne has three further audiences of whom she is ignorant, but who are able to see and / or hear her: the Thessalians who see only the physical representation of Ariadne on the coverlet, the narrator who sees the physical object but also has access to other views of Ariadne, and the reader who experiences the composite perspective of narrator and internal viewer and must cognitively navigate around the ensuing slippage. Ironically, the audiences who 'hear' Ariadne speak

[445] Trimble (2010) 309–310.
[446] Ibid. 325–326.

actually do no such thing because she is a picture and so incapable of speech, instead they hear (or read) a narrative projection of Ariadne speaking.[447]

Ariadne's isolation, therefore, situates her apart from the other characters within the ekphrasis: Theseus has left, she is ignorant of the Aegeus episode, the Furies never materialise, Jupiter grants her curse but remains out of sight, even Bacchus is removed from her, both physically on the coverlet and in narrative terms in not yet having reached her (*at parte ex alia*, 64.251). This isolation from the other characters with whom she might interact, as well as her isolation from the dramatic action which unravels, means that Ariadne is self-contained, generically removed from the narrative thread of the stories around her, not only that of Theseus, but also her own future with Bacchus. By separating Ariadne from the wedding scene of Peleus and Thetis by means of the ekphrasis, Catullus removes her from the narrative fabric of the wedding; moreover, through her presentation as a pictorial image on the coverlet, she is made to inhabit a reality separate from that of the other characters in the outer story. Thus, Ariadne is isolated structurally from all parts of the poem and, being fully independent of her surroundings and the rest of the poem, she offers Catullus the opportunity to develop a lyric voice.

Ariadne's speech

Ariadne's isolation is also important because it facilitates her free speech.[448] In imagining herself to be alone, Ariadne is free to express herself without reserve, giving

[447] Laird (1993) 28–29.
[448] McClure (1999) 7 notes that women in Greek plays often acquire freedom of speech when the men are away.

the impression that the reader overhears her most private thoughts.[449] Moreover, with no male present to control or limit her speech (except perhaps the narrator whose portrayal in fact dwells on and actively promotes it), and having removed herself from the confines of domestic and social life by leaving Crete with Theseus, the normal conventions of antiquity regarding female speech (or rather, female silence) do not apply.[450] In her desperation, therefore, and liberated by her isolation, Ariadne becomes eloquent and vocal.

This is particularly significant in the context of Catullus's poem because his Ariadne is both the first extant Ariadne to speak and the first speaking figure in an ekphrasis. It is possible to interpret this in the context of Catullus's contemporary society, which presents several examples of the vocal, powerful and independent female: we might think of Cicero's first wife Terentia who was known for her political activity, or of Brutus's mother, Servilia, and Antony's wife, Fulvia, who are both portrayed by ancient sources as "staging summit conferences, commanding armies, implementing political proscriptions and thereby controlling men's affairs",[451] or of the orator Hortensius's daughter, Hortensia, who was much praised for her own oratorical talents.[452] Such examples, however, are not uncomplicated: the lives of Republican women (even elite women such as these) were still highly limited by social, political and legal restrictions, and so these women represent the exception,

[449] See thesis Introduction on this relationship between lyric poet and reader.
[450] In Simonides (fr. 7 Stob. 4.22.193) of all the types of women enumerated, only the silent woman is praised because she refrains from gossip. Catullus too is concerned with female speech and its credibility (see chapter 3). For further examples from literature, see McClure (1999). Funeral inscriptions suggest that the literary sources are reflections of social ideals, e.g. the epitaph for the freedwomen Allia Potestas: *exiguo sermone inreprehensa manebat* (CIL VI 37965 = CLE 1988).
[451] Hallett (1984) 9.
[452] See Treggiari (2007) 14 on women in court. Hortensia gave a successful and widely praised speech in 42 BCE arguing for rich women to be relieved of special tax. It was preserved by App. *Bell. Civ*. 4.32–34; Val. Max. 8.3.3; Quint. *Inst*. 1.1.6. For the powerful female in antiquity, see for example Treggiari (2007); Balsdon (1962); Corey Brennan in James and Dillon (2012) 354–366.

rather than the norm.[453] Moreover, no original female voice from Catullus's age has survived, so the female figures we have inherited are male representations, often betraying male anxieties about women's speech, agency and sexuality:[454] Cicero's representation of Clodia, for example, does not simply convey a woman of independent financial means, but an underworld of loose morals and a woman whose freedoms included murderous intent and the worst sexual excesses.[455] Just as our knowledge and understanding of these women have been mediated by the historical male voices, in Catullus 64, the poet playing Ariadne tells us more about the concerns and prejudices of the male than it gives us an insight into any true female expression. Perhaps the fact that Catullus allows his Ariadne to speak at all is representative of the relative freedom allowed to women in his late-Republican world, but her presentation must be understood in the context of Catullus's mediation.

The Ariadne of Catullus finds her models in the female lament monologue of Greek tragedy where women, their speech and sexuality, are very often associated with disruption to the male-governed household and city.[456] The women who voiced these laments could be seen to represent a social and ethical concern. Lamenting women, whose eloquence and artistry broke the taboos of female speech and threatened the social hierarchy of male supremacy, were often presented in these texts as fundamentally unstable and more susceptible than men to emotions and passions that

[453] For the daily lives of women, see for example Balsdon (1962); Treggiari (1991) and (2007).
[454] Very few female voices have survived from any period of Greek or Roman antiquity: in Latin there are fragments dubiously attributed to Cornelia, mother of the Gracchi; the poems of Sulpicia (who may or may not have been a female poet). The Greek tradition represents a similar situation: besides the poetry of Sappho, there are several epigrams in the Greek Anthology by professional women poets, such as Anyte and Erinna but little else.
[455] e.g. Cic. *Cael.* 33–36.
[456] e.g. Aeschylus, *Agamemnon*; Euripides, *Andromache*: see Zeitlin (1985). Evidence that the female lament was considered a potential danger to society may be seen in the fifth-century legislations of Athens and other leading city states which ruled against excessive mourning: Plut. *Sol*. 21.5. See Alexiou (1974) 14–23; McClure (1999) 7; Foley in Foley (1981) 127–168.

would affect their reason and consequently their actions, so that their untamed emotions had the potential to incite an "uncontrolled sequence of reciprocal violence".[457] Therefore, lamenting women were often represented as subversive in order to separate them from the acceptable conventions of society: the woman who mourned too much, the woman who, like Catullus's Ariadne, mourned for herself rather than for the dead, or the woman whose mourning induced madness or rash action, dangerous women like Electra, Clytemnestra, Medea.

Catullus aligns his Ariadne with this subversive type. In the two-fold allusions to Medea, that of Euripides (which was adapted into Latin by Ennius) and that of Apollonius, the reader does not fail to note the similarities between the two women's circumstances: two princesses who fall in love at first sight and defy their families by helping their lover, even aiding in the deaths of their own brothers, who flee with their men by sea before being abandoned by them and regretting their whole misadventure.[458] In the opening sequence of the poem there is a clue to a contextual link between Medea and Ariadne when the Argonaut Peleus sights Thetis, aligning Catullus's wedding scene with the description of Peleus and Thetis in Apollonius (Ap. *Arg*. 4.757 ff.) and the opening lines of the Nurse in Euripides's *Medea*. In her lament, Ariadne echoes the words of this Medea, calling Theseus *immemor* (64.135), just as Medea accuses Jason of λαθιφροσύναις (Ap. *Arg*. 4.356); she reproaches him with his broken promises (*at non haec quondam blanda promissa dedisti / uoce mihi*, 64.139), as Medea in similar language denounces Jason (*Arg*. 4.359) and both

[457] Holst-Warhaft (1992) 3. See also Lefkowitz (1986) 113. There are exceptions, such as Iphigenia's speech in Euripides, *Iphigenia in Aulis*, which is an exemplar of good and noble female speech. Male anxiety about the female was still present in the Roman Republic, as a speech attributed by Livy to Cato the Elder on the Oppian law shows: *Ad urbe cond.* 34.2– 3.4.
[458] The similarity was certainly noted by Apollonius (Ap. *Arg*. 3.997–1004) who has his Jason refer (deceptively) to Ariadne.

comment that these promises are quickly broken once the men have achieved their aims (for Apollonius's Medea, Jason's promises are ὅσσ᾽ ἀγόρευες χρειοῖ ἐνισχόμενος; *Arg*. 4.357–358; for Ariadne, perhaps with Euripides in mind, it is true of all men: *sed simul ac cupidae mentis satiata libido est / dicta nihil metuere, nihil periuria curant,* 64.147–148).[459] Both women remind their men of the help they rendered (*certe ego te in medio uersantem turbine leti / eripui,* 64.149–150, and ἔσωσά σ᾽, Eurip. *Med*. 476–487) and reproach them with the loss of their homeland, family and security (νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους, οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην; Eurip. *Med*. 502–503 and 64.180–181: *an patris auxilium sperem? quemne ipsa reliqui / respersum iuuenem fraterna caede secuta?*), ending with a curse, Medea's addressed to the Furies, Ἐρινύες (*Arg*. 4.386), Ariadne's to the same deities but using their gentler euphemistic name, *Eumenides* (64.193).[460]

These words, phrases and sentiments adapted from Medea create a self-reflexive Ariadne in two possible ways: we may see a poet engaging in intertexual play or a heroine aligning herself with a tragic figure. We may therefore experience Catullus toying with both Ariadne and the reader until we are uncertain whether we are reading an Ariadne or a Catullus. The intertextuality gives the lament a certain studied eloquence[461] and therefore a distinct "male-ness" that is intended to render safe the extraordinary outpouring of female words by reminding the reader that this is not a

[459] Cf. Eurip. *Med*. 412–413. These lines also resonate with Catullus's epigrams where women's words are not to be believed e.g. c.70.
[460] There is also an allusion to Ennius's *Medea* in the opening of poem 64, as well as in the rhetorical questions of 64.177–183. For more parallels between the speeches of Ariadne and the various Medeas, and for analysis of the intertextuality, see for example Armstrong (2006) 31–70; Klingner (1956) 52–53; Trimble (2010) 218 ff..
[461] Armstrong (2006) 205 on this undermining the effectiveness of the speech.

genuine female voice, rather a male poet imitating a female voice using a female model which was also authored by a male.

It was suggested in the previous chapter that Catullus aligns himself (or his poetic persona) with Ariadne, slipping between dramatic character and a personal lyrical style, but in the context of Ariadne's speech this becomes a more complex relationship, with Ariadne's voice also being aligned, or even integrated, with that of the sympathetic, personally invested male narrator, forcing the reader to question the extent to which Ariadne has an individual voice of her own and how far the speech is directed, controlled and / or mediated by the male narrator.[462] Her opening words are loaded with informality, accusation and fierce indignation by means of the repeated vocatives: *perfide... perfide... Theseu*, but there is little to differentiate further the styles of narrative and speech. The loaded diminutive *frigidulos,* which ends the narration, integrates the two modes and blurs the boundaries between them because it carries the feeling of strong, halting emotion and allows the text to become more casual and more intimate in preparation for the feminine voice to take over.[463] Around Ariadne's insults is entangled an explanation: her allusion to Theseus's departure (*liquisti*, 64.133 / *discedens*, 64.134) echoes the narrator's earlier words (*liquens*, 64.59 / *liquerit*, 64.123 / *discedens*, 64.123), before Ariadne raises the stakes with the words *neglecto numine diuum* (64.134) and *periuria* (64.135), making it clear that Theseus has not just wronged her but is guilty of greater sins against the gods and mankind. There are other verbal echoes between Ariadne and narrator too, such as *sed quid ego* (64.116 / 64.164) when both pull themselves back from their verbal digressions. Ariadne's complaint that the winds have scattered her hopes for wedded bliss, leaving

[462] For more on the mixing of narrator and character, see Trimble (2010) 216–217.
[463] See Trimble (2010) 112–113.

them *irrita* (64.142), echoes the *irrita… promissa* of 64.59, which the winds also blow away. The narrator's reference to Theseus's promise here is keenly taken up by Ariadne in her speech (*promissa*, 64.139; *promittere*, 64.146), and similarly the narrator's adjective *perdita* at 64.70 is picked up by Ariadne at 64.177. Moreover, in Ariadne's recapitulation of the narrator's themes (Theseus's arrival on Crete, the slaying of the Minotaur, for example) the correspondence of certain details is striking, such as both identifying the start of Ariadne's troubles as Theseus's arrival on Crete, not his departure from Dia, as might be expected.

There are, however, some differences between the narrator's version of events and the version told in the voice of Ariadne, which suggest (at least) different levels of focalisation: for example, the different emphases placed on Ariadne's role in Theseus's slaughter of the Minotaur. In 64.149–150 Ariadne takes credit for saving Theseus's life (*certe ego te in medio uersantem turbine leti / eripui, et potius germanum amittere creui*), and even the juxtaposition of personal pronouns, hers taking first place, emphasises her vital role. The narrator's version (64.99–115), on the other hand, has Ariadne standing anxiously on the sidelines and praying during Theseus's solitary acts of heroism (the thread, *tenui… filo*, is mentioned at 64.113 but with no reference to Ariadne).[464] Similarly, Ariadne's implication of kidnap (or at least unwillingness on her part) at 64.132 (*auectam… ab aris*) jars with 64.120 when she left willingly enough (*Thesei dulcem praeoptarit amorem*). This leaves the reader asking whether Ariadne and narrator are two parts of the same voice, or perhaps whether Ariadne can hear the narrator and is offering her corrections on certain aspects, whilst echoing others that appeal to her.

[464] See Trimble (2010) 190–191 for various interpretative possibilities of this omission.

If we are to believe, on the other hand, that Ariadne herself makes the connection with Medea, we must ask why she would do this.[465] The answer may be that through this connection Ariadne grants herself potential power and some degree of agency. If Medea in her abandonment can take decisive (albeit indefensible) action to avenge herself upon Jason, perhaps Ariadne can too. Unlike the tragic Medea, however, Ariadne has no means of vengeance and, now that Theseus has sailed away, no one to take vengeance on. All she has are words. Yet these prove, in the end, to be effective. Catullus, perhaps aligning himself with Ariadne, grants her vengeance, not, significantly, through her own female agency but through male and divine intervention: Jupiter who takes action with a nod of the head and the male narrator who positions Jupiter within hearing, *annuit inuicto caelestum numine rector / quo moto tellus atque horrida contremuerunt / aequora concussitque micantia sidera mundus* (64.204–206). In this way, Ariadne briefly disrupts the teleological progress of Theseus, yet does not have the potential to become powerful and dangerous; [466] instead, nearly naked and speaking in allusions, she remains principally an object of delight for the male intellect and gaze; a female figure controlled by the male voice.

Thus, further slippages between voices occur, with multiple Ariadnes being embedded within the single character: the personal Catullus-Ariadne of the previous

[465] Perhaps it is also informative to consider how: whether we are to imagine a mythological world imbued with a sense and knowledge of the whole mythological canon so that Ariadne would have heard such tales in her youth, or perhaps Ariadne engages metaleptically with the Medea text, just as the heroines in Ovid's *Heroides* read each other's poetry (see Knox (1995) 18–19; Du Jong in Grethlein and Rengakos (2009) 87–116 on metalepsis more generally). It is further worth noting that this alignment of Ariadne with Medea is complicated in chronological terms. If the chronology of the poem is to be believed (contra to the mythological tradition) Ariadne comes before Medea so she cannot know Medea, let alone quote her. This inconsistency is also present in Ap. *Arg*. 3.997–1004 when Jason tells Medea of Ariadne (see fn. 458) and *Arg*. 4.425–434, when we are told of Hypsiple's cloak, made after Theseus had abandoned Ariadne. See also fn. 413.

[466] For an alternative argument in which Ariadne's disruption of Theseus's teleological progress empowers and defines her, see Gardner (2007).

chapter becomes entwined with an Ariadne who is controlled by the male narrative voice; layered above this is an allusive and self-reflexive Ariadne, who echoes Medea but whose power is restricted by her male setting. The merging of narrative voice, dramatic character, and lyrical subjectivity, therefore, becomes increasingly complex in generic terms, contributing to the poem's lyric instability (*das Gleitende*).

Lyric themes: sex and death

Connected to anxieties about female speech in antiquity are anxieties about sex. In myth it was common for the two to be linked since the moment of interest in a heroine's life came with her marriage and loss of virginity when she made the transition from girlhood to womanhood; therefore, the danger that unrestrained female speech represented to the male world is often heightened by a concern about concentrated feminine sexuality.[467] Armstrong identifies in several of the Cretan myths, including that of Ariadne, a wider anxiety about feminine sexuality and marriage, focused on women choosing their own husbands: "Just as a husband is eager to ensure his wife's fidelity in order to be certain that any children born are his own, so a father wants to control his daughters' sexual behaviour to ensure that his stock is mingled suitably and his authority within the house is confirmed. Accordingly, the anxiety that a daughter could assert her own erotic choice and abandon her home and her father finds its expression in many myths, which usually provide either an unhappy ending for the girl concerned (to prove that betrayal does not pay), or a reconciliation

[467] The dangers of women's sexuality and speech for male society are particularly notable in drama, e.g. Euripides's *Hippolytus*, Aristophanes's *Lysistrata*, *Thesmophoriazusae* and *Ecclesiazusae.* Courtesans particularly were known for their rhetorical skill, McClure (1999) 23. See Hallett (1984) 36 on how women of the lower-classes could gain influence and power through their sexual allure, e.g. Cicero's representation of Chelidon, the mistress of Verres (Cic. *Ver.* 2.1.104, 106, 120, 136 ff.; 2.25; 3.76; 5.34, 38). For the upper-classes, see Cicero's character assassination of Clodia in *Pro Caelio.* See also Lesbia's emasculation of Catullus (e.g. c. 11) and consider too the representation of Cleopatra in Rome, e.g. Horace, *Ode* 1.37.

between the father and the chosen lover".[468] In this context Ariadne becomes a young girl whose dawning sexuality has led her into the worst sort of love and lust: that which defies paternal rule and risks disrupting the royal line.[469]

There is, however, a duality in the representation of Ariadne's sexuality, conveying both interest and concern. Catullus relishes the sexuality of Ariadne when he describes her nakedness at 64.63–63 (see chapter 5). There is also a heightened sexual tone in the description of Ariadne's first sexual arousal at the sight of Theseus at 64.91–93: as well as drawing on the poetic conventions for the description of desire (love at first sight, catching fire through love),[470] the lines become increasingly intimate as Ariadne's innermost parts are represented as burning (*funditus… imis* 64.93).[471] However, like her speech, Ariadne's sexuality is neutralised by male conditions: first, by her isolation (without anyone to see her, she is incapable of any promiscuity); second, through the regret in the words of her lament (64.177–183) that make clear the fact that Ariadne knows she has been condemned by her reckless sexual behaviour and is now beyond even familial succour.[472] Through their repetitive nature, Ariadne's questions betray her increasing desperation; then, as she surveys the epic landscape of mountains and ocean that entraps her (64.178–179; 64.185–186) and identifies sources of help not available to her (64.180–183), she further emphasises her helplessness and isolation. In these lines are interwoven three fractured relationships,

[468] Armstrong (2006) 115.
[469] This concern is also true in the Roman republic where a woman's greatest attribute was her *pudicitia*, her chastity within marriage. See too the Roman legends of Lucretia and Verginia, e.g. Livy 1.57–59; 3.44–48. We might also connect this anxiety with other Catullan poems where Catullus shows his concern with the integrity of the family unit (esp. the Gellius cycle).
[470] Trimble (2010) 167: both ideas are combined by the theory of vision as fire, cf. also Sappho fr. 13. The *flagrantia… lumina* recall Medea's look at Jason, Ap. *Arg*. 3.286–288 and 3.444–446.
[471] Trimble (2010) 169 points to Archil. 193 West for love affecting the bones, which is combined with fire imagery.
[472] Kinsey (1965) 917 argues that Ariadne does indeed deserve to be abandoned because she abandoned her family.

all of which should support and sustain Ariadne: first, the dependence on her father has been broken (emphasised through the transition from *spe* in 64.177 to *patris auxilium sperem* in 64.180: her father should be her hope, but is not);[473] second, her bond with her brother has been lost, not only by his death, but through her involvement in it (emphasised by the gory *respersum... fraterna caede*, 64.181);[474] third, her (misplaced) faith in a husband (reduced to *iuuenem* at 64.181) has left her without marital support.

Ariadne makes it clear that she believed that she was leaving her family to wed Theseus and (perhaps with the advantage of her retrospective position) she lays emphasis on wedding imagery to legitimise her actions. The *promissa* in 64.139, which are made sweet by the suitor's enticing words (*blanda... uoce*, 64.139–140) become more explicit in 64.141 (*sed conubia laeta, sed optatos hymenaeos*) and similarly by the *conubia nostra* of 64.158. The narrator is complicit in allowing marriage imagery to surround Ariadne. First we hear of Theseus's *irrita promissa* (64.59), which are presumably previous assurances of marriage. These promises are contextualised by Ariadne and Theseus's first meeting where Ariadne is virginal (*uirgo*, 64.86) but nubile, experiencing her first lustful desires: *hunc simul ac cupido conspexit lumine uirgo / regia* (64.86–87, developed in 64.91 ff.). Her maiden bed is described in terms that recall the description of nature's scents in the wedding poem 61.7: *quam suauis exspirans castus odores / lectulus in molli complexu matris alebat / quales Eurotae praecingunt flumina myrtus / auraue distinctos educit uerna colores*, 64.87–90.[475] The mention of Ariadne's mother in this context is also important: the mother, as well as representing a protective childhood figure in the young girl's pre-

[473] See Hallett (1984) 60–149.
[474] See Hallett (1984) 47–54.
[475] Cf. the transferred epithet of *castus* (64.87). It also resembles Sappho 94 Voigt with its flowers, perfumes and soft bed. For the sexual desires of the bride and bridegroom, cf. e.g. 61.32; 61.169.

married life, also played a key role in the ritual handing-over of girl to new groom (cf. 61.57–59, 62.21–23).[476]

As well as the traditional lyric themes of love, marriage, sex and virginity that permeate the poem, the lyric theme of death also recurs.[477] It is a trope that binds Ariadne's past (*certe ego te in medio uersantem turbine leti*, 64.149; *respersum iuuenem fraterna caede secuta*, 64.181) with her anxieties about her present and future (*pro quo dilaceranda feris dabor alitibusque / praeda, neque iniacta tumulabor mortua terra*, 64.152–153; *nulla fugae ratio, nulla spes. omnia muta / omnia sunt deserta, ostentant omnia letum*, 64.186–187) and that aligns her once again with her Greek models: the female lament monologue and its precursor, the *threnos*, the professionally composed lamentation performed at funerals.[478] While the *threnos* was performed by the living for the dead, however, Ariadne positions herself jointly as deceased and sole mourner.

Ariadne's concern with death is bound up with her expressions of regret (64.150–153), which seem to go some way to neutralise the potential dangers of her speech and sexuality. In dwelling on the harm done to her family (e.g. *an patris auxilium sperem? quemne ipsa reliqui / respersum iuuenem fraterna caede secuta?*

[476] See Trimble (2010) 163 on the mixture of innocence and sexuality that comes with the mother's embrace.
[477] Simonides and Pindar wrote dirges in memory of the dead, sung by choirs. Death features in Sappho, e.g. fragment 55 Stob. 3.4.12 (iii 221s. Wachsmuth–Hense) and Archilochus, e.g. P. Oxy. xxiii.2356a / Plut. *quomodo aud. poet.* 6.23b. The desire for death is a trope common to every abandoned woman: *lasciatemi morir*, "it is the abandoned nymph's lament, the lament of every Dido and every Ariadne, the lament of woman": Clément (1988) 22.
[478] See Swift (2010) 298–366; Holst-Warhaft (1992) 111; Alexiou (1974). Original *threnoi*, being oral compositions, have not been preserved; formalised, male versions by Pindar and Simonides exist but cannot be taken as representative of the female type.

64.180–181),[479] Ariadne holds herself up as an exemplar of deviant female sexuality, acknowledging her mistake. Yet, it is the finality of the expectation of death (64.186–191) that leaves her with only one option: her call for vengeance and it is this that ultimately gives her the power to punish Theseus, even if she does not enact the revenge herself.

Psychology

Ariadne's concern with marriage and her preoccupation with death forwards a believable female figure, disappointed and frustrated, as much as repentant, angry and frightened. Around this figure of a young heroine disappointed, hurt and guilty, Catullus weaves complex emotions and subtle changes in tone, which complicate the allusive and rhetorical, male-mediated, Ariadne. As the lament progresses, Ariadne moves from indignation (64.132 ff.), through reproach (64.136 ff.), bitterness (64.143 ff.), self-pity (64.150 ff.) and fear (64.177 ff.), to her final vengeful curse (64.192 ff.). Enhancing the realism of her emotional turmoil, and in keeping with the lyric mode, Ariadne's words seem to lack definite context, with the speech lurching from one disjointed thought to another, from the cruelty of Theseus (64.133–135) to the promises given and broken (64.139), her role in slaying the Minotaur (64.149–150) to insults regarding his parentage (64.154–156), and so on. The reader, aided somewhat by the narrator's (similarly disjointed) earlier introduction, must piece together Ariadne's interpretation of events from an accumulation of memories, fears and accusations.

[479] Though the narrator seems to suggest at 64.117–119 that Ariadne's family knew she was leaving, contrary to the reader's expectation that she and Theseus left in secret.

Moreover, around the highly subjective view of her situation, Ariadne entangles shifting time dimensions, undermining her single lyric moment with her own sense of temporal instability, which run parallel to the narrator's shifting temporality. In her words we experience unreal futures: Theseus persuaded to stay, resulting in *conubia laeta... optatos hymenaeos*, 64.141, Ariadne going with Theseus as slave or handmaid (64.160–163);[480] and a past revisited and relived, with hypothetical consequences for an alternative present where none of this had happened (64.171–176). Her construction and analysis of the 'memory' reality of Theseus and her family home brings past and present together (present 64.134 / past 64.150 / present 64.164) and generates a future within the ekphrasis, the consequential reality of Aegeus's death and Theseus's subsequent grief. This 'future' (64.204 ff.) is removed from Ariadne's present moment by means of her invocation to the Eumenides, which shifts the reality from human to divine operation and allows time to skip forward (Aegeus's death occurs later than the moment of Ariadne watching Theseus's boat recede, 64.53) and physical space to change (Aegeus, looking out from the Acropolis, is far from Ariadne on Dia's shore).[481] Ariadne, therefore, has no access to this consequential reality: she initiates it but remains ignorant of it and separate from it.

As well as contributing to the swirling world and temporal instability of *das Gleitende*, there is realism in this chronological disarray where Ariadne is beyond caring for the passing of time or the sequence of events, contributing to the deeply personal and psychologically attuned impact of the lament. Moreover, her emotional dislocation and the subjectivity of her present moment creates the illusion of

[480] Cf. Andromeda in Eurip. fr. 129a.
[481] Conceptually at least, though it may be that the spacial and temporal confusion of the poem causes both Aegeus and Ariadne to look at Theseus's boat from different perspectives but in the same moment as it is situated in a single place.

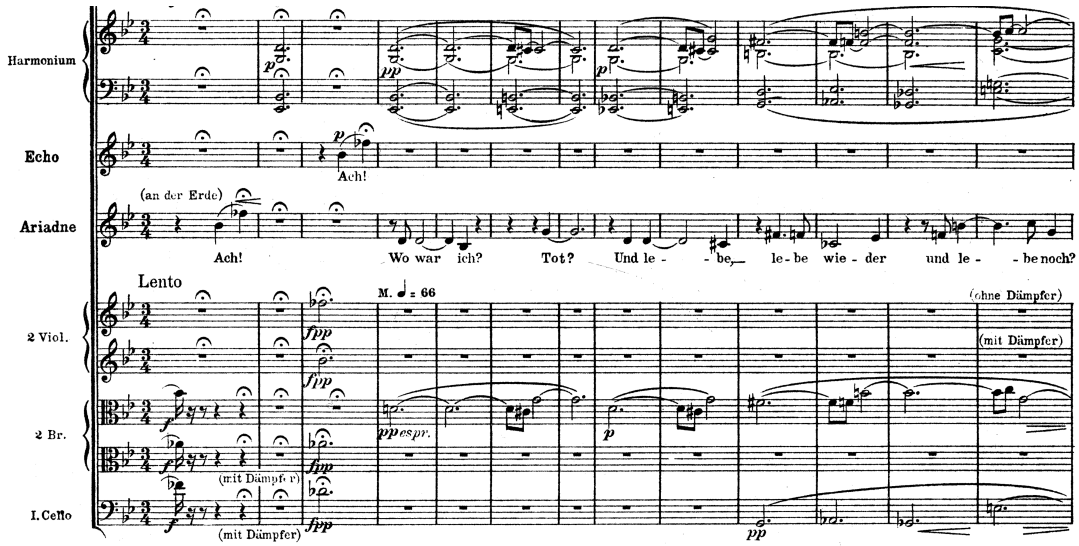
unmediated lyric speech as Ariadne puts forward her situation and her inner self for scrutiny.

The liminality of Hofmannsthal's Ariadne

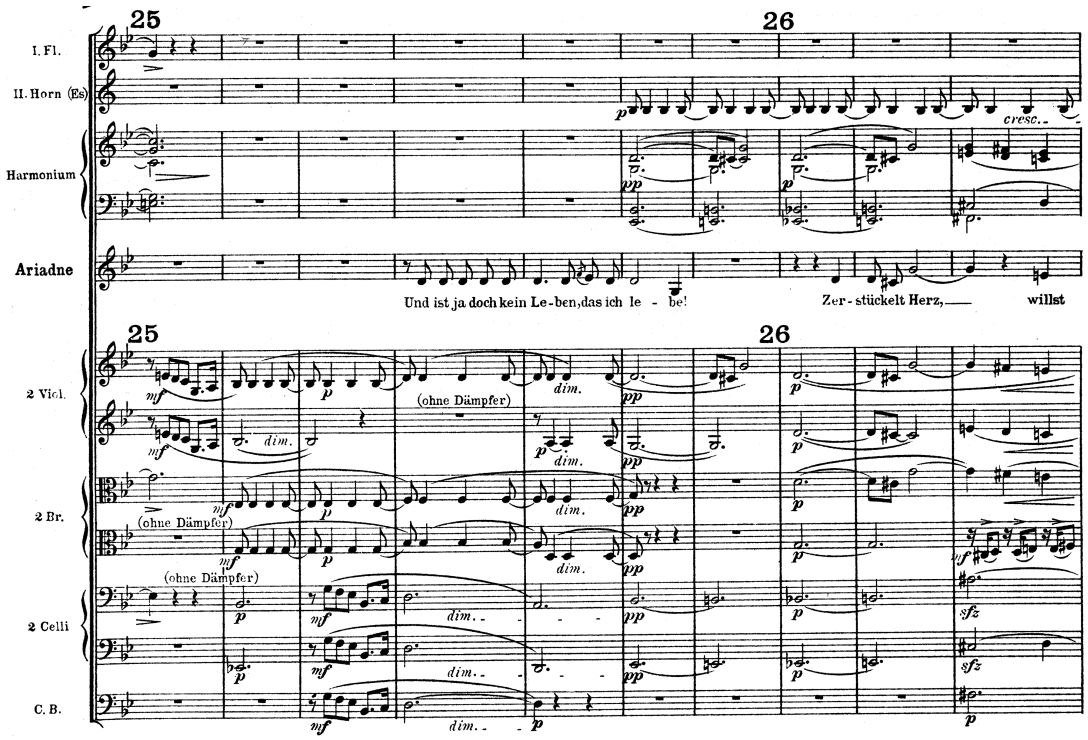
In the opera, our musical introduction to Ariadne is muted, hindered by recurring musical figures that, like the recurring present of Catullus's Ariadne, suggest lack of development and lyric stasis, an Ariadne who is stuck and indefinite. Upon awakening on the island shore Ariadne is confused and disorientated, straddling a waking awareness and a sleeping unconsciousness.[482] She barely functions, confusing her dreams and memories and causing the borders of comprehension to corrode. Even the distinction of life and death is blurred as she inhabits a hazy world that encompasses both: *tot?* she asks.[483] Even when she has established that she is alive, doubt remains for she is living a life that is no life, simply waiting for her heart to cease (*Und ist ja doch kein Leben, das ich lebe! Zerstückelt Herz, willst ewig weiter schlagen?* 3 bars after fig. 25).

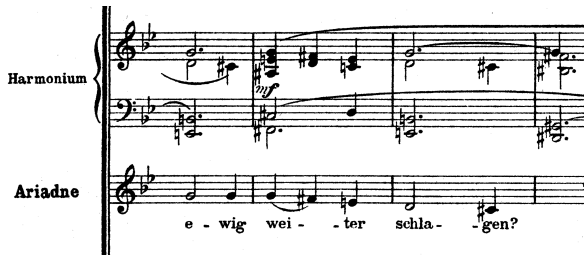
The stillness and tonal uncertainty of the music contributes to Ariadne's cognitive disorientation. She enters in recitative style, as if she has not yet found her full singing voice. The dismal timbre of the harmonium in combination with solo viola surround her in a barely moving, dirge-like soundscape above which she can barely

[482] The beach is a familiar analogy for liminality, not only in its geographical position between land and sea but in its potential for travel and change.
[483] Hofmannsthal in a letter to Strauss on 15th June 1911 described the "the vibrating sense of the realm of death and shadow, that delicate, lyrical, unearthly atmosphere to which Ariadne still clings – and all this in most distinct contrast to the melodically pellucid world in which Zerbinetta and Harlekin have their being".

rise in pitch, a strange, disconcerting effect for the naturally high voice of a solo soprano, ex. 6.1.

Ex. 6.1: *Oper*, four bars after fig. 24

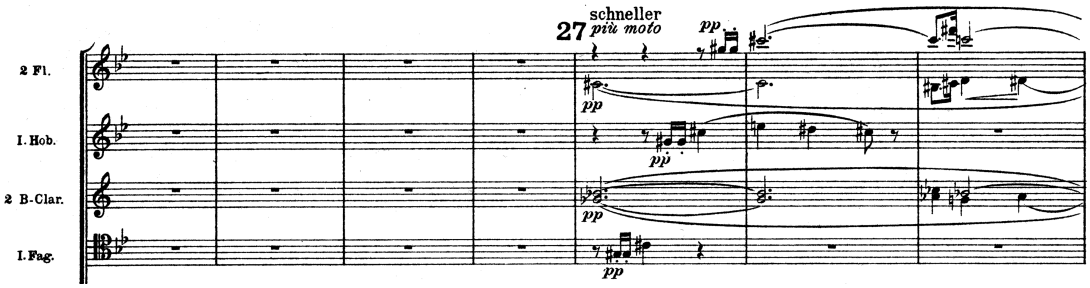
The melodic fragment at fig. 25 (ex. 6.2 below) is familiar from the *Ouverture*, but, like a half-understood or partially-recalled memory, without any context or linguistic association, here it is evocative but meaningless.[484] The fragment merely dissipates into a syncopated figure in the horn, like an uneven pulse, illustrating the words *Zerstückelt Herz* at fig. 26, ex. 6.2.

[484] It is in fact the basis of the 'Ariadne' theme: more on this below.

Ex. 6.2: *Oper*, fig. 25

The harmonised outline of the descending diatonic tetrachord before fig. 27 recalls the laments of Ariadne's operatic forbears, ex. 6.3.[485]

Ex. 6.3: *Oper*, four bars before fig. 27

At fig. 27 a soft fanfare figure, traditionally used for its hunting, military and therefore heroic connotations,[486] is passed from bassoon to oboe to flute, but it is not contextualised so as to remain referentially ambiguous, ex. 6.4.

[485] e.g. Monteverdi's *Lamento della ninfa*; Hecuba's lament in Cavalli's *La Didone*; Dido's lament in Purcell's *Dido and Aeneas*. See Rosand (1979) and her entry *Lamento* in *Grove Music Online*. See McClary (2002) 35–52 on the lament as a gendered form; Caplin in Mirka (2014) 415–449..
[486] See Tarr entry (*fanfare*) in *Grove Music Online*. For the hunting and military topics in music, see Monelle (2006); Haringer in Mirka (2014) 197–203.



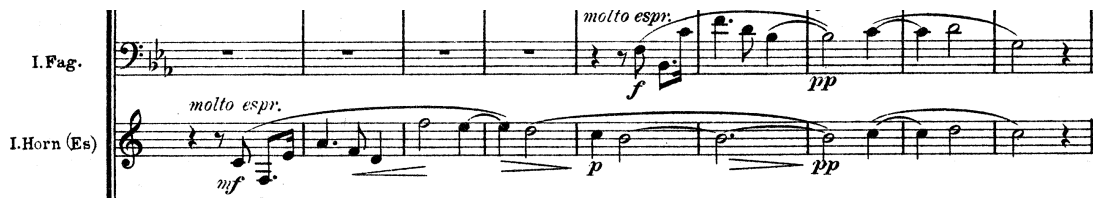
Ex. 6.4: *Oper*, four bars before fig. 27

It may perhaps allude (ironically) to Theseus, the hero recently departed who has left Ariadne to lament, the soft sound suggesting that it is merely an echo of heroism lost; or perhaps (as the music of the third scene suggests) it looks forward to the divine-heroic Bacchus who is yet to come. All these musical allusions surround Ariadne with suggestions of context without materialising into a clear setting, contributing to her sense of liminality.

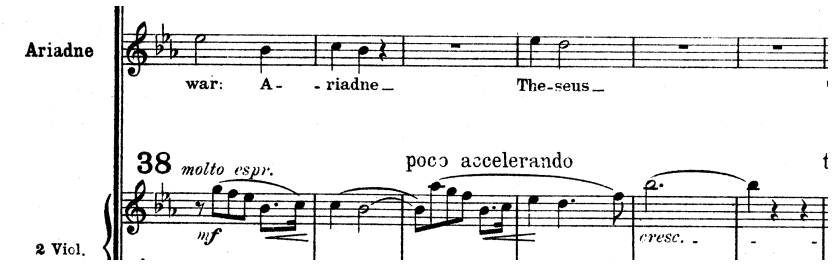
As Ariadne struggles to remember her dreams and define the pain she feels (*Was hab ich denn geträumt? Weh! schon vergessen... Und dennoch, etwas zuckt dann auf und tut so weh*, 3 bars after fig. 27), the music gains some momentum, albeit for a very brief seven bars before it stops suddenly with a rare moment of total silence (third bar of fig. 28). Ariadne seems barely able to think: *Mein Kopf behält nichts mehr. / Nur Schatten streichen / durch einen Schatten hin*. This passage in the libretto evokes a cognitive realism: the memory of Ariadne's dream slips away from her as she tries to grasp it and yet it affects her waking state, leaving her as disorientated and confused as Catullus's Ariadne (cf. 64.55–56). As the memory fades, however, and as she tries to capture it with thoughts, so her anxiety and discomfiture rises, even before she can identify the root of this. Feelings and senses come before thoughts as her dream world

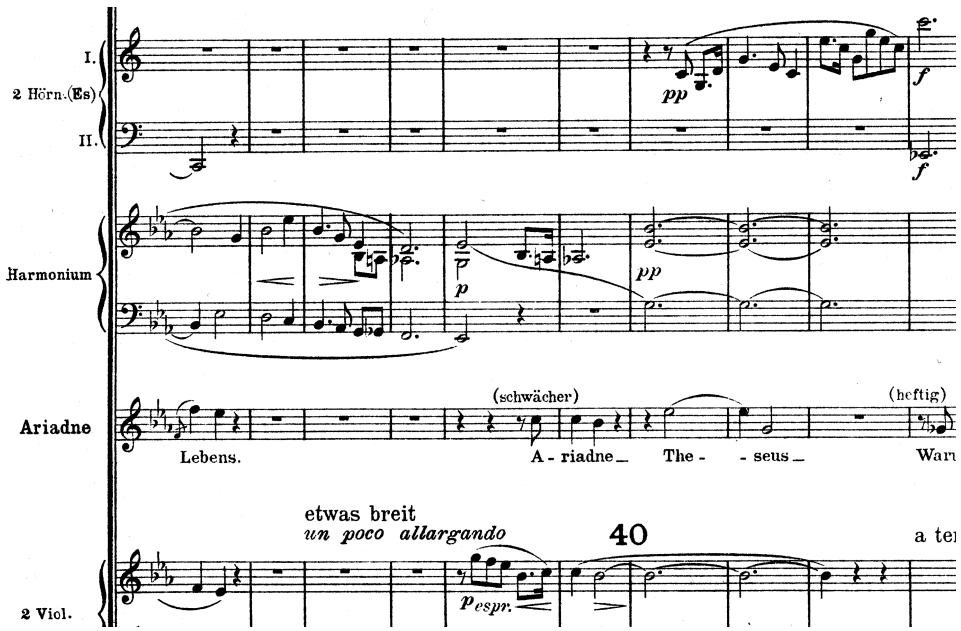
interferes with her waking world. All of these effects create instability around the newly awakened Ariadne.

Ariadne does not just straddle the binaries of life and death, wakefulness and sleep; for her even time and identity are unclear. As she becomes more awake and more articulate, she moves out of the recitative style into the aria 'Ein Schönes war' but still the memory theme dominates. She searches her memory and begins to recall the 'beautiful thing' that haunts her, which she can identify only as 'Theseus-Ariadne': the memory of the love has overridden her sense of self and the two names have become so entwined in her memory that she cannot separate them.

This is achieved musically by the integration of an 'Ariadne' motif (associated with her own name) with a 'Theseus' motif (associated with his name). At fig. 33, the horn introduces a soaring nine-bar theme that is rearticulated at the halfway point by bassoon and cello, ex. 6.5.

Ex. 6.5: *Oper*, fig. 33

When Ariadne begins to sing, this theme (at fig. 35) seems to be entangled with both the name of Ariadne and that of Theseus, since her words *hiess Theseus-Ariadne* fall between two iterations of it. At fig. 38, the names of Ariadne and Theseus are both entangled with a different theme (ex. 6.6), similar to the first in its dotted quaver-

semiquaver anacrusis and the prominent falling interval of a second, and familiar from fig. 25 (see ex. 6.2 above).

Ex. 6.6: *Oper*, fig. 38: Ariadne entangles both names with a new theme in first violin

From here on, the names begin to be disentangled and associated more closely with one or other of these motifs: four bars before fig. 39, the opening horn theme introduces Theseus's name without that of Ariadne; then, two bars before fig. 40, the second falling theme introduces Ariadne's name before the name of Theseus appears, accompanied by the first theme, ex. 6.7.

Ex. 6.7: *Oper*, 6 bars before fig. 40: the name of 'Ariadne' introduced by the second theme (violin); the name of 'Theseus' then introduces the first theme (horn)

The close connections between names and motifs shows that Ariadne believes that she simply does not exist without Theseus and that this dependence on the wrong man, this failed love, and this abandonment are at the root of her present liminality. She wants to forget, indeed the process of forgetting is a necessary prelude for this Ariadne's rebirth (Catullus's Ariadne is not given the opportunity to progress to a stage where she might begin to forget), but the music for the next section, *ich will vergessen* (*Allegro*, 2 bars before fig. 41), ironically recalls the *Ouverture*, entangling the audience's memory with Ariadne's need to forget. She laments, however, that she is broken (*zerrüttet*, 3 bars after fig. 41), and, in order to undo the damage, she tries to reach a memory beyond Theseus, hoping to reconstruct her self. As she tries, half-remembered fragments of the 'Ariadne' and 'Theseus' motifs scatter through the orchestra (in the bars around fig. 45) and, *wehe*, she fails. The same chord that interrupted her dreams (*Ach!* after fig. 24) now interrupts her thoughts (fourth bar of fig. 45), and the operatic Ariadne is returned tonally, psychologically and emotionally to where she started, in musical stasis and, as in Catullus, caught in a recurring lyric moment. The nymphs remind her of her name, as does a motif played by solo viola, but it has no impact. Ariadne for the time being remains caught in the confusion of past memories and future desire for death; the thing she lacks is any sense of present.

Das Gleitende

Such a convincing characterisation of Ariadne is soon undermined, however, by the first *commedia* interjection as Ariadne continues her aria, daydreaming about the lightening of her conscience in preparation for death. As the two worlds of *opera seria* and *commedia dell'arte* appear together for the first time, however, the pretence of the

mythological world begins to slip and the audience is reminded of the artificiality of the situation. With the recollection of the *Vorspiel* that the *commedia* characters bring, the audience is reminded that Ariadne is actually being played by the Prima Donna singer of the *Vorspiel* who was previously concerned that Ariadne's lines be left intact for the *Oper*. Despite the overlapping worlds and the improvisations of the *commedia* characters, Ariadne earnestly tries to continue with her script and retain the illusion of abandonment and Catullan isolation. The problem is that Ariadne is patently not alone: the 'deserted' island is busy with nymphs and the *commedia* characters. Knowing her role, Ariadne, therefore, studiedly ignores those around her. At fig. 31, the first *commedia* interjection has no effect on Ariadne who continues with the stage direction *ohne ihrer irgendwie zu achten, vor sich, monologisch* (fig. 34). At the second *commedia* entry (fig. 52), Ariadne clearly hears them – she repeats their last word, *toll* – but still refuses to acknowledge them: *ohne den Kopf zu wenden, vor sich* (fig. 53). During Harlekin's song (after fig. 54), Echo's responses make it clear that the *commedia* characters are operating within a reality accessible to the mythological characters, but Ariadne still does not respond (*unbewegt, träumt vor sich hin*, 3 bars before fig. 59).

In the second scene, which is dominated by the *commedia* characters, Ariadne sings nothing, unable to go beyond her script, while Zerbinetta's quasi-improvised commentary makes it clear that Ariadne is still refusing to engage:[487]

Doch die Prinzessin

verschließt ihre Augen,

[487] Schreffler (1999) 369 on the inscribed effect of musical improvisation in Zerbinetta's coloratura aria.

sie mag nicht die Weise,

sie liebt nicht den Ton. (fig. 92)

When Zerbinetta has dismissed her comrades in order to try a more personal approach, Ariadne goes to more extreme measures to isolate herself from Zerbinetta. The score's stage direction tell us that first *Ariadne achtet in keiner Weise auf sie* (fig. 101), then a little later *Ariadne, ihrer nicht zu achten. verhüllt ihr Gesicht*. Next she *tritt an den Eingang ihrer Höhle zurück* (fig. 104), before finally she *tritt hier vollends in die Höhle zurück* (fig. 107).[488]

All the while Zerbinetta is addressing Ariadne directly, trying to engage her attention, and acknowledging the futility of her attempt:

Sie wollen mich nicht hören

schön und stolz und regungslos,

als wären Sie die Statue[489] *auf Ihrer eignen Gruft.*

Sie wollen keine andere Vertraute

als diesen Fels und diese Wellen haben?

Prinzessin, hören Sie mich an – nicht Sie allein (2 bars before fig. 103)

[488] Only at fig. 215, at the sound of Bacchus's voice, does she demonstrate any awareness of the sounds, people or voices around her. At this point, having detected a worthy and suitably elevated partner (and the opportunity to return to her script), she steps from her cave *lauschend*. She even ignores the nymphs who are evidently part of the mythological world, as shown by Bacchus's awareness of them when he asks Ariadne *sind diese deine Deinerinnen*? fig. 281.

[489] Perhaps Zerbinetta is attuned to Catullus's Ariadne model (64.61). In his notes Hofmannsthal wrote that Ariadne is *fast statuenhaft stilisiert*: Hofmannsthal, *Sämtliche Werke* 24.151.

Thus, Ariadne consistently and deliberately distances herself from the other characters on stage, refusing to interact with them and refusing to acknowledge a reality beyond the famous isolation of Ariadne.

Whilst Ariadne is studiedly ignoring the *commedia* characters, we are reminded of the Prima Donna refusing to engage with the other *Vorspiel* characters, insisting that she should speak with the master of the house (figs. 27–28, 43–44 and 56). Like Ariadne in the *Oper*, the Prima Donna in the *Vorspiel* particularly refuses to speak directly to Zerbinetta, despite showing herself to be aware of Zerbinetta's presence, and behaves with deliberate provocation: *[zum Musiklehrer nicht gerade leise]: Uns mit dieser Sorte von Leuten in einen Topf! Weiß man hier nicht, wer ich bin? Wie konnte der Graf* (3 bars after fig. 43).

The alignment of Ariadne with the Prima Donna emphasises the fact that this self-conscious Prima Donna-Ariadne is able to see the *commedia* characters on stage before her and hear their singing despite pretending that she does not. A division within her is exposed, between Ariadne the character (in her mythological world, as the Composer imagined her) and 'Ariadne' the performer-character (the Prima Donna playing Ariadne). In this character layering (which is a particular feature of the *Spiel im Spiel* form),[490] 'Ariadne' shows herself to be aware that she is adopting a character mask. This creates tension between Ariadne the character and 'Ariadne' the character-in-a-performer, which, in turn, distances Ariadne from the audience by emphasising that she is a construct, not a realistic and believable figure.[491] Just as Catullus's

[490] Fischer and Greiner (2007) xi.
[491] This, in turn, reminds the audience that real-life opera singers are similarly adopting character masks, creating a tertiary structure of illusion. The opera thus emphasises the work's self-reflexivity and

Ariadne is made up of shifting layers of mediation and self-reflexivity, so in the *Oper*, multiple Ariadne figures slip over each other within and between the overlapping frames, demanding that the audience consider questions of representation, illusion, fiction and perspective. Thus, the audience's interpretation of Ariadne is continually refracted through the unstable representation, another manifestation of *das Gleitende*.

Nor, indeed, is Ariadne alone in betraying different manifestations of herself. As Ariadne retreats into her nearby cave, Zerbinetta gives up on her task of consoling the heroine and turns to the audience for a virtuosic display of coloratura extravagance.[492] With no internal character on stage to hear her words, instead she charms her audience(s) with harmonic side-slips, virtuosic passages, trills and coquettish figures,[493] allowing her in this moment to step out of the operatic fabric and acknowledge in her performance a relationship with her watching, listening audience.[494] When the aria culminates in an extended cadenza passage, sung to the vowel sound *ah*– (fig. 127), Strauss decisively separates Zerbinetta from Hofmannsthal's words, fully autonomising her voice so that she is able to move out of the mythological *Oper* with its *opera seria* music and even (metaleptically) out of the entire operatic structure in a high-impact manifestation of *das Gleitende*.[495]

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becomes a meta-theatrical comment on the capacity of art to mimic life, inviting the audience to engage with questions of fiction and reality.

[492] In a letter to Strauss (25th May 1911), Hofmannsthal expressed surprise at Strauss wanting Zerbinetta in the limelight, to which Strauss, underwhelmed by the overriding lyricism and aestheticism of the libretto, replied that there must be a star role because the plot holds no interest and the action leaves him cold (27th May 1911).

[493] Del Mar (1978) 2.36–40. For more musical detail on Zerbinetta's aria, see Forsyth (1982) 127–191; Daviau and Buelow (1975) 181–198; Schreffler (1999).

[494] For more on phenomenal music, the device through which a character acknowledges that they are singing, see Abbate (1991) 5. Zerbinetta's engagement with both orchestra and audience is more marked in the first version of the opera. See especially Del Mar (1978) 2.38–39; Gibson (2004) 214–218. For Zerbinetta's aria as denoting the characteristics of the divas themselves, see Schreffler (1999), who particularly notes (385–386) the presence of Selma Kurz behind the trills.

[495] See Abbate (1991) 10–11 for the autonomised voice.

A *fin-de-siècle* Ariadne

Just as in Catullus's poem, the operatic Ariadne's isolation and liminality are not only important for the presentation of the Ariadne figure, but for the opportunities they offer her. Her isolation allows the operatic Ariadne to extend her lyric moment through speech (comprising the two arias 'Ein Schönes war' and 'Bald aber naht ein Bote') but, while the disordered speech of Catullus's Ariadne contributes to the construction of a convincing and complex lyric voice, the lament of the operatic Ariadne is organised in such a way as to allow her the opportunity to develop and evolve psychologically, readying herself for transformation.[496] Therefore, although still a lyric exploration of emotion, entirely appropriate to the age of psychoanalysis and in the context of the wide-reaching influence of Freud,[497] Ariadne's arias begin to move toward the dramatic by establishing progression (albeit emotional) and change.

The social anxieties about female sexuality that are present in Catullus 64 had long ago filtered into the Ariadne tradition where, from the Middle Ages onwards, Ariadne's abandonment and despair were read allegorically, as a model of warning against young women choosing their own husbands.[498] In the musical tradition, especially in the Renaissance and Baroque periods, Ariadne's lament marked the process of transition by which she was restored to marriageability through

[496] I do not use the word lament here in its formal musical context (though certain conventions of the lament are present), but rather to align the lament of Catullus's Ariadne with these arias.
[497] Hofmannsthal's library reflects his interest in psychology: Hofmannsthal, *Sämtliche Werke* 40.
[498] As, for example, in Gioseppe Orologgi's commentary to dell'Anguillara's reworked *Heroides*: "Let this story of Arianna be a document to incautious women that they should not wish to believe the promises of those who appear to love them, because they run the risk of throwing themselves into the arms of faithless and ungrateful young men, by whom they are, with greatest infamy, often ruined": Carter (1999) 400. See Cusick (1994) for the musical manifestation of this interpretation.

repentance;[499] and it is in accordance with this tradition that Strauss-Hofmannsthal's Ariadne, a liminal figure outside of the norms of respectable society, uses her lament to pass beyond the status of 'fallen woman' and to achieve redemption by preparing herself emotionally and psychologically for legitimate (divine) marriage and, therefore, social reintegration.[500] Not knowing of the marriage to come, however, Ariadne prepares herself for death. In this way, and through contrast with other female figures in the *Oper*, Hofmannsthal was able to laden Ariadne with the social and sexual anxieties of his own time.

The new art and the changing society of *fin-de-siècle* Vienna caused artists to think more (and differently) about sex, sexuality and women.[501] Women in art broadly fell into two categories, the *femme fatale* and the *femme fragile*,[502] both "products of the repressive sexual morality of their time... which gives rise to anxiety and desire and which expresses itself either in the image of the woman as vamp or the woman as the innocent girl, depending on the libidinal impulses of the male creator".[503] The two types were artistic representations of gendered phenomena that emerged in society as the traditional social injunction that women "suffer and be still" broke down. For many women and wives who slipped into (often drug-induced) invalidism to exempt

[499] As Monteverdi's *Arianna* who must become silent and submissive before she can be 'saved'. See Carter (1999); Cusick (1999). This is also notable because Ariadne was linked so strongly to wedding celebrations, as in Catullus 64 and the *Arianna* of Monteverdi / Rinuccini, which was composed for the 1608 wedding celebrations of Margherita of Savoy and Prince Francesco Gonzaga.
[500] It is worth noting the two-fold irony here (presumably lost on Hofmannsthal): first, that Bacchus, so closely associated with untamed behaviour and lack of restraint in humans, could enable this; second, that Ariadne becomes morally 'acceptable' and ready for social reintegration only through a marriage which separates her from human society. It is mark of the strength of the marriage theme in Hofmannsthal's mind that these oddities can be overlooked. See Heller (2003) for the contrast with women such as Medea and Semiramide, who cannot be reintegrated with society because they refuse to lament. See also Cusick (1999) 438.
[501] For example Schnitzler, Freud, Klimt.
[502] Lipking (1988) 9 divides the artistic representations of women as those who "waste away and die" and those who "retaliate with savage, terrifying vengeance".
[503] Brokoph-Mauch in Berlin, Johns, Lawson and Daviau (1993) 19.

themselves from the dangerous monotony of childbirth and endless domestic duties,[504] their weakened constitutions, their limp and languid vulnerability, became a repository for male desire and control. Other women became hysterical (according to male definitions, which were reluctant to accord the same to men),[505] no doubt exacerbated by simple boredom and social discontent, as well as perhaps by the fashion for spiritualism and a taste for laudanum.[506] These women, like the lamenting women of antiquity, had the potential to become dangerous in the eyes of men: they resisted control, refused to conform and represented a direct challenge to male authority, domestically, sexually and morally.[507]

The artistic male response to such gendered phenomena seems to have been a mixture of fascination and disquiet, with anxieties about female aggression and the female threat to the male manifesting itself in the recurrence of figures like Salome and the frequent theme of castration (often in the inverted guise of decapitation).[508] Women were increasingly represented in art not as marginal figures but as complex characters, empowered or deviant: artists such as Schiele depicted the female nude in new and explicit postures; Reinhardt put women at the centre of the action in order to represent the unconventional female as unnatural and socially dangerous;[509] Kokoscha's play *Murderer, the Hope of Women* explores troubling issues of control,

[504] Ward (2002) 143.
[505] The word 'hysteria' has its roots in ancient Greece where, from Hippocrates onwards, the 'wandering womb' was believed to account for many medical problems in women.
[506] Across Europe, the phenomena of the 'New Woman', independent, educated, career-minded, had been gaining ground in society and art for some decades, e.g. Ibsen's *A Doll's House* (1878) and *Hedda Gabler* (1890); Henry James's *Daisy Miller* (serialised 1878), *Portrait of a Lady* (serialised 1880–1881). See Hall and Macintosh (2005) 488–520 on Euripides's *Medea* and its appropriation by New Women.
[507] For a representation of such anxieties in philosophy, see Weininger, *Geschlecht und Charakter* (1903); in medicine, Möbius, *Über den physiologischen Schwachsinn des Weites* (1900). Hofmannsthal was likely aware of the feminist movement, being friends with Friedrich Eckstein, brother of Therese Schlesinger-Eckstein, a feminist activist: Ward (2002) 147. He may have also read some of the writings of Rosa Mayreder, a notable Viennese painter, author and feminist, see Muerdel Dormer in Berlin, Johns, Lawson and Daviau (1993) 8.
[508] See for example Schorske (1980) 224 on Klimt.
[509] As in his production of Wedekind's *Erdgeist* (1895), see Ward (2002) 130–131.

lust, and violence; Schnitzler's writings show a concern with the female fall from grace (for example, in his *Liebelei* of 1895, *Therese: Chronicle of a Woman's Life* (1928), and *Spiel im Morgengrauen* of 1926);[510] while Altenberg represented Viennese women as social butterflies, created for the enjoyment of their men and incapable of leaving a mark on history.[511]

Strauss-Hofmannsthal's Ariadne begins her journey of inner transformation in the vigorous trio section of the aria 'Ein Schönes war' (before fig. 41) where she wishes to forget recent events, to reach beyond them as if to undo the damage they have caused. In her words *ja, dies muß ich noch finden: / das Mädchen, das ich war* (fig. 42) resides a social liminality as she begins the process of contrition.[512] Unmarried, alone and no longer a virgin, she finds herself with a new and unwelcome identity and becomes wholly defined by the loss of her maidenhood. In the G flat major 'trio' section (*Molto Andante* after fig. 46, *Sie lebt hier ganz allein*), in simple, pleasant music which is thematically derived from the opening of 'Ein Schönes war', Ariadne imagines herself recapturing her lost innocence. She describes the easing of her conscience (*ihr Schlaf ist rein, ihr Sinn ist klar, / ihr Herz ist lauter wie der Quell*, fig. 48) until she becomes so light that she has no physical impact on her surroundings (*Sie atmet leicht, sie geht so leicht, / kein Halm bewegt sich, wo sie geht*, fig. 47). Then, as she prepares herself for death, she dresses herself in the appropriate garb (*da darf sie sich in ihren Mantel wickeln / darf ihr Gesicht mit einem Tuch bedecken*, fig. 50), but the ambiguous phrasing means that we could understand the attire to be appropriate either for a funeral or a wedding: a shroud and hood / a cloak and veil. The

[510] See Muerdel Dormer in Berlin, Johns, Lawson and Daviau (1993) 4–5.
[511] Ibid. 7.
[512] These words of Ariadne are echoed in a letter from Hofmannsthal to Strauss (15th June 1911) as he explains Ariadne's psychological state.

familiar themes from Catullus, death and marriage, become entwined as Ariadne believes herself to be preparing for death, though in fact it will be marriage to Bacchus.[513]

The concept of death-marriage continues as Ariadne moves into her second aria 'Bald aber naht ein Bote' and now, out of her daydreams of recaptured innocence, it is possible to detect changes in the heroine, in how she appears and how she sees herself. At last she lifts herself from the ground (3 bars after fig. 61 with the words *Hier ist nichts rein*), a physical manifestation of her changing state. No more the confused Ariadne of her first awakening; now, as in Catullus, Ariadne becomes the very model of eloquence. Theseus has passed from her thoughts and her focus moves to the future and the realm of Death. Here too Ariadne tries to escape the dubious past that has left her morally stained and, in dreaming of redemption, she shows herself to be reformed and marriageable. She waits in passive desire (*sieh! Ariadne wartet!* fig. 64) and she longs for the coming of a man (Death) to rule her (*Mit seinem Stab / regiert er die Seelen*, fig. 63). She details again the clothes she will wear in preparation for the union and the shadow of her absent mother hangs over her preparations as if for a wedding (*in den schönen Feierkleidern, / die mir meine Mutter gab*, fig. 66). As her imagination leads her into her new master's realm (*Aber lautlos meine Seele / folget ihrem neuen Herrn*, fig. 67) and as she follows so willingly (*folgt so gern*, 4 bars after fig. 68), she reaches her musical climax. Thus, in this most significant of verses Ariadne swears her fidelity and absolute obedience to a future husband and in so doing gains the potential to become 'Ariadne', the model of female virtue.

[513] The death-marriage concept can be found in the ancient stories of Antigone, Iphigenia, Persephone (in her marriage to Hades). See Rehm (1994). The incongruity between Ariadne's emotional state and her eloquence in Catullus has been commented upon e.g. Armstrong (2006) 205.

Du wirst mich befreien,

mir selber mich geben,

dies lastende Leben

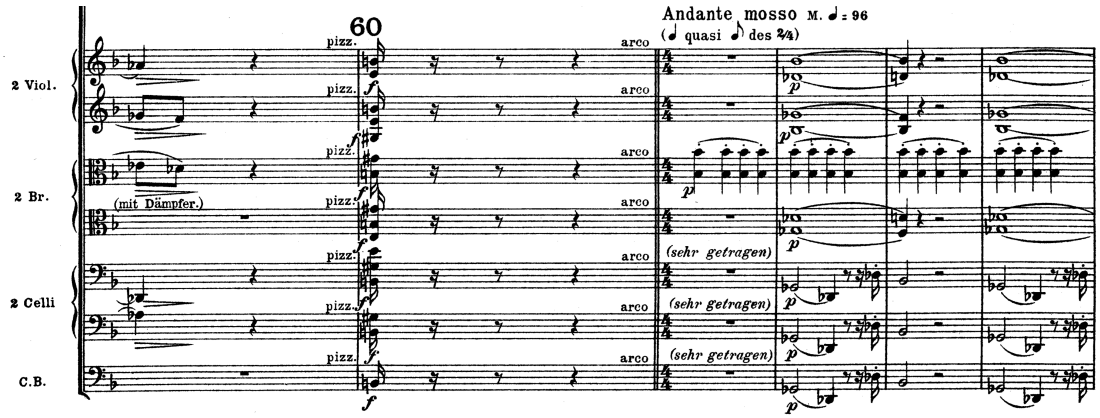
du, nimm es von mir.

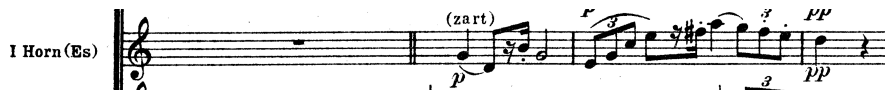
An dich werd' ich mich ganz verlieren,

bei dir wird Ariadne sein (fig. 70)

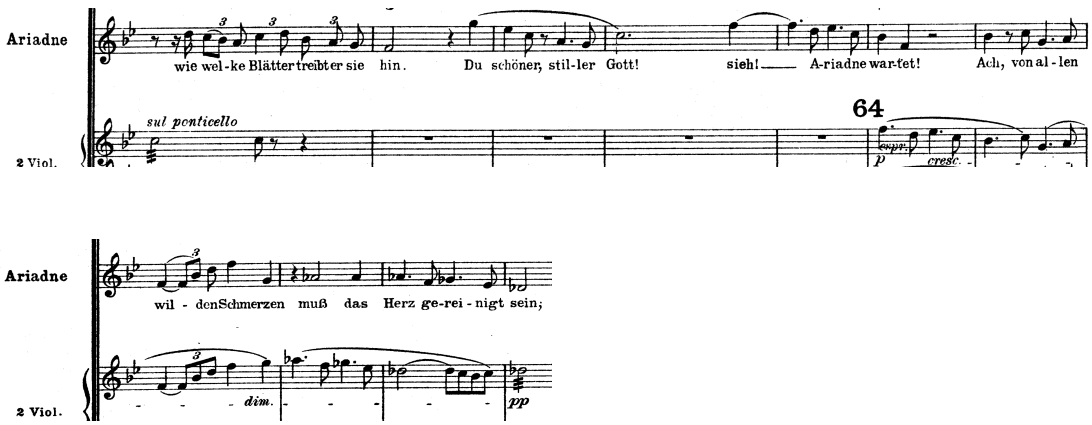
Ariadne now shows herself to have relinquished Theseus and her name and his are finally disengaged. She is redefined and becomes what 'Ariadne' (in Hofmannsthal's eyes) should be: pure, faithful, dependent and, redeemed of her mortal failings (the disobedient love, the lost virginity), she is now ready for her true, divine marriage.[514] Through her own words and her psychological journey, she has crossed the moral threshold from sinner to saint.

The music too is evidence of Ariadne's inner capacity for change, with new motifs representing a changing emotional state. In this second aria (beginning with the recitative 'Es gibt ein Reich'), the motivic allusions to Theseus cease and, as Ariadne increasingly focuses on death, her new preoccupation generates new motifs. Two bars after fig. 60 the cellos and basses introduce a figure that outlines the tonic minor triad. Through its association with the words *Es gibt ein Reich ... Totenreich,* as well as through its sombre accompaniment of repeated crochets in unison octaves, this figure becomes the 'Death' theme, ex. 6.8.

[514] It is perhaps ironic that the figure of Ariadne could be considered to be the epitome of faithfulness.

Ex. 6.8: *Oper*, 1 bar before fig. 60

At its every reoccurrence 'Death' appears in the bass instruments and is accompanied by the throbbing figure from before fig. 50 (where it is notated in quavers), mirroring the pulsation of Ariadne's repeated notes. However, it carries dual signification at fig. 62 where, played by the oboe, it changes from minor to major and is rhythmically diminished, ex. 6.9.

Ex. 6.9: *Oper*, 3 bars before fig. 63: 'Hermes' theme at its first extended hearing

Now the theme is orchestrated more lightly by a shimmering orchestral texture with *tremolo* in the strings. It appears here (fig. 62) with the words *Bald aber naht ein Bote, Hermes heißen sie ihn*, thus the 'Death' motif becomes the motif for 'Hermes', messenger of death and the god who accompanies the dead souls to the underworld. At fig. 64, as Ariadne purifies her heart and yields up her former pain (*Ach, von allen wilden Schmerzen / muß das Herz gereinigt sein*), another new motif enters. This lilting dotted figure appears first here with the words *Ariadne wartet!*, thus alerting the

listener to the fact that this figure is part of the motivic fabric associated particularly with Ariadne herself and with her anticipation at what is to come, ex. 6.10.

Ex. 6.10: *Oper*, 5 bars before fig. 64: Ariadne's 'Waiting' theme (from one bar before fig. 64) in voice and violin

Alternative models of sexuality

Ariadne's capacity for change, her ability to use musical motifs and the eloquence of her words to purify herself emotionally and spiritually, empowers her, but the greatest evidence of her own agency is her capacity for transforming Bacchus in the third scene of the *Oper*. It is only when Ariadne offers herself to him unconditionally that Bacchus comes to realise his own godly status and is consequently transformed from youth to god. Through this, Ariadne's transformative potential becomes a self-generated power through which she is able to transform both female and male elements. However, in the sexually anxious world of *fin-de-siècle* Vienna (especially in the artistic context of Strauss's *Elektra* and *Salome*), Hofmannsthal appears reluctant to grant Ariadne, the model of feminine virtues, too much power. He therefore introduces the figure of Circe, making an explicit contrast between the two: Ariadne is aligned with the *femme fragile* model (thus reducing her threat to the male), and the absent Circe is aligned

with the *femme fatale*, who can consequently embody all the male anxieties.[515] Circe becomes for Bacchus what Theseus (also absent) was for Ariadne, a sexual past which defines him and makes him receptive to Ariadne. Circe, so the nymphs tell us, also wanted to transform Bacchus, but her intention was to debase him, to turn him into an animal with her magic potion. As the nymphs introduce chromatic motifs,[516] unstable in either rhythm or melody, that are associated with Circe and her potion, they make clear that this is a woman of uncontrolled lusts and dangerous, magical intentions (more on these motifs in chapter 7). Ariadne, in contrast, abases herself before facilitating the transformation of Bacchus, and the transformation she offers is of benefit to him – he becomes empowered and Ariadne allows him to fulfil his godly potential. Moreover, Ariadne remains ultimately under male control: she has been made vulnerable by one man (Theseus) and goes on willingly to subjugate herself in matrimony to another (Bacchus). While Circe may revel in her sexuality (*wie sie frech und überheblich / ihn zu ihren Füßen winkt*, the bar after fig. 203), it is Ariadne's vulnerability, passivity and receptiveness to the male (the essence of the *femme fragile*) that contributes to her desirability.

Both mythological women are therefore defined, not in their own rights, but in terms of their positions relative to men. Ariadne is defined according to her liminal social position between lover and wife, a *femme fragile* type whose relationships with Theseus and Bacchus simultaneously allow her to straddle the boundaries of saint and sinner; while Circe is straightforwardly defined as a *femme fatale* because of her desire

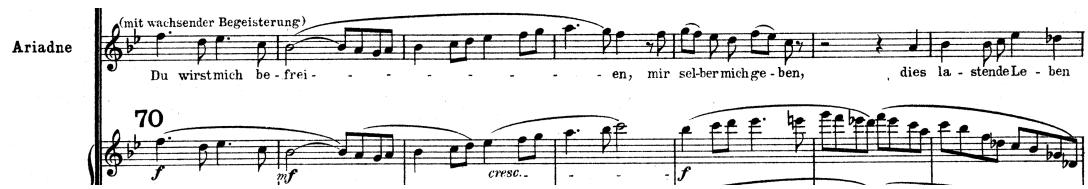
[515] Hofmannsthal (who seems to have had a conventional private life: married, no known affairs, three children) was generally inclined to work with the *femme fragile* model for his heroines (with the notable exception of *Elektra*), typically the pale, large-eyed, "frigid" girl who, in permanent fatigue, awaits death e.g. *Terzinen über Vergänglichkeit* (1894); *Der weiße Fächer* (1897); *Die Hochzeit der Sobeide* (1898): Brokoph-Mauch in Berlin, Johns, Lawson and Daviau (1993) 20; see also Ward (2002) 149–150.

[516] Chromaticism is often associated with sexuality in Strauss, e.g. *Salome*.

for power over men. The figure of Zerbinetta, on the other hand, never fully belonging to the mythological world, is not so easy to define because of the tensions that exist between text and music. Hofmannsthal envisaged Zerbinetta as a woman of easy virtue and weak will, the words of her aria ('Noch glaub' ich') telling of her inability to be faithful and her delight in every new man.[517] They are words intended to build up "a whole feminine type, perhaps the archetype of the feminine",[518] against which Ariadne's fidelity and humility would be all the more striking. In contrast to Hofmannsthal, Strauss found in Zerbinetta the opportunity to construct a highly sexualised musical portrait, allotting her extreme erotic power by means of the excesses of her coloratura aria.[519] She is not the weak woman of Hofmannsthal's imagining, the woman who cannot control her own will or body; rather Strauss allows her to be supremely in control of herself both vocally and sexually,[520] her vocal prowess redefining her as an empowered and independent seductress, in control and ultimately very appealing.

Ariadne, through contrast with these women, is enriched; her psychological journey becomes not only about change and redemption but about social acceptance, perhaps even sexuality, with phrases such as *wie schaffst du die Verwandlung… mit deinem Stab?* (fig. 293) and *auch meine Höhle schön! gewölbt über ein seliges Lager* (fig. 315) seeming to be laden with innuendo as Ariadne prepares herself for a new sexual partner. Strauss, who was just as concerned with the female psyche as Hofmannsthal, uses his music to eroticise Ariadne in the context of her *femme fragile*

[517] The aria recalls others in which lovers are enumerated, e.g. Leporello's aria in Mozart's *Don Giovanni* and Ochs's aria in Strauss-Hofmannsthal's *Der Rosenkavalier*.
[518] Letter to Strauss 8th July 1918 (Hofmannsthal was trying to persuade Strauss to rewrite Zerbinetta's aria to better reflect his words).
[519] Though it is markedly removed from the traditional coloratura setting of high emotion and madness, see Schreffler (1999) 364, 368.
[520] Gilliam (2014) 145. Dreyfus (2011) for musical erotics in Wagner.

role; for example, at fig. 70 when Ariadne's anticipation of death leads her to a musical climax that is heavily eroticised by the music to suggest sexual climax. From fig. 64, Ariadne's words are surrounded by male motifs in the music, Hermes and Death.[521] Again and again, the motifs reoccur and, as they are repeated, Ariadne becomes increasingly agitated and aroused. At fig. 70, the dotted motif (earlier associated with the words *Ariadne wartet*) appears with Ariadne's expectant words *Du wirst mich befreien*, but now the motif is richly and luxuriously orchestrated to become a fully-fledged melody, a glorious sweeping line with a long melisma on the word *befreien*, ex. 6.11.

Ex. 6.11: *Oper*, fig. 70: Ariadne's 'Waiting' theme as it appears at the start of her climax, now her 'Ecstasy' theme

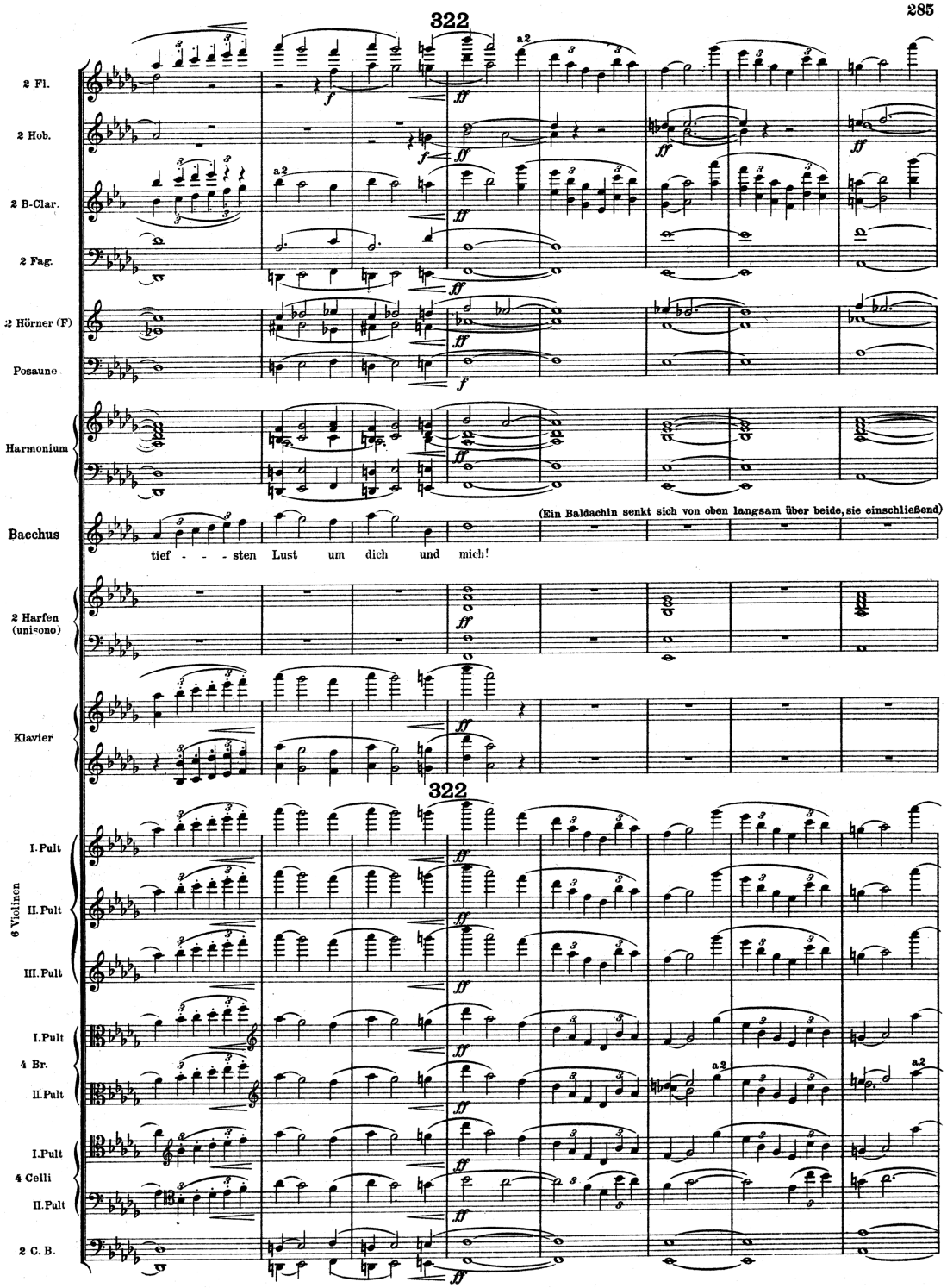
The earlier melodic jumps are smoothed out to allow an ecstatic, unstoppable ascent to the musical climax at fig. 73, culminating in the words *Du nimm es von mir, dies lastende Leben.*[522] As the aria moves towards this moment, Ariadne's speech becomes fragmented and repetitive; in the orchestra, again and again, rising figures strain upwards and surge forward, each time partially released by chromatic descending triplets. Only after Ariadne's highest note of the scene does the harmonic release occur (at fig. 73) and Ariadne's musical and (we are intended to understand) sexual climax resolves into the aria's home key of B flat major. The energy quickly dissipates and, as

[521] Death at fig. 66, Hermes at fig. 67, Death in the fifth bar of fig. 68, then Hermes in the fourth of fig. 69.
[522] This stepwise ascent is also associated with Bacchus and appears in the six-note ascent of the transformation music.

Ariadne's vocal line falls away from her brief climax, the 'Hermes' motif sounds as a reminder of the climax's cause.[523] For the delight of the opera audience, Strauss has sexualised Ariadne and she, like Catullus's Ariadne, in turn becomes capable of initiating strong sexual desires in the men around her.[524] It is, however, a transitory and glimmering musical hint of female sexuality and, as soon as it is over, the scene is interrupted by the *commedia* characters, as if nothing had happened.

Comparison with Bacchus's climax later in the act shows key differences in the presentation of male and female sexuality. As Ariadne declares herself transformed by Bacchus (*Lag nicht die Welt auf meiner Brust? hast du sie fortgeblasen?* fig. 309–310), Bacchus becomes increasingly aroused, entwining the words *Nun steigt deiner Schmerzen innerste Lust in dein und meinem Herzen auf* (fig. 310–311) with a motif previously associated with his past, now signifying his desire.[525] Ariadne's words continue to be coloured by this 'Bacchus Desire' motif (fig. 314 to 317, see later ex. 7.14), connecting the dependency of the female with the erotic desires of the male, while Bacchus moves closer to a musical-erotic climax. The music moves with increasing urgency towards the final key of D flat minor and motifs for 'Bacchus', 'Love', and Circe's 'Potion' (the latter representing past erotic experience) pile up around Bacchus's lust-filled words.[526] Then, the tied minim followed by two triplet crotchets, derived from the chromatic triplet figure of Ariadne's own climax in scene one, appear in order to connect the two climax moments, now with the added quasi-erotic urgency of *fp* markings and surging hairpins. Strained repetition builds up to fig.

[523] Ariadne's climax at the very thought of death places her within a noble tradition of female operatic suicides behind which the male always lies, see especially Clément (1988).
[524] For more on the gender and eroticisation of opera heroines, see especially McClary (2002).
[525] It is here a skeletal version of the earlier and frequently changing 'Bacchus' motif (on which more in the next chapter). It appeared in the *Vorspiel* (fig. 79) during the Composer's explanation of the *Oper* to Zerbinetta. If the audience connect the two motivic appearances they realise that all the Composer's explanations have now come to pass.
[526] More on all these motifs in chapter 7.

322, finally resolving with a climactic leap of a fifth taken once again from Ariadne's climax, ex. 6.12.

Ex. 6.12: *Oper*, 3 bars before fig. 322

Unlike Ariadne's brief climax, however, Bacchus's musical climax is harmonically functional and structurally vital. It resolves a period of extended tonal ambiguity and in so doing launches the new home key of D flat major and generates (at fig. 321) the final and complete version of Bacchus's hitherto continuously changing motif. It is as if, at last, Bacchus's sexual-musical climax allows him to achieve his full godly potential. Rather than dissipating in a split second, as Ariadne's did, Bacchus's climax slowly subsides by means of a substantial coda that brings the opera to a close.

Conclusion

Despite the generic hybridity of Catullus 64, there are many factors that contribute to the lyric presentation of Ariadne. Her segregation from the other characters and from the fabric of the rest of the poem is important because it removes her from the dramatic and narrative threads of the poem, allowing her to develop independently as a lyric figure. Her isolation also accords her freedom of speech, leading to the construction of a subjective, emotional and psychological central figure. The speech itself becomes lyrical in its lack of definitive context, the construction of a subjective present and in its length and breadth, which allow it to take on the quality of the first-person poetic persona. Ariadne is surrounded by thematic concerns for sex, love, marriage, virginity and death that evoke a lyric atmosphere and that also betray contemporary anxieties about female agency, speech and sexuality. Finally, the interplay between narrative voice, poetic persona and character subjectivity creates a composite Ariadne, an erudite and allusive (male-mediated) figure, who is emotive and psychologically credible but who continuously shifts over the course of the inset in a complex set of changes representative of the lyrical *das Gleitende*.

Strauss and Hofmannsthal demonstrate strong continuity with this lyric Ariadne in their opera. Their Ariadne is similarly static and isolated from the other characters on stage (conceptually if not actually) and, like her ancient counterpart, she slips between various characterisations, here becoming unstable through alignment with the Prima Donna figure. Gender politics and sexual anxieties remain prominent, but now a greater emphasis is placed on transitions and liminality. On a narrative level there is the arrival of Bacchus and the mutual transformation of hero and heroine. On a thematic level are the recurring themes of death, marriage and rebirth. On the localised character level, however, a great deal of liminality resides in the figure of Ariadne; for example, in terms of space and her cognitive place within it, her social position and the roles she must conform to. She is on the margins of various states, her world destabilised by borders and boundaries. This liminality contributes to the construction of a psychologically credible young woman and, in this credibility, Hofmannsthal's Ariadne, like that of her Catullan model, becomes lyric, a personal exploration of the female psyche. While the Ariadne of Catullus is caught in an extended moment of emotional turmoil, however, Hofmannsthal and Strauss construct a psychological journey for their Ariadne, which is no less convincing in emotional or lyric terms, but which is defined by progress and inner change.

Chapter 7

Strauss's Musical Drama

In the previous two chapters I argued that both Catullus and Hofmannsthal embedded aspects of lyric within their respectively narrative and dramatic works. This chapter approaches *Ariadne auf Naxos* from a different perspective, concentrating on Strauss's music. It argues that as the opera develops Strauss uses increasingly motivic language, thus creating the effect of musical narrative for a progressive outline that serves to counteract the essential lyricism of Hofmannsthal's libretto. Ariadne and Bacchus are defined according to motifs associated with them and, over the course of the *Oper*, these motifs are repeated, revoiced and transformed in such ways as to allow the music to create the effect of change and progress, even when there is no action on-stage or narrative development in the libretto. Moreover, this effect of musical evolution marks out Ariadne and Bacchus as symbolic figures in contrast to the other characters who exist on a lower level of significance, outside the motivic musical web.

According to his own testimony, Strauss's musical education had been restricted by his father so as to exclude 'modern' music until, in 1885 at the age of 21, he was appointed to his first conducting position at Meiningen.[527] There Strauss met violinist and composer Alexander Ritter, who introduced him to the works of Wagner, Liszt and other 'moderns', beginning a lifelong interest in the relationship between musical form and poetic impulse, programme music, and the narrative potential of musical

[527] For Wagner's 'modern' music in the popular music scene in Munich during Strauss's youth and an assessment of Strauss's famous remark, "under my father's strict tutelage I heard nothing but Classical music until I was sixteen", see Deaville in Youmans (2010) 18. See also Gilliam (2014) 12–14.

expression.[528] In the years that followed, Strauss imitated and developed the styles of Liszt and Wagner, exploring, first in his orchestral tone poems then in his early operas, various means of creating musical narrative. He set aside traditional musical forms in order to allow the inherent drama or narrative plot to dictate the musical architecture and he developed musical profiles for his characters, even going so far as to simulate the portrayal of deeds and events through musical effect.[529] Rudolf Louis, writing in 1909, described how Strauss's musical effects had developed the narrative language of music so far that it seemed to take on pictorial qualities:

> Strauss's unique and personal strength [is] that he has developed the ideal, elevated gestures of the tonal language of Liszt into a gestural language of great specificity, that undertakes quite seriously not only to interpret events of an external plot in tone... but to *draw* them until they are recognizable to the inner eye.[530]

Strauss's musical-narrative ambitions were facilitated in large part by his appropriation of the Wagnerian leitmotif technique, which meant that musical figures could be associated with extra-musical concepts and narrative components (people, places, attitudes, events, for example) and then, through repetition, these figures (or 'motifs') could refer to previous hearings and their contexts, thus building a musical

[528] Ritter was a pupil of Liszt and married to Wagner's niece. For Strauss's own words on the influence of Ritter see Schuh (1953) 138–140. Gilliam (2014) 14–15 plays down the assertion that Ritter introduced Strauss to the music of Wagner, but credits him with the introduction to Liszt's music and a push toward composing opera, hoping that Strauss would take over the mantle of Wagner.
[529] Wagner's use of form broke with convention in that it was dictated by the drama of his libretti: arias were replaced with musical-poetic periods and the prioritisation of monologue and dialogue contributed to the evolution of Wagner's "endless melody". Wagner's writings show his preoccupation with the dramatic potential of music. For a good introduction, see Grey (1995); for the influence of Wagner on Strauss's operas, see Gilliam (2014).
[530] Quoted in by Larkin in Youmans (2010) 63.

web of allusions.[531] Motivic signification may be achieved through various means: it may be isomorphous, where the sound follows the shape of a real world signifier, as, for example, the fluttering four-note anacrusis figure of the nymphs' first narration (from fig. 16) which could be imagined to symbolise, though it does not aurally resemble, the lapping waves and the fluttering leaves of the libretto. Alternatively there may be a cultural signification: for example, the trumpet fanfare greeting Bacchus's arrival (fig. 188), which bears military and heroic connotations through its instrumentation and rising interval of a minor third, or the reference to Wagner's *Tristan und Isolde* magic potion motif in the third act of the *Oper* (e.g. 4 bars before fig. 204), which points directly to an external operatic intertext.[532] Thirdly, signification may be symbolic, where the connection occurs only in the context of that particular work, as for example the association of a motif with a character.[533]

Symbolic motivic signification is largely established through association and repetition so, for example, a particular motif may be heard at each appearance or mention of a particular character and, as the music progresses, this motif, now firmly fixed in the audience's mind, can be disengaged from the words and from the physical presence of the character and used to suggest and / or recall the character without the character needing to be present. Once a motif has been associated with its particular

[531] Wagner did not use the term 'leitmotif' himself. The word was originally coined in reference to Wagner's music by Hans von Wolzogen who wrote explanatory pamphlets for the early Bayreuth operas. Wagner theorised about his motifs in the third part of *Opera and Drama* but did not identify individual motifs in any of his works. For more on the origin of the term, Wagner's use of the term, and the contexts around its contemporary use, see Grey (1995) 319, 350. Grey (2008) for further background.

[532] The similarities between the potion motif of *Ariadne auf Naxos* and the love potion motif from *Tristan and Isolde* (e.g. the chromatic ascent and the dotted rhythm) have been discussed by (e.g.) Frisch (2005) 231; Del Mar (1978) 2.47; Mann (1964) 163. By means of this external referencing Strauss expands the sphere of signification to include Wagner's themes of magically induced love and mutual death.

[533] A motif may also be a quasi-iconic signifier (where a musical sound may be isosonorous with a sound from the real world, e.g. bells or hammers); Strauss does not use this form in *Ariadne auf Naxos*. For further discussion of the sub-categories, see Abbate (1991) 36–38; Foster (2010) 69–73; Kolland (1973).

character (either consciously or subconsciously) in a listener's mind, it can be subjected to musical metamorphosis in order to suggest narrative progress. This becomes a way to chart and navigate the changes that occur within the characters over time, as well as facilitating the integration and interactions of the characters' pasts, presents and futures.[534] The fact that this type of motivic development tries to impose an interpretation on the audience without the characters themselves being aware of the motivic permutations means that motifs may be considered to function on a narrative level and, for this reason, even in opera, motivic narration is most often embedded in the orchestral sound.[535]

Musical styles and historicism in *Ariadne auf Naxos*

Larkin believes that Strauss's tone poems may have been intended to serve as an apprenticeship of sorts before the composer turned his attention to opera, readying himself to "take up Wagner's mantle... equipping the fledgling dramatist with a musical language that could convey modes, images, and even events almost synaesthetically to an audience".[536] Although Strauss's early operas do bear similarities to the Wagnerian style (for example, they are largely guided by the dramatic outline of his chosen plots and are musically delineated by motivic writing, especially the highly condensed one-act operas, *Salome,* 1905, and *Elektra*, 1909), Strauss displays a marked distance from Wagner in style and attitude, with Ritter writing in horror after hearing *Guntram* in 1893: "What alone of Wagner has survived in you? The mechanics of his art. But to use this art for the glorification of a

[534] Abbate (1991) 177.
[535] Ibid. 36. Thus, Wagner created an orchestra that operated independently of the vocal parts and became a god-like narrative voice, obtaining "mastery over dramatic time, [speaking] freely of what is past, passing and to come": Grey (2008) 103.
[536] Larkin in Youmans (2010) 70.

worldview that directly contradicts the Wagnerian is not to *build upon* Wagner's achievement, but: *to undermine it*".[537] Unable to follow the Wagnerian musical-spiritual philosophy of redemption and the denial of the will,[538] the atheist Strauss increasingly concentrated on the breach of the individual and the collective (*Guntram*, *Elektra* and *Salome*) and on sexuality and eroticism rather than love and spiritual redemption (*Feuersnot*, 1901, and *Salome*). As Strauss's musical language continued to develop, Wagnerian distortions of structure and tonality were combined with the juxtaposition of extreme tonal changes to create the highly chromatic, expressionist music of *Elektra* and *Salome* that marked out Strauss as "a leader of modernism" and "an innovator".[539] Then, having gone so far, in the period comedy opera, *Der Rosenkavalier* (1911), Strauss's juxtapositions and jarring contrasts manifested themselves in a very different way. Strauss now moved away from the continuous melody and motivic writing and looked to earlier styles, taking them out of their respective contexts and treating them anachronistically, jumbling them together to create an "aesthetic of constant change", a strikingly unstable style in parallel with Hofmannsthal's *das Gleitende*.[540]

Although *Der Rosenkavalier*, with its old-fashioned musical forms and euphonious melodies, was criticised at the time for pandering to a mass market to

[537] Quoted in Hepokoski in Youmans (2010) 80. See Gilliam (2014) 37 for the resulting distance between Strauss and Ritter and between Strauss and the Wagner family.
[538] For an introduction to Wagnerian philosophy see (for example) Young (2014) and Magee (2001). For Strauss's musical atheism setting him apart from Wagner's musical spirituality, Gilliam (2014) xii. See also Kristiansen in Youmans (2010) for the philosophical distance between Strauss and Wagner; and Gilliam (2014) 10–84 for Strauss's changing engagement with Schopenhauer and Nietzsche over these years.
[539] Botstein in Gilliam (1992) 318.
[540] Kristiansen (2002) on Strauss as a leading exponent of *Stilkunst* (the art of styles) in which different styles were juxtaposed within or between works. Botstein called Strauss the "consummate wearer of masks": quoted in Gilliam (1992) 6.

whom the extremes of *Salome* and *Elektra* did not appeal,[541] Strauss was not simply reviving earlier musical forms and styles for aesthetic purposes, but was invoking them in contemporary settings and in a contemporary sound world for particular, often parodic, effects. It represented a highly modern approach to opera and it directly influenced the development of *Ariadne auf Naxos* in 1911–1912.[542] From the very beginning of the *Ariadne* creative process Hofmannsthal wanted Strauss's music to recall that of an earlier age, insisting that the lighter, quasi-Mozartian orchestral writing of *Der Rosenkavalier* be developed further: "put some of your music into period costume... treat it as a quotation", he wrote to Strauss in December 1912.[543] It was felt that this approach would fit well with the Molière adaptation (as it was originally conceived), as well as with the proposed historical-cultural integration of *commedia dell'arte* and mythological Baroque Grand Opera, but it would also take Strauss further from the influence of Wagner into a new type of Modernism.[544]

Leaving behind the huge orchestras of *Elektra* and *Salome*, composer and librettist agreed upon a chamber orchestra of 37 players (larger than the 15–20 players

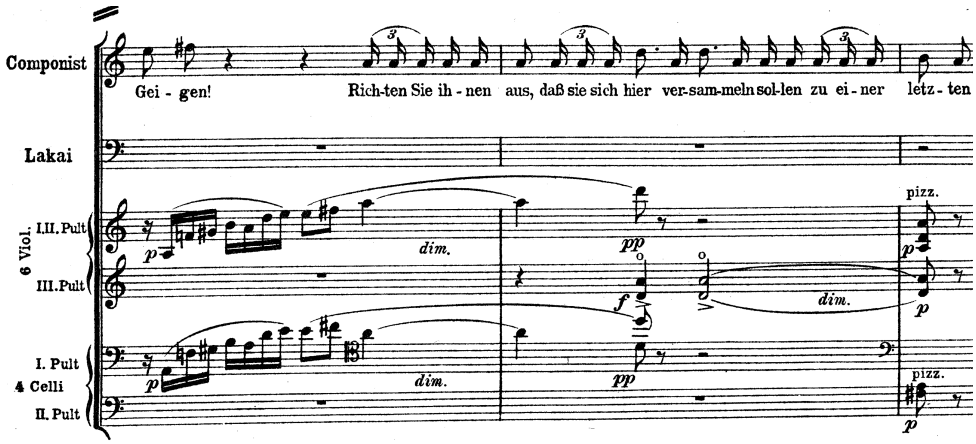
[541] Gilliam (2014) 118–119.
[542] Gibson (2004) on Strauss's parodic style across his output and Frisch (2005) 218–223 on parody and irony in *Der Rosenkavalier*.
[543] He went on "you carry within your nature, organically, much that recalls the eighteenth century, and Mozart... but much else besides", 13th December 1912. However, Hofmannsthal's own musical historicism seems to have been slightly hazy: in response to Strauss's complaint that the *Szenarium* lacked dramatic drive, Hofmannsthal cited Gluck, Mozart's *La Clemenza di Tito* and his *Idomeneo* as historical models, examples of *seria* opera whose "spirit we mean to invoke" 25th May 1911. The *commedia* second scene of the *Oper* resembles the Baroque practice of inserting an *Intermezzo* between acts of a *seria* opera; however, this was obsolete by the time of Gluck and Mozart (and, moreover, was not found in the French style of Lully and Molière), and the *commedia dell'arte* tradition was only sometimes associated with the *Intermezzo*. He also makes no mention of the *comédie-ballet* of Lully, from which the whole concept is derived. See Gibson (2004) 167–168.
[544] In early September 1916 Strauss wrote to Hofmannsthal that "Your *cri-de-coeur* against Wagnerian 'note-spinning' has deeply touched my heart and has thrust open a door to an entirely new landscape where, guided by *Ariadne* and in particular the new Vorspiel, I hope to move forward wholly into the realm of un-Wagnerian emotional and human comic opera". Strauss was very pleased with his work from early on in the composition process, writing to Hofmannsthal on 20th June 1912 that "My score is a real masterpiece of a score: you won't find another one like it in a hurry".

originally suggested by Hofmannsthal),[545] reminiscent of the small court orchestras of the Baroque era. Strauss obligingly offered a list of set numbers to correspond to the first draft of the *Oper* libretto (which was then being called a *Szenarium* and included interjections from Jourdain)[546] and, as the composition process progressed, he included several traditional forms: duets, ensemble numbers, a rondo, a theme and variations, and a coloratura aria with cadenzas (complete with flute obbligato) in the style of the early nineteenth-century bel canto operas.[547] At first glance, then, the ground was laid for an appropriate (though not wholly consistent) historicising mode.

From the first bars of the *Vorspiel Ouverture*, however, it is apparent that Strauss did not intend to imitate an earlier style, but to modernise and parody it.[548] The chugging quavers in the inner parts and the dominant-tonic harmonies of timpani and string pizzicato suggest an eighteenth-century classicism, immediately and blatantly undermined by the twentieth-century harmonic language, jagged melodic writing, and an orchestral sound that is contemporary-sounding in terms of its instrumentation, its expansion through part division, and its complex interlocking deployment.

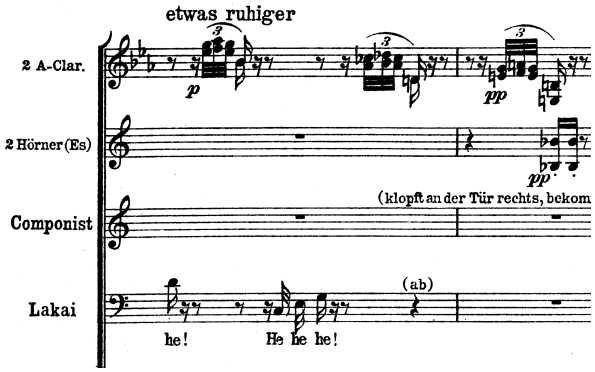
At the end of the *Ouverture*, the direction *streng im Rythmus aber in Karakter des Seccorecitativs* is marked in the score. *Secco recitativo*, which developed in the eighteenth century, was traditionally free in rhythm, sparsely accompanied (usually by cello and / or harpsichord), and centred around a very restricted intervallic range so as

[545] Hofmannsthal to Strauss, letter dated 22nd May 1911.
[546] For the *Szenarium* see Hofmannsthal, *Gesammelte Werke* 5.286–293. For a detailed study of the first version of the opera, see Del Mar (1978) 2.1–56.
[547] Schreffler (1999) 361 on the coloratura aria as deliberately "old-fashioned and tasteless in an age of Verismo and post-Wagnerianism".
[548] See Mann (1964) 153–155 on the various themes and motifs that appear in the *Ouverture*.

to create an illusion of speech.[549] With his score marking, Strauss nods to this historical influence but also acknowledges his departure from it: the character of *secco recitativo* is upheld but the strict rhythm marks a contemporary take on the original form and the effect of rhythmic freedom is instead inscribed in the vocal part with its alternation of semiquavers and triplets. At first the orchestra seems at ease with its classicising mode, as, for example, when little bouncing figures (which will later be associated with the *commedia* troupe) punctuate the words of the *Musiklehrer* (4 bars after fig. 7). As the dialogue continues, however, the orchestra becomes more interactive: for example, the clarinet ironically introduces the *Lakai* (who enters with a particularly unpleasant officer character) at fig. 12 with an elegant, sweeping musical gesture as if introducing an aria, though it turns out to be another (and particularly banal) recitative voice. Then, after fig. 14, the orchestra allows itself a small musical joke when the Composer requests a final rehearsal with his violins and is answered by open strings tuning up in the violin III part, ex. 7.1.

Ex. 7.1: *Vorspiel*, 3–5 bars after fig. 14 (violins 'tuning up' in the second bar)

[549] *Recitativo accompagnato* (also belonging to the eighteenth century), in contrast, was dramatic rather than declamatory and was usually reserved for the climactic scenes, or served to introduce the most virtuosic arias of the work.

The irony (or stupidity) of the *Lakai*'s reply, that the violins can't come because they have no feet or hands, is met by short, punctuating chords in the winds, horn and trombone, an instrumental combination that deliberately evokes humour. This giggling, mischievous orchestra then undermines the Composer's ensuing agitation with melodramatic tremolo in the strings (1 bar after fig. 16), before sharing a chuckle with the *Lakai* at the third bar of fig. 18, ex. 7.2.



Ex. 7.2: *Vorspiel*, 3 bars after fig. 18

The effect is a dialogue of multiple instrumental voices who project themselves onto the scene by contributing, commenting and laughing along with (and more often, at) the voices.

The *Oper* too displays hallmarks of earlier music. The first two scenes are constructed in set number form, though Strauss's modernising touch is evident even here, since all the numbers run together with no time for applause between.[550] Only changes in tempo, key and orchestration mark the new sections, giving the impression of organic growth and carefully paced musical development toward an end goal, with even the *commedia* interjections being carefully integrated. The *Oper* also contains numerous allusions to individual styles, composers and works of earlier times, mixing

[550] See Frisch (2005) 233; Daviau and Buelow (1975) 158–218.

them indiscriminately and misrepresenting them to create a changeable and ahistoric musical texture. Uncovering some of this eclecticism, Abbate and Parker identify in the variation form aria of the nymphs "a nature-music trio... with elaborate coloratura, close in style to Wagner's Rhinemaidens yet interweaving... the trio of sirens in Handel's *Rinaldo*"[551] and suggest further that Ariadne's opening soliloquy "flirts with Viennese modernism".[552]

It is the *commedia* characters, however, recalling as they do the historicising, pseudo-Baroque style of the *Vorspiel* and perhaps also in keeping with their supposed improvisatory style, who offer the most significant allusions. Harlekin's song is based on the opening theme of Mozart's A major piano sonata K.331,[553] representing for Abbate and Parker

> a neo-classical pastiche, complete with wrong notes and over-mechanical accompaniment, as if he's a serenade-singer out of Mozart with a few quite audible twentieth-century quirks. Or maybe he's Cochenille, the comic valet from Offenbach's *Les Contes d'Hoffmann*, whose little Act I aria seems close at hand.[554]

Zerbinetta's aria (*Allegro Mosso* after fig. 108) looks to several different musical eras and styles, from the sung waltzes of Johann Strauss to the nineteenth-century *seria*

[551] Abbate and Parker (2012) 471. Mann (1964) 160 also notes the *Rhinemaidens* connection. Frisch (2005) 230 suggests a similarity with the Three Ladies of Mozart's *Magic Flute*. See Frisch (2005) 231–232 for further Wagner allusions: Isolde and Elsa in the Ariadne figure; Tristan's delirium in Bacchus's confusion. Abbate and Parker (2012) 473 find an allusion to *Tristan und Isolde* in the hairpins on final chord and Gilliam in Youmans (2010) 124 asserts that the nymphs' trio alludes to Schubert's *Wiegenlied* (*Schlafe, holder, süsser Knabe*).
[552] Abbate and Parker (2012) 471. Frisch (2005) 233–236 finds in Ariadne's longing for death a similarity to Pamina (act 2 of *The Magic Flute*) and the Countess in *The Marriage of Figaro*.
[553] Gilliam in Youmans (2010) 123–124.
[554] Abbate and Parker (2012) 471.

coloratura arias of Bellini and Donizetti.[555] It begins with a Mozartian arietta type in triple time, punctuated by little virtuosic figures (e.g. 4 bars after figs. 111; 4 bars after 112), then it expands into a virtuosic (notably Mozartian) catalogue aria in the style of the eighteenth-century comic opera, ending with a cadenza that perhaps again looks back to Donizetti (*Allegro scherzando* before fig. 117), before finally it embarks on a Viennese-style rondo (*Allegro* before fig. 120) with a richly romanticised 'B' section elevated by a cello melody in an extreme (high) register.[556] It becomes clear that if *seria* coloratura arias of the past are most often associated with women in extreme circumstances (madness, loss of control, etc.), Zerbinetta will use the form for her own pleasure and that of the audience, parodying the Italian style, where virtuosity overrides all other musical concerns (as at fig. 127, for example, when she abandons words in favour of *ah*- sounds as a vehicle for virtuosity).

A recitative dialogue with the lusty Harlekin breaks the spell of Zerbinetta's aria and includes another mention of Ariadne in order to remind the audience of the pretext for the integration of this *Intermezzo* of 'The Faithless Zerbinetta and her Four Lovers' with the mythological opera. The reappearance of the other men on stage brings about a quintet dance finale (beginning 3 bars before fig. 149) in which an eighteenth-century waltz is distorted. The rhythm is destabilised (e.g. the missing third and sixth quavers in the piano part from fig. 150 and the acciaccaturas, 3 bars after fig. 159);

[555] Especially Lucia's madness aria in *Lucia di Lammermoor*, which is also in theme and variations form and has a flute obbligato part and extensive cadenza but which is obviously very different in theme and tone. Gibson (2004) 202–219 suggests that Zerbinetta's aria is a deliberately parody. Strauss had never done coloratura before and suggests in a letter to Hofmannsthal the following models: Bellini's *Le Sonnambula*, Donizetti's *Lucia di Lammermoor*, the aria from Herold's *Der Zweikampf* (*Le Pré aux clercs*), Gilda's aria in Verdi's *Rigoletto*, and various Mozart rondos (Strauss to Hofmannsthal, 25th May 1911). It is perhaps notable that these examples are *seria* roles, perhaps as Strauss sought to draw Zerbinetta into Ariadne's world. For the parody of the coloratura role and the separation of voice and style, see Schreffler (1999).

[556] The full rondo form is incomplete in the 1916 version because of the cuts Strauss made in his revision process.

catchy tunes become increasingly crude and vulgarised by obscure chromaticism; the tempo incrementally increases, pushing it beyond a functioning dance form; and the orchestra grows larger and wilder, refusing to conform to the waltz's traditionally subdued orchestra, even becoming humanised by laughter figures (e.g. fig. 174) while the men's words are reduced to noises (*pst*, from fig. 169 and *ai ai ai* after fig. 176).[557]

The musical drama

From early in the creative process, Strauss, the composer of the densely narrated tone poems and the condensed psychological dramas of *Elektra* and *Salome*, felt that there was not enough interest in the Ariadne outline, writing to Hofmannsthal on 20th May 1911 that the *Oper* concept was "thin, and in my opinion you would have to add a good deal here to round off the action more and to point it towards a climax. It seems to me that the piece lacks a proper dénouement", adding on 27th May that "the plot as such holds no interest... Personally, I am not particularly interested by the whole thing". Even when he had seen the full libretto, Strauss continued to grumble (14th July 1911): "I should have preferred the dialogue between Ariadne and Bacchus to be rather more significant with livelier emotional *crescendo*".

In shaping the *Oper* libretto, Hofmannsthal had followed the basic outline of Catullus's inset with scenes one and three corresponding to the two Catullan coverlet panes (the first of Ariadne abandoned, the second of Bacchus arriving). These are separated from each other by the *Intermezzo* digression of the second scene, which

[557] The distorted waltz would later become the symbol for moral, civil and musical decay in Ravel's *La Valse* (1920). For dance, especially the waltz, as particularly important in Strauss's anti-Wagnerian style, see Gilliam (2014) 43.

corresponds to Catullus's central digressions, though it is used principally for contrast rather than contextualisation.

Catullus 64.50–70	depiction of Ariadne abandoned (20 lines)
Catullus 64.71–250	digression: the development of Ariadne, her past, an alternative present (which includes her lament) and its future consequence (177 lines)
Catullus 64.251–264	depiction of Bacchus arriving (13 lines)
Oper scene 1	Ariadne abandoned (introduced by the nymphs, followed by her lament)
Oper scene 2	*commedia* characters (digression)
Oper scene 3	the arrival of Bacchus (with his past contextualised by the nymphs)

Hofmannsthal adjusted the balance of the scenes in order to overlay a suggestion of chronological sequentiality and narrative development onto Catullus's lyric scenes. His scenes are (approximately) equal in length.[558] The first scene (Ariadne abandoned) is longer than Catullus's original because of the incorporation of Ariadne's lament (taken from Catullus's digression) and the scene depicting the arrival of Bacchus is balanced with the first scene through the nymphs contextualisation of Bacchus and is extended to include the union of Ariadne and Bacchus (only implied in Catullus). With this restructuring, Hofmannsthal creates the semblance of plot with a beginning-middle-end sequence: Ariadne is abandoned, Bacchus arrives, they fall in love and depart.

Although Hofmannsthal had made these concessions to creating a dramatic outline, the libretto remained (as the previous two chapters show) essentially lyrical. Strauss, therefore, sought to supplement the plot with motivic narrative, transforming

[558] The third scene is slightly longer in terms of performance time, around 30 minutes to the 23 minutes of the first two scenes. If we include the *Ouverture* as a part of the first scene, however, the two outer scenes are fairly similar in length and the middle *commedia* interlude slightly shorter in relation.

the mythological part of the libretto, with its Wagnerian themes of redemption, ideal love and spiritual awakening, into a progressive and ever-evolving drama. The neoclassical forms and allusions therefore gave way to the increased use of the musical style of Wagner and Strauss's own earlier works.

As shown in the previous chapter, Ariadne's two arias in the first scene of the *Oper* introduce motivic units, but offer little in the way of development of these motifs, making her music initially seem circular and static to correspond to her lyric stasis. The first aria ('Ein Schönes war') toys with motivic fragments for verbal effect so that motifs are individually associated with the names of Ariadne and Theseus and are musically integrated with each other, before being gradually disengaged as Ariadne begins to forget her past (see chapter 6). However, as Ariadne moves into her second aria with the recitative 'Es gibt ein Reich', she begins to establish motifs that will remain significant throughout the *Oper*: the 'Death' and related 'Hermes' themes (see earlier, exs. 6.8 and 6.9).

These two motivic variants punctuate the rest of this aria as Ariadne imagines the realm of Death (*Mit seinem Stab / regiert er die Seelen*, fig. 63) and Hermes coming to take her (*dann wird dein Gesicht mir nicken*, two bars before fig. 65). Accompanied by the 'Death' motif, she fantasises about the dress for her death-wedding (*In den schönen Feierkleidern, / die mir meine Mutter gab*, after fig. 66) and her final submission (*Dunkel wird auf meinen Augen und in meinem Herzen sein*, 4 bars before fig. 69), before the 'Hermes' motif appears as she hopes to relinquish her oppressive life (*Du nimm es von mir*, the bar after fig. 71), to become "Ariadne" once more (*Bei dir wird Ariadne sein*, bar after fig. 74). Having been so firmly tied to their

referents, the motifs can be reintroduced in different contexts without verbal or contextual cues, creating an effect of orchestral commentary. So, in the third scene, at fig. 278 and 280, after Ariadne has mistaken Bacchus for Theseus but quickly concluded that *Es ist der schöne stille Gott* (5 bars before fig. 277), the 'Hermes' theme returns in the orchestra to musically underline her misapprehension. Similarly, at fig. 330, as Ariadne and Bacchus sing their final words together (Ariadne: *bei dir laß Ariadne sein!* Bacchus: *deiner hab' ich um alles bedurft!*), the 'Hermes' theme overwhelms all other motivic fragments (the fanfare figure in the timpani and bass, the 'Bacchus' figure from fig. 288 in horns, viola 2 and cello 2, and the counter melody of the 'Love' theme at fig. 307 in the trombone, first viola and first cello) as if (perhaps ironically) noting that Ariadne's misunderstanding about Hermes is at the heart of all that results.

Even though the first two arias are sung by Ariadne, the principal motifs are defined by their male associations: the motif associated with Theseus's name not only entangles itself with that of Ariadne, but also dominates in length and recurrence over Ariadne's name figure; and the 'Death' / 'Hermes' motif is associated with the expected arrival of a male. Such writing corresponds to the representation of Ariadne as a woman of no independence, whose inner transformation is ultimately tied to the elevation of the male and her willingness to subjugate herself. At fig. 64, however, a wholly 'female' motif appears, associated with Ariadne alone: the lilting motif of *Ariadne wartet* (see ex. 6.10). In the passage that follows it is entwined with the motifs of 'Hermes' and 'Death' as Ariadne awaits and longs for the coming of Death, and at fig. 70 it appears again with the words *Du wirst mich befreien*, as Ariadne ascends to

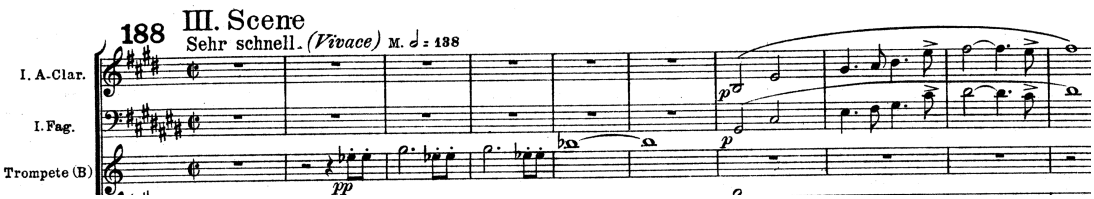
her climax (see chapter 6). In this way the motif of Ariadne 'Waiting' transforms into Ariadne's 'Ecstasy', its associations changed with Ariadne's psychological state.

Once evolved and thus associated with Ariadne's initial psychological change, the 'Ecstasy' theme lies dormant until fig. 290, where it accompanies Ariadne's realisation of Bacchus's identity. Here, in answer to Bacchus's question *Wer bin ich denn?* (to which the orchestra responds with the ambiguous Theseus / Bacchus fanfare figure from fig. 27), Ariadne replies that *Du bist der Herr über ein dunkles Schiff, das fährt den dunklen Pfad.* She is literally correct of course and Bacchus is taken in by her words (*Ich bin ein Herr über ein Schiff*) but Ariadne is in fact still ignorant of Bacchus's identity. Above her words the flutes and oboe weave the 'Ecstasy' theme, suggesting that Ariadne's journey toward Death, redemption through love, and divine marriage to Bacchus (the journey that, in her imagination, took her to her ecstatic climax at fig. 70) is now about to be enacted for real. One bar after fig. 292 she declares herself ready (*Ich bin bereit*) and once again the 'Ecstasy' theme is present to show her anticipation, but here it grows out of the horns' rising 'Bacchus' theme to suggest that now Ariadne will give herself to Bacchus, just as she fantasised about giving herself to Death at fig. 70.

The first scene of the *Oper* thus establishes themes that later reappear in order to enrich the listener's interpretation of the libretto and allow the orchestra to comment on and illustrate the action on stage. The third scene, the symbolic climax of the opera's themes of love, union and rebirth, however, weaves a more elaborate motivic fabric, enabling the orchestra to construct its own narrative in parallel with the libretto. Here Strauss abandons the set number form of the first two scenes; instead, in full

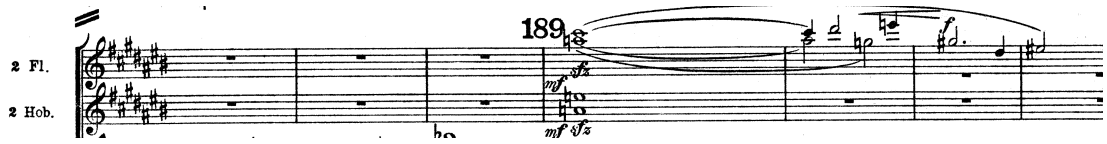
Wagnerian mode, he allows the arias to merge into one continuous and evolving musical outline, with motivic development and increasingly dense orchestration (with the sections divided by player to allow more voices to engage) contributing to the overall effect of musical expansion. From the small, self-contained numbers of scenes one and two, scene three becomes one large, scene-long musical journey, an extended duet scene and a spectacular dénouement in grand symphonic style.[559]

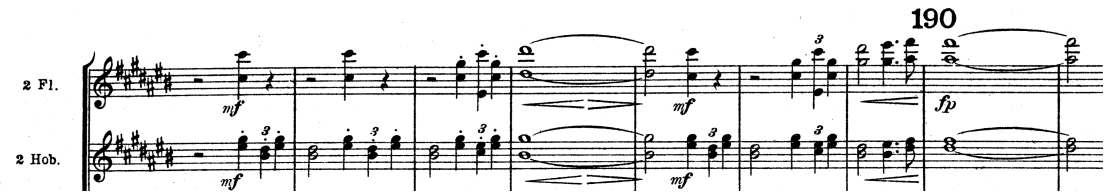
The scene begins with the nymphs' narration about Bacchus's history and, as before, the integration of musical motifs in the verbal narration establishes the context for the motivic-narrative associations in the scene that follows. A reappearance of the fanfare figure from fig. 27 in the violas and cellos introduces the first of Bacchus's motifs, a rising figure in the shape of a simple fledgling theme that incorporates the dotted rhythm from Ariadne 'Waiting' / 'Ecstasy' (7 bars after fig. 188, here unambiguously associated with the young Bacchus because of its appearance alongside the words: *Ein schönes Wunder! / Ein reizender Knabe! / Ein junger Gott!*), ex. 7.3.



Ex. 7.3: *Oper*, fig. 188: 'Young Bacchus' motif (clarinet and bassoon), introduced by fanfare figure (see ex. 6.4)

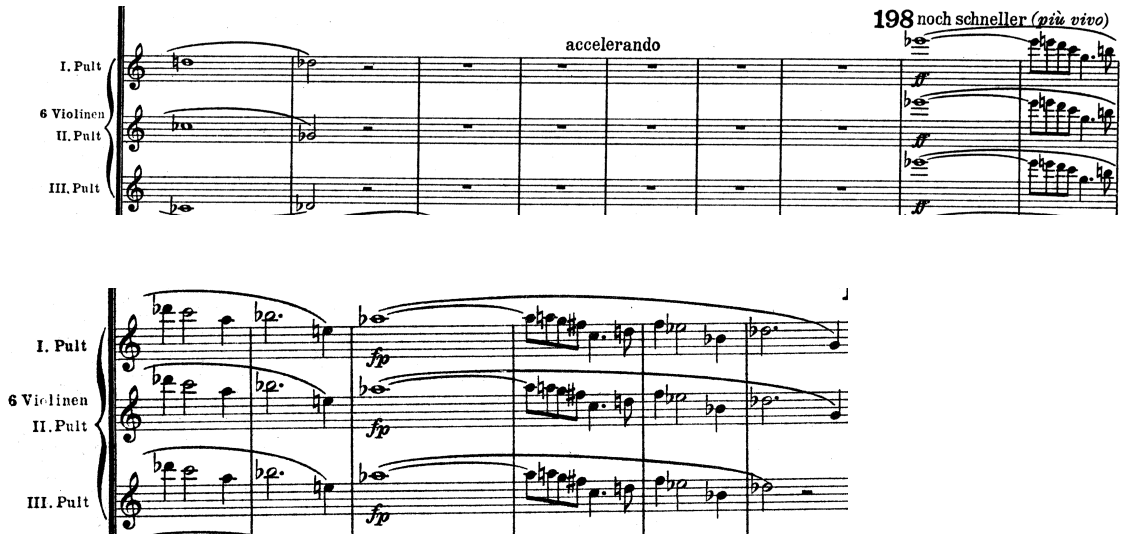
The motif is followed after three bars (fig. 189) by a falling 'Resolution' figure (ex. 7.4)

[559] See Abbate and Parker (2012) 471.

Ex. 7.4: *Oper*, three bars before fig. 189: Bacchus 'Resolution' figure in flute and oboe

and then by a triplet figure, which, through its association here with the word *Gott!* is to be identified as Bacchus's 'Godliness' motif, ex. 7.5.

Ex. 7.5: *Oper*, 7 bars before fig. 190: Bacchus 'Godliness' motif in flutes and oboes

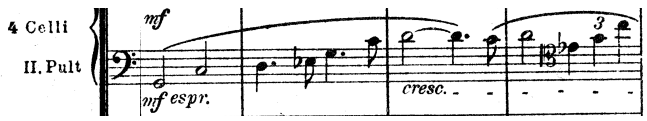
Over the course of the nymphs' narration these three figures, the 'Young Bacchus' and the 'Godliness' themes, as well as the 'Resolution' figure, continue to move through the orchestra either individually or in conjunction with each other, weaving around the words of Bacchus's past and strengthening the connection between the youthful Bacchus as he arrives on the island and the godly potential which lies still dormant within him.

At fig. 198, the nymphs' narration progresses to describe Bacchus's recent encounter with Circe. A new motif appears, aligned with Najade's words *Circe! An ihrer Insel landet das Schiff* (see chapter 6 and ex. 7.6).



Ex. 7.6: *Oper*, 7 bars before fig. 198: 'Circe' theme in violins (at fig. 198)

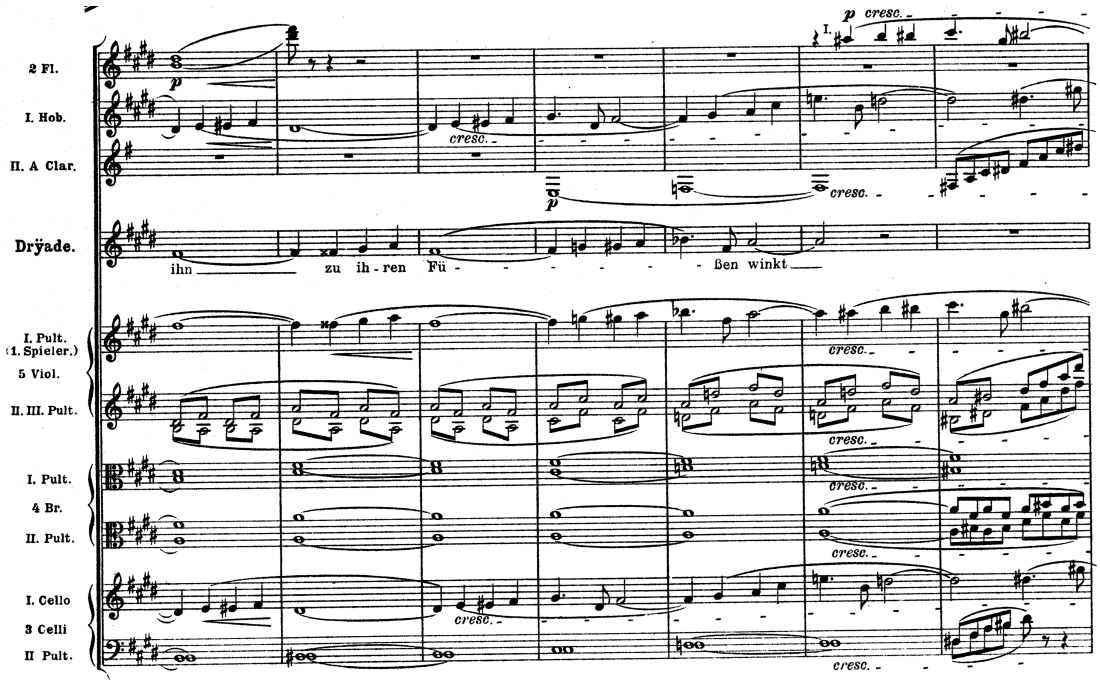
Twice repeated, this flighty four-bar motif represents Circe and is heard at every appearance of her name or mention of her deeds (figs. 200, 203, 204, bar after 211). The connection between Bacchus and Circe is underlined by the interaction of their two themes: 'Circe' in the upper strings, followed immediately by the 'Young Bacchus' in celli, viola III, horns, clarinets and bassoons at fig. 199. But the 'Circe' theme has effected a change in the 'Young Bacchus' theme: the addition of a rising triplet arpeggio figure spanning an octave in first inversion, as if her chromatic sexuality has forced Bacchus to evolve musically, ex. 7.7.



Ex. 7.7: *Oper*, fig. 199: 'Mature Bacchus' motif (cello)

Then, during the Circe narration, against the words *Aus den Armen ihr entwunden / blaß und staunend, ohne Spott nicht verwandelt, nicht gebunden, steht vor ihr ein junger Gott!* (fig. 206), the 'Young Bacchus' motif is rhythmically augmented, musically conveying a physically unchanged but now more mature Bacchus. The

reason for Bacchus's growth is made clear at fig. 211 when this 'Mature Bacchus' motivic variant is set simultaneously against the 'Circe' figure and the motivic explanation is conjoined with the words *Gestern noch der Gast der Circe*. Then, three bars before fig. 213, comes the verbal contrast *heute ist er hier bei uns!... ein Gott!* accompanied by the 'Resolution' figure, followed by the 'Godliness' motif in the woodwind and the 'Mature Bacchus' motif in cellos and violas: Circe and her nightly *Fackeln* have enabled Bacchus to move towards adulthood and the realisation of his godliness. He may still be unaware of his potential but the motivic structure and the verbal narration tells the listener that a further transformation is approaching.

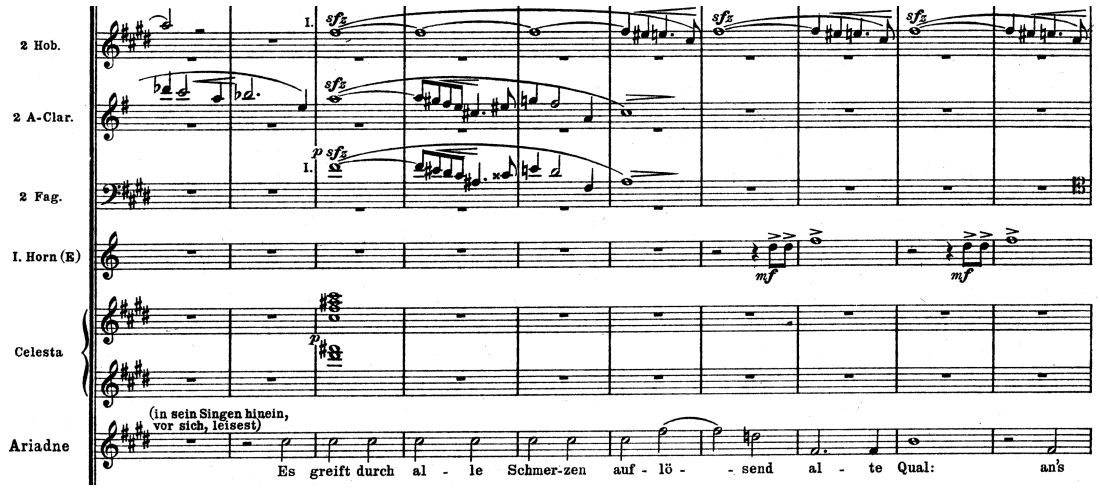
From fig. 202, Najade sings of the *Zaubertrank* which Circe offers to Bacchus and the orchestra (after two aborted attempts) offers a rising chromatic figure followed by a falling dotted rhythm. Once this dotted figure has evolved further to incorporate a falling diminished fourth, by way of the intervallic outline in the vocal part one and two bars after fig. 203 (where the words and motifs continue to describe Circe: *wie sie frech und überheblich*), the 'Potion' motif is complete (five bars before fig. 204), ex. 7.8.

Ex. 7.8: *Oper*, 7 bars after fig. 203: the two-bar 'Potion' motif appearing in bar 3 (oboe and cello I), bar 4 (voice and violin I) and bar 6 (flute and violin I)

The fully realised figure is then repeated four times in various instruments as Circe tries to change Bacchus (*ihre Künste sind vergeblich*, fig. 204), but Bacchus prevails and his theme appears once again with the words *weil kein Tier zur Erde sinkt*.

Once established and firmly associated with their referents these motifs continue beyond the nymphs' narration to allow the orchestra to comment on and narrate the libretto and proceedings both on and off stage. At fig. 218–220, the 'Potion' and 'Circe' figures appear in quick succession as Bacchus sings *was war dein Wille an mir zu tun?*, thus making it clear that Circe's intention was magical transformation. At fig. 225, as Bacchus asks *was haften die schwülen Gefühle*, the surrounding music answers that Bacchus has been enchanted: the 'Potion' motif appears thrice in succession. In the phrase before fig. 227, the music emphasises the words *ich von schläfernden Kräutern betäubt, ein Waldestier* by combining once again the 'Potion' motif with the 'Circe' theme in the violas, cellos and bassoons.

At fig. 213, the nymphs end their narration with the familiar heralding fanfare figure from figs. 27 and 188 (Bacchus's arrival at the start of scene 3), echoing their first scene narration with a question to Ariadne: *Hörst du, Ariadne?* (Cf. *Schläft sie?... Hörch! sie stöhnet*, fig. 11–13). Now the voice of Bacchus enters, off-stage, audible to but unseen by the nymphs and Ariadne (who has just reappeared from the cave). Immediately, Bacchus calls out to Circe and the orchestra marks his entry with the 'Godliness' motif in the woodwinds. Yet surprisingly little of Bacchus's music is new; he is affected by the musical narration of the nymphs, rather as Catullus's Ariadne absorbs the words of the narrator for her lament. His opening melody is persuasive, even heroic, and original, but as he gloats over his escape from Circe he repeats fragments from the nymphs' vocal line (picked up from figs. 197 and 192), followed by a reference to the 'Potion' motif.

However, when Ariadne enters after fig. 219, singing to herself but in response to the voice she has heard, immediately there is a suggestion of progression. Her words suggest her ongoing emotional change, now heightened by the arrival of the unknown male on the island (whom she presumes to be Hermes, despite the narration of both nymphs and orchestra, which she has so far continued to ignore or been unable to hear): *Es grieft durch alle Schmerzen auflösend alte Qual: an's Herz im Herzen greift's*. This emotional change in the libretto allows Ariadne to initiate musical change: she imitates the repeated notes (perhaps also reminiscent of the pulsing string repeated notes that accompanied the 'Death' theme at fig. 60) and the rising fourth of Bacchus's earlier vocal melody, but she expands the line and its intervallic scope; she changes the key from C sharp minor to F sharp minor; she even adopts the 'Potion'

figure that she has heard from Bacchus and the orchestra (showing herself to be aware of the music around her and susceptible to external musical influences) and she succeeds in inverting it (two bars before fig. 220 in the oboe), ex. 7.9.

Ex. 7.9: *Oper*, third bar of fig. 219: Ariadne's expanded melody, the 'Circe' motif in clarinet and bassoon, followed by the inverted 'Potion' motif in oboe (and fanfare in horn)

A short 'trio' section (*Töne, töne*) in D flat major (which will later become the transformation key), is sung by the nymphs as they reflect on Ariadne's recent words and ask for another lament, perhaps reflecting the operatic expectations that rest on the tradition of the lamenting woman, perhaps alerting Ariadne to the value of the lament for her audience, or perhaps marking a reference to Catullus where Ariadne's lament is identified before and after her speech (*atque haec extremis maestam dixisse querellis*, 64.130 and *has postquam maesto profudit pectore uoces*, 64.202).

Verse two begins at fig. 224 as Bacchus enters again. Unaffected by the modulations or melodic changes of Ariadne and the nymphs, he effects an abrupt change to E major (though he begins in the dominant) and continues where he left off: *Doch da ich unverwandelt von dir gegangen bin*. The 'Potion' and 'Circe' motifs still

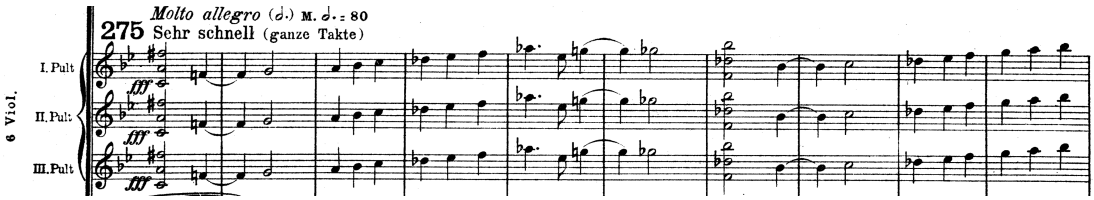
dominate through the vocal part and orchestra: Bacchus seems stuck in the past. When Ariadne enters before fig. 228 (now in B flat), she once again shows that she is capable of hearing (by addressing the voice: *Totesbote! Süß ist deine Stimme*) but, since her words bear no relation to Bacchus's insistent questions (which are directed anyway to the absent Circe), it is clear that still she neither listens nor understands. Yet, Ariadne again proves progressive, both musically and emotionally: the dotted rhythm of her 'Waiting' / 'Ecstasy' motif is augmented as she sings *O Todesbote*; she rhythmically augments the 'Potion' motif as she sings *Balsam in's Blut, und Schlummer in die Seele*; and with these words she seems increasingly contented. The verse concludes again with the nymphs' *Töne, töne* trio, now in B flat major in order to integrate themselves with the music just sung by Ariadne.

When, at fig. 231, the voice of Bacchus returns for the third verse, little has changed. Still he shows no signs of having heard Ariadne or the nymphs (although he does briefly take up the key of B flat major): again he calls out to Circe with the same falling fourth figure as at fig. 215 (verse 1); his words are exactly the same as at fig. 217–219 (verse 2); the accompaniment in the orchestra is little changed from fig. 224 (verse 2); and still the original 'Potion' motif in the orchestra shows his unerring, obsessive focus on his past experience. When he changes key at fig. 233, it is only to restore his opening tonality of C sharp minor (fig. 215, verse 1), and here once again he sings the melody from fig. 217, as if he is refusing (or unable) to develop in any musical or psychological way. When, on the other hand, Ariadne enters for the third time to conclude his verse (fig. 235), she again shows progress by restoring her melody of fig. 220, now changing it into a rising and developing line. Ariadne's words now seem deliberately to distance herself from the seductress Circe and her nightly

love-making with Bacchus: *Belade nicht zu üppig mit nächtlichem Entzücken voraus den schwachen Sinn! Die deiner lange harret, nimm sie dahin*. The orchestra around her combines the expanded 'Potion' motif of fig. 228 (here at figs. 235 and 237) with the original 'Circe' motif (fig. 236) as if consolidating and reconciling the past, and emphasising the sexual difference between the two women. This is the difference that Bacchus must realise: he needed to escape Circe and her predatory nature since her sexual advances (which he did not refuse) led her to attempt to control and change him with her arts and the *Zaubertrank*. Yet he will continue to recapitulate the same music and words until he accepts the different type of woman before him, the one who will change him through unconditional love and who will allow him to realise his godly potential.

It is at this moment (fig. 274)[560] that Bacchus steps out of the scenery and Ariadne sees him for the first time. She is shocked, throws her hands over her face and screams *Theseus!* This moment of misunderstanding, compounded by the ensuing confusion about Bacchus being the messenger of Death, represents the last mention of Theseus in the opera and, therefore, comes to symbolise Ariadne fully relinquishing her past with him. The music reflects this with the piano being combined with harps, celeste and pizzicato strings, plus tambourines and glockenspiels for a shimmering other-worldly sound as the spiritual transcendence begins. Motivic attention turns to Bacchus with a variant of the 'Bacchus' motif dominating in the orchestra. It is now reconfigured to fit the triple time and features a rising six-note figure where the dotted figure was before (ex. 7.10): thus, this new 'Bacchus Appears' motif represents a

[560] The figure numbering in the Schott Music International / Boosey and Hawkes (1996) score jumps from fig. 238 to 274 here. I continue to follow their numbering for ease of reference.

change to the 'Bacchus' motif to coincide with a significant narrative moment in the score, a change crucially instigated by a change in Ariadne.

Ex. 7.10: *Oper*, fig. 275: 'Bacchus Appears' in violins

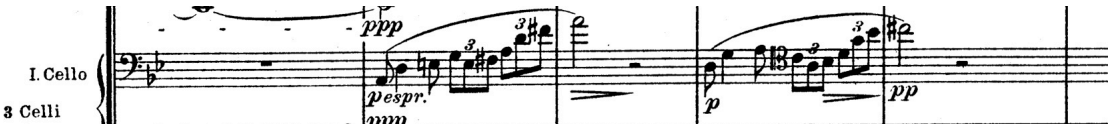
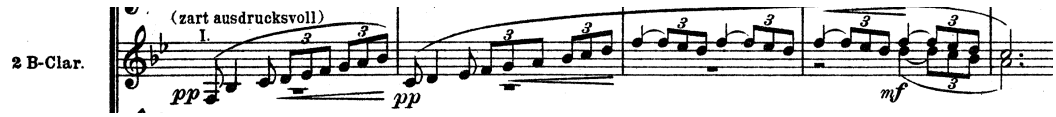
As Ariadne corrects herself (from one misunderstanding to another) with the words *Nein, nein! Es ist der schöne stille Gott!* the orchestra subsides with a fragment of the 'Potion' motif, repeated again and again until it loses all of its potency and is newly combined with the restored 'Hermes' motif (fig. 278, 'Hermes' in oboe, 'Potion' in bassoon), as if musically reminding the audience of the circumstances around the impending union: Ariadne is awaiting Hermes, Bacchus, having escaped Circe, is receptive to a new love.

When the shock of believing herself to be confronted by Theseus has dissipated, Ariadne greets Bacchus as *Bote aller Bote* and the orchestra weaves a motivic commentary around her. The phrase at fig. 279 ends with a fragment from the end of her aria 'Ein Schönes war' (fig. 34), looking back to what she has left behind; this is followed by the dotted 'Waiting' / 'Ecstasy' motif, which is punctuated by the 'Hermes' motif in clarinet, horn, viola and cello, in order to remind the audience who it is Ariadne awaits. When Bacchus responds, he asks who and what Ariadne is. His questions are influenced by his experience with Circe: does Ariadne intend to take a meal and magic drink with him? Does she intend to change him? The celeste and harps add weight to his doubts by creating a magical atmosphere around his words. Now he

begins, at last, to move beyond the past with new (rhythmically diminished) versions of the 'Potion' and 'Circe' motifs (in bassoons and clarinets). This confuses Ariadne (*Ich weiß nicht, was du redest... Mein Sinn ist wirr*, fig. 284) and the orchestra begins to throw in earlier reminiscences as she tries to unravel her current situation: the repeated anacrusis notes at fig. 284 recall the accompaniment to the 'Death' motif (fig. 60); the clarinets' falling dotting figure looks back to Ariadne's first words where she was similarly confused and haunted by memory (fig. 27); 'Hermes' reappears in the horns (fig. 286); before a reprise of the *Ouverture* leads into fig. 288. But within these reminiscences, a new melodic unit is introduced at fig. 284 (cello I, see ex. 7.11 below), a syncopated group leading to rising triplets, derived from the rising fourth hemiola and six-note rising figure of the 'Young Bacchus' motif, ex. 7.11. This new variant is quickly taken up by Bacchus (fig. 288) and then used extensively by the orchestra to unify an increasingly confused and tonally ambiguous passage as Ariadne and Bacchus continue to misunderstand each other, singing in different keys throughout (figs. 288–299).

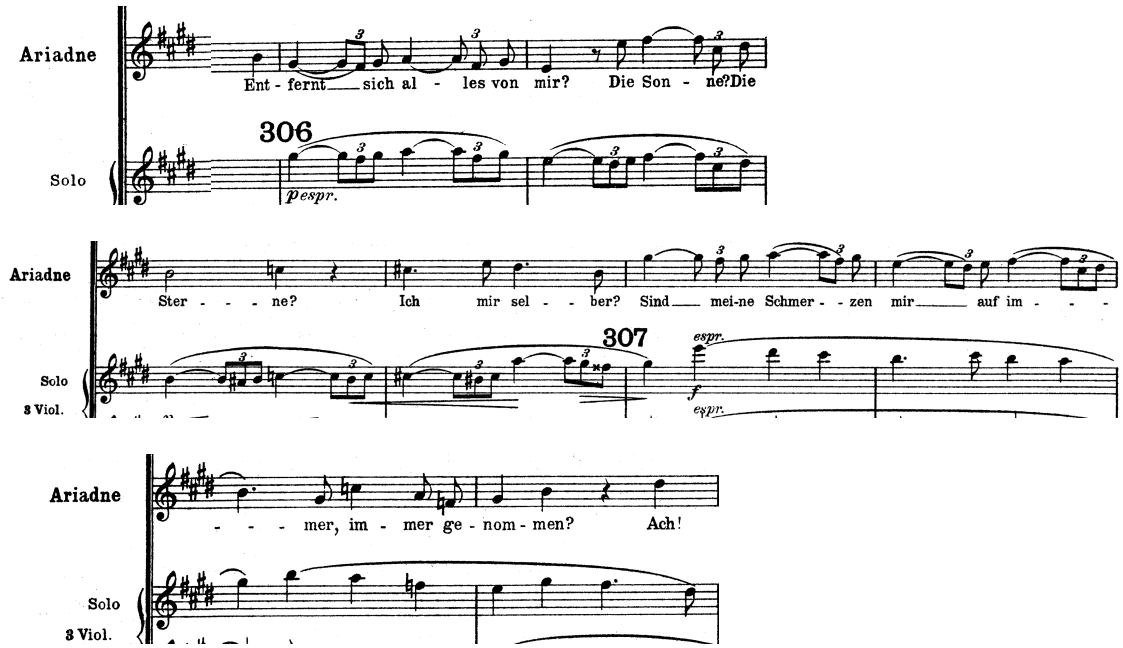
Amid the confusion (the third bar of fig. 294), the harmonium takes up the 'Potion' motif, evening out the dotted rhythm, falling in pitch and dynamic, and then easing into tonal resolution (A flat major, fig. 295).[561] Once this motif has dissipated and tonal sense has been restored, the music and libretto begin to clarify: Ariadne is more confident (*Ich weiß, so ist es dort; wohin du mich führest!*) and around this

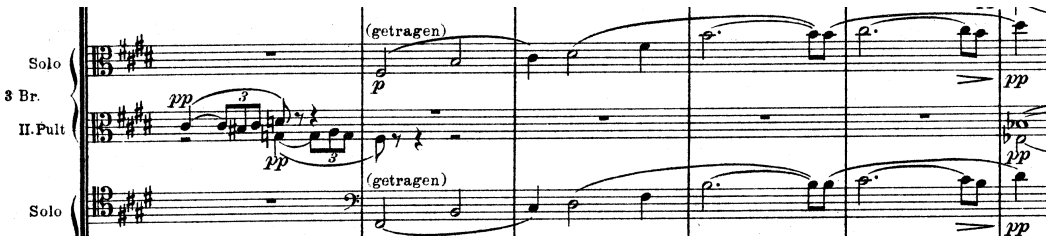
[561] The 'Potion' motif continues to appear in the background, destabilising the motivic growth of the scene: a tripletised and looping version appears at fig. 301 as Bacchus recalls how his power was greater than that of Circe (the triplet being Bacchus's symbol of godliness). At fig. 304, just before the appearance of the 'Love' theme, another permutation of it appears in clarinet, harps, violin and cello as Bacchus sings *als daß du stürbest aus meinen Armen*. The final appearance (in rhythmically augmented form) comes at the climax of fig. 320, on the high, sustained A flat of *Lust*. The network of allusion building up to this point makes clear that were it not for his encounter with Circe and her magic potion, Bacchus would not be responsive to Ariadne in the same way: Circe makes Bacchus receptive and with his climax comes the end of infiltration of the potion motif in the musical texture.

newly assured Ariadne, a new version of the Bacchus motif is able to appear, evolved from the syncopated / rising triplet group (fig. 284, ex. 7.11) with a suggestion of the music from Ariadne's climax (fig. 72). It is a combination of 'Bacchus' and 'Ariadne' as the mutual transformation begins to take hold, ex. 7.12.

Ex. 7.11: *Oper*, fig 284: 'Bacchus' variant in cello I

Ex. 7.12: *Oper*, fig 295: 'Bacchus influenced by Ariadne' in clarinet, surrounding Ariadne's words *Ich weiss, so ist es dort; wohin du mich führest!*

This evolved 'Bacchus Influenced by Ariadne' motif, facilitated by Ariadne's dawning realisation, leads directly to Bacchus's own personal realisation at fig. 299: *Bin ich ein Gott*, he sings, and the orchestra agrees by sounding the 'Godliness' motif in woodwind and harps.

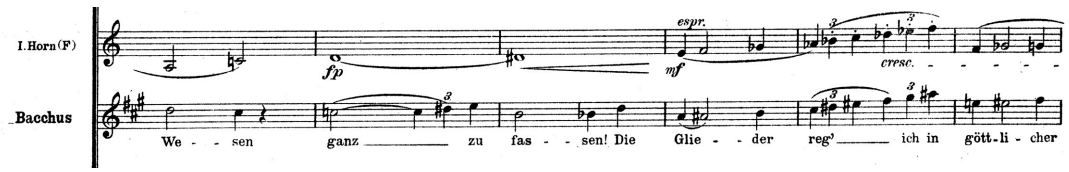
At fig. 305, Ariadne also takes up the 'Godliness' motif, believing her own transformation now to have taken place (*Das waren Zauberworte! Weh! So Schnell! Nun gibt es kein Zurück*). As she makes the transition to E major she introduces an expansive melody, the 'Love' theme (ex. 7.13), significantly not a developing thematic motif but fully complete at its first appearance and entirely new.[562]

[562] Though it was foreshadowed by a four-bar excerpt in the *Vorspiel Ouverture* (fig. 2), as well as briefly appearing in the fifth bar after fig. 85 in the *Vorspiel* when the Composer sings of Ariadne's rebirth, and at fig. 110 in the Composer's aria to the power of music.

Ex. 7.13: *Oper*, fig. 306: 'Love' theme (countermelody in violin from fig. 307)

This 'Love' theme envelops both Ariadne and Bacchus (figs. 309, 311) and leads to another variation of the 'Bacchus' motif (fig. 308), similar to the 'Mature Bacchus' motif of fig. 206, but now in a skeletal form and set against the fanfare motif in the bassoons (see chapter 6 and ex. 7.14).

Ex. 7.14: *Oper*, fig. 308: 'Bacchus's Desire'

This motivic variant, 'Bacchus's Desire' continues to sound (it recurs seven times) as Ariadne's transformation is actualised at fig. 314, against the shimmering backdrop of harp duplets and piano triplets. The world looks different to her now (*Auch meine Höhle, schön! gewölbt über ein seliges Lager, einen heiligen Altar! Wie wunderbar verwandelst du*, from fig. 315) and the words allow her to propel the music into the

joyous key of A major and the fullest version of the 'Love' theme (*con moto*, four after fig. 317).

Here begins the final section of the *Oper*: Ariadne's change and the musical transformations she has effected now come to fruition and Bacchus too is transformed, both in music and libretto. His words (*Du! Alles du! Ich bin ein anderer als ich war! Der Sinn des Gottes ist wach in mir*) are set to Ariadne's 'Love' theme, so that her love and his transformation are inextricably linked in music and text. His own voicing of the 'Love' theme then brings about another change to the 'Bacchus' motif (3 bars after fig. 319): a rhythmically augmented version of fig. 295, which introduces at last the transformation key of D flat major (fig. 321, as alluded to by the Composer at fig. 79 when he offers a preview of the impending transformation of Ariadne) and which expands into the great climax of Bacchus (see chapter 6 and ex. 7.15 'Bacchus Transformed').

Ex. 7.15: *Oper*, fig. 319: 'Bacchus Transformed' (augmented version of fig. 295, see ex 7.12 above)

Mutual transformation complete, the music now recedes and reconciles the final aspects. First, the nymph trio returns (now with fully evolved orchestration) for a moment of reflection, here supported by a countermelody from Ariadne to illustrate her fresh integration with the new world around her. Zerbinetta's final words follow, hushed and reverent as she knowingly recalls her earlier comment that a new god would come for Ariadne, as one always does for her and she falls into her final silence with the twice-repeated word *stumm*. Then Bacchus and Ariadne sing together for the

first and only time (fig. 328), at last in concordance with each other, before Ariadne also falls silent with an echo of her earlier words *bei dir laß Ariadne sein* (taken from fig. 74), a final reference to the name she had previously forgotten. Finally, the themes of 'Bacchus' and 'Hermes' resound around Bacchus's closing words as the orchestra reconciles the earlier confusion between the two, concluding the opera with a postlude.

Conclusion

The motivic structure of the *Oper* music provided the composer with a means of projecting narrative and dramatic layers onto the lyrical libretto. The voice of the orchestra, weaving its motifs in and out of Hofmannsthal's words, was thus able to tell, mediate, and even enact a story of musical change in a way that enhanced and dramatised the story of Ariadne and that created the impression of an unstoppable and pre-determined musical evolution. Moreover, this motivic structure throws up several contradictions that enrich and complicate Hofmannsthal's characterisation and plot. Rather than the teleologically progressive character we might expect from the *Heldentenor*, Bacchus, when he enters, brings the linear, motivically-rich narrative of the nymphs to a halt. Each of his verses returns again and again to the same motifs, despite the intervening developments of Ariadne and the nymphs. He seems unable to develop without musical guidance from Ariadne. She, despite her presentation in the first scene as a static heroine to correspond to Catullus's Ariadne (see chapter 6), begins the mutual transformation through her absolute belief in the changes she experiences; moreover, she leads the motivic changes in the third scene, allowing Bacchus to develop and transform. While Catullus's Ariadne uses her words to appeal for external help and vengeance in order to punish the male, the operatic Ariadne finds her own agency, using it to benefit the male. The inner faith and hope displayed by the

Ariadne of Strauss-Hofmannsthal sets her apart from helpless and hopeless Ariadne of Catullus and ultimately allows her to effect change on the outside world in a way that is left ambiguous in Catullus.

The individual motifs and their treatment through the *Oper* further complicate the interpretation of Ariadne and Bacchus. Ariadne's principal theme in the first scene is her 'Waiting' motif, which is recontextualised and expanded rather than changed in order to become the 'Ecstasy' motif. In the third scene, as if suddenly new, she introduces the 'Love' theme, already fully evolved and ready to transform Bacchus. His principal theme, on the other hand, is highly malleable, undergoing several transformations that chart his emotional and psychological changes through the third scene: from 'Young Bacchus', to 'Mature Bacchus' in the nymphs' narration; to triple time as he emerges onto the stage in the transition section; via a variant (fig. 284) to the diminished and tripletised 'Bacchus influenced by Ariadne' form at fig. 295; to a more expansive 'Desire' version at fig. 308 after the 'Love' theme; until finally the 'Bacchus Transformed' version appears at fig. 321.

If the narrative employment of the 'Ariadne' and 'Bacchus' motifs guide the audience to an understanding of the characters' natures and potential for development, the other important themes, those of 'Hermes', 'Death', 'Circe' and the 'Potion', are used to create a type of narrative tense structure for the audience's imagination and a context for the mutual misunderstandings that occur. The reappearances of these motifs and the way they interact with the libretto conjure up imagined (never physically present) characters and guide the audience through a series of past events

(in the case of 'Circe' and the 'Potion') or future fantasies (in the case of 'Hermes' and 'Death').

However, Strauss's motivic writing must also be considered in light of the pseudo-historical music that colours the *Vorspiel*, the *commedia* second scene and, to a lesser extent, the first and third scenes of the *Oper*. Through pastiche treatment, Strauss characterises particular historical periods whilst establishing a critical distance between the contemporary audience and the stage. Moreover, the sudden changes and juxtapositions, so typical of the *fin-de-siècle* epoch, suggest a musical continuity, even a simultaneity of time within a single work. Over the course of the opera, however, this approach to stage and time gives way to the motivic texture, familiar from Strauss's earlier works, as well as from Wagner's musical legacy. In this way Strauss is able to mark the separation of the mythological (quasi-Wagnerian) characters and the story from the everyday, *buffa* (historicising) context. Whether or not this was intended as a comment on the high stylisation of plot and characters, or indeed whether or not the lofty Wagnerian style in the mock-serious context of the story was intended to suggest irony,[563] the effect of this change is of a window opening into a fantasy operatic world and it, therefore, stands in direct correspondence to the distinct inset reality of Catullus's original text.

[563] See Abbate and Parker (2012) 471.

Conclusion

This project was highly exploratory in its original intentions and, with little previous work in this interdisciplinary field of classics and music, there was no definitive methodology to follow and a wide range of approaches available from other interdisciplinary studies. In order to bring together the music and text in a meaningful way, as well as to ensure that both were equally represented and fairly balanced, I decided on a single writer (Catullus) and a common thematic strand (lyric). This focused approach was intended to allow movement between the disciplines as well as aiming for broad scholarly relevance.

The thesis is in essence a work of reception; however, by combining elements of reception theory with comparativism, philology and musicology, as well as touching on performance theory, literary theory, and reader-response theory, it is hoped that it will contribute to both the Catullan and the musicological literature in addition to the reception bibliography. Moreover, it has demonstrated how mutually enriching the vocabularies of philology and musicology can be when they are used in conjunction to consider interdisciplinary concerns and contexts. I have aimed to be consistent in certain ways (balancing text and music, using genre concerns as a pivot between music and text, concentrating on a set of larger questions and issues), but I have equally tried to retain some of the project's exploratory nature by allowing each chapter to consider different concerns and employ different techniques. My hope is that this approach offers several different stimuli for further development in diverse future projects.

My concern with the lyric took as its starting point an awareness of lyric's

elasticity, not only the fact that it means different things in different contexts, but that it is notoriously difficult to define according to a set of definitive characteristics. Although it was important to confront these difficulties and to establish a framework for understanding the lyric in the thesis (Introduction), the very basis of my study was the shifting and shifty nature of the genre, the fact that it operates on the boundary of other genres. It was this shiftiness that furnished me with the key concerns of the thesis: is lyric inherent in text? Does lyric mean something different in music? Do the lyric qualities of text cross into music during the process of reception? Is lyric, therefore, free from dependence on the medium of the work in question? Finally, under what circumstances does the lyric move towards the narrative and dramatic, and how can reception help us to understand these processes and generic entanglements?

In the chapters that concentrated on the song settings of Rorem and Rawsthorne (chapters 1 and 2), it was shown that it is possible to maintain certain lyric qualities during the process of reception and indeed that these lyric qualities are part of the appeal for the song composers. The lyric text's small scale and self-contained parameters, the focus on a single setting and a single lyric moment, as well as lyric's obliqueness with regard to wider causal or temporal contexts, provide appropriate dimensions and scope for the lyric song, and also allow individual poems to be extracted from the poetry corpus for musical treatment. Musical reappraisal can be used to draw out the lyric's delicate balance of personal and universal, with the personal voice being replicated in music (e.g. in the solo tenor voices of Rorem and Rawsthorne) and even enhanced through musical devices (the free rhythm of Rawsthorne's tenor and the intimacy of thematic integration in Rorem's song, for example). The personal voice of the text can thus remain highly emotive in music

whilst lyric's universal themes and application allow the text to resonate meaningfully in the new context of twentieth-century song. Indeed, Rawsthorne's setting (like that of Orff, see chapter 4) makes a feature of this balance of personal and universal through the interactions of solo and choral voicing, drawing on centuries of Western choral traditions to replicate effects of communality and ritual in song (especially in the effect of choric interventions in the ring structure of Rawsthorne and in the frame of Orff).

Whilst the change from poem to song activates certain other lyric characteristics that are merely implied by the text, such as the potential of performance and re-performance, or the implications of a speech act, it has been further argued above that this change from text to music also moves the lyric closer to narrative and drama. The potential in lyric for the audience to appropriate meaning and project the situation or emotion onto themselves is expanded by musical performance into various levels of mediation (of translator, composer, performer, music), erring towards the mediated dramatic and narrative forms, whilst the performer's presentation of a lyric speech act also moves the poem-song towards dramatic enactment.

The Orff chapters (chapters 3 and 4) explored the potential of lyric cycles, both poetic and song cycles, showing that there is an inherent generic tension in the cycle form. The basic lyric qualities of the individual poem / song (the single setting, the lack of context, the temporal stasis, the absence of cause and effect relationships etc.) do not change when the poems or songs are connected to each other, but when poems / songs are thus joined in a cycle, and especially when they are re-ordered to suggest temporal progression, the lyric's (usually unrealised) suggestion of wider context is

able to be developed into a narrative outline. Nevertheless, the cycle's sense of recurrence and the text's inherent lyricism prevent this outline from becoming fully narrative, thus creating an overlap between the lyric and the narrative rather than an outright generic crossing.

In addition to the generic tension of the cycle structure, Orff's treatment of Catullus's poetry emphasises the closeness of the genres. Although the *Catulli Carmina* retains certain lyric attributes (a concern for universal significance and timeless appeal in the concept of the parable tale, a personal reading of the text in the assumption of a Catullan story, for example), there is also a marked move away from lyric, from the layering of narrative voices to the mediation of musical reappraisal, and from the objectification process achieved by the outer frame to the construction of dramatic characters acting out scenes with movement, text and even speech. Orff's multi-layered approach thus turned his Catullan songs into a semi-dramatic, almost-narrative, lyric song cycle with the staging, musical setting and cyclic form all combining to underscore the generic ambiguity.

The chapters on *Ariadne auf Naxos* (chapters 5, 6 and 7) were intended to develop the previous chapters' study of generic crossing by considering more closely the potential of generic hybridity in both text and music. In studying both the concordances and incompatibilities of Catullus's narrative-lyric epyllion and Strauss-Hofmannsthal's dramatic-lyric opera, it was shown that lyricism can be found within other genres, its qualities embedded within various forms. In both the epyllion and the opera, the lyric was found in the representation of the viewing processes, where multiple perspectives focus on a single moment or character and where thought,

emotion and psychological change take precedence over action and deed. The aestheticism of the structures became a principal lyric concern, as did the suggestion of personal subjectivity in the character voices, both in terms of the overlaps with the creators' own sensibilities and symbolic ambitions, and in the expansion of lyric speech in the character role. Just as the Orff chapters exposed a tension between the lyric text and the dramatic ambition of the music, so the final chapter on *Ariadne auf Naxos* sought to demonstrate discordance between the lyric libretto and the narrative potential of Strauss's motivic writing.

The works of Strauss-Hofmannsthal and Rawsthorne (as well as, to a lesser extent, Orff) also provided a context for the investigation of the newly theorised lyric concept of *das Gleitende*, the idea that the lyric may be found within an endlessly slipping and deliberately destabilised set of component parts. In *das Gleitende*, voice, persona, addressee, space, time, mood (etc.) all change and shift, drawing the audience in and out of frames of reference. Moreover, the concept may equally be applied to the lyric's inherent generic instability, its tendency to move toward other genres and for its qualities to overlap and interact with other attributes.

These four case studies, representing the three different musical approaches of song, song cycle / cantata and opera, have thus demonstrated that a flexible conception of the lyric is critical to a larger generic understanding. As particularly in the Greek classical period and especially in Greek tragedy, lyric qualities may be transferred from one medium to another, and even from one art form to another, they may also be found embedded in narrative or dramatic forms. However, this thesis suggests that lyric qualities may, in and of themselves, create overlaps, pushing towards the

narrative and dramatic genres and that we should consider this flexibility to be part of the lyric genre. Nevertheless, these case studies also show that the lyric must not be taken to be catch-all for uncertain and ambiguous forms; it can be defined, even quantified, and used to provide a basis for greater textual and musical understanding.

Whilst it is hoped that the thesis will contribute to a wider lyric discussion, it is also intended to impact directly on Catullan scholarship and in so doing to demonstrate that reception studies does not only use ancient sources to understand the new, but that the reappraisals themselves can shed new light on the original text. By considering the problems of the Catullan lyric voice and refracting these problems through different musical forms, the thesis has helped to establish a clearer framework for the Catullan lyric, highlighting its key characteristics and its proximity to narrative and drama. The case studies showed that every lyric quality, every overlap between forms, and every generic ambiguity that is characterised by the musical reappraisals, is already present in Catullus's poetry. The composers do not impose lyric qualities on the Catullan text but draw them out; they do not artificially generate narrative outlines without these being suggested by implied stories and contexts in the original, nor is the move towards drama arbitrary but is already suggested by the Catullan characters, situations and the implied actions and speech that lie within Catullus's self-presentation. Similarly, whilst *das Gleitende* may be particularly apparent in the twentieth-century musical style, in the context of the *fin-de-siècle* epistemological crisis and in Rawsthorne's later experimental age, when we reflect back on Catullus, we find that the basis of the concept already exists in the poetry.

Thus, it has been shown that the various lyric, narrative and dramatic aspects

are to be found embedded in Catullus and it is this fact that facilitates the musical adaptations and reinventions. Text lyric is about gaps (narrative suggestion without cause and effect, dramatic characters who do not actually appear, context that is never evolved etc.) and lyricism is perceived whenever the receiving audience fills these gaps using their own cognitive tools. In their musical Catullan works, the composers fill these gaps on behalf of the audience, and it is this process that allows the lyric to slip into the narrative and the dramatic. It may be suggested, therefore, that the musical settings are successful and interesting, not simply because of the composers' treatments, but because of Catullus's own use of language and genre; in other words, the musical opportunities in fact lie in the original text.

Having addressed the question of how musical works might help us to come closer to understanding Catullus, the opposite question – how Catullus can help us to explore music – is perhaps easier to answer. The ongoing debt of music to antiquity is often underestimated in musicology, but is especially important in the wider context of intellectual and artistic engagement with antiquity from the Renaissance until (at least) the turn of the twentieth century. This thesis has shown that, although the influence of the classics in education may have declined in the twentieth century, the texts and myths of antiquity continued to be valued by composers well into the century. Not only were (and are) ancient texts the cornerstone of many composers' (and indeed their audiences') educations, a broader engagement with the history, culture, ethics, art and great thinkers of antiquity has shaped music, society and scholarship for centuries. It is therefore not simply the case that a study of ancient sources is beneficial to musical interpretation but that it is, in fact, fundamental to our understanding of a work's genesis, the composer's intentions, the contemporary audience's responses to the texts,

and the influence it went on to exert in later times.

The two songs studied in this thesis are little known and deserving of wider renown; Orff's *Catulli Carmina* has been little studied but is particularly fascinating for its literary and musical context, fitting into a much bigger picture of innovative and revisionist approaches to antiquity as presented on the stages of early twentieth-century Europe; *Ariadne auf Naxos* is the best known of my case studies amongst audiences and scholars, but its hitherto underestimated debt to Catullus sheds new light on its many generic and interpretative contradictions and helps us to contextualise its experimental nature. All four musical works are worthy recipients of attention in the context of this thesis and it is hoped that my attention may perhaps encourage further interest in the works and bring about scholarship or performance opportunities for the future.

It is hoped that this thesis will serve as a catalyst for new projects, new priorities and new methodologies. In particular, it is hoped that my own approach of balancing music and poetry with due weight and detailed analysis, and of serving a central concern common to classics and musicology, will help to realise the potential of music for the field of classical reception and will allow it to develop in increasingly sophisticated ways. Other genres may be served (with epic looking likely to lend itself well to interdisciplinary treatment); themes only touched upon in this thesis (such as love or death) could be expanded in their own right; and other disciplines might be employed (for example, cognitive science and performance theory may help to theorise how audiences react and engage with these acts of appropriation and interpretation). Indeed, with the debt to antiquity in classical music extending over

many centuries and countries, there is no shortage of material for such studies and any future project would be of great value to our understanding of artistic interaction and of art's potential for change and evolution through the course of history.

(99,471 words)

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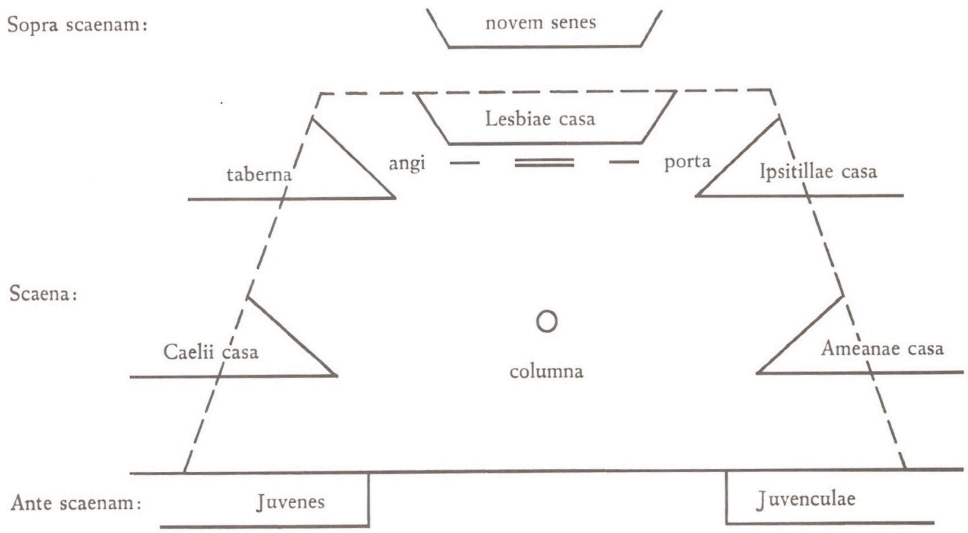
Appendix 1: Beardsley's 'Ave Atque Vale'

Appendix 2: Orff's Stage Plan



Appendix 3: Hofmannsthal's letter to Strauss

Hofmannsthal provided a framework for the interpretation of *Ariadne auf Naxos* in his explanatory letter to Strauss (mid-July 1911), quoted below. Strauss tried to persuade Hofmannsthal to have this letter read out before the premiere of the opera (23rd June 1912), but Hofmannsthal felt convinced that detailed explanation of the work's symbolic meaning would not be necessary because the meaning was fully contained in the words of the Composer (letter to Strauss, 26th June 1912). Later that year, the critics proved Strauss right: the public did need an explanation and the symbolism was not comprehensible. Hofmannsthal retorted that it was the problem of "a refractory public, which (even in opera) is prejudiced in favour of verism, and a press which, so far from popularizing the ideas behind this work or even entering into their spirit as it ought, invariably pitches into it like an axe into a tree" (letter to Strauss, 5th December 1912).

"… let me try and explain in a few sentences the underlying idea or meaning of this little poetic work. What it is about is one of the straightforward and stupendous problems of life: fidelity; whether to hold fast to that which is lost, to cling to it even unto death – or to live, to live on, to get over it, to transform oneself, to sacrifice the integrity of the soul and yet in this transmutation to preserve one's essence, to remain a human being and not to sink to the level of the beast, which is without recollection... In the present case we have the group of heroes, demi-gods, gods – Ariadne, Bacchus, (Theseus) – facing the human, the merely human group consisting of the frivolous Zerbinetta and her companions, all of them base figures in life's masquerade. Zerbinetta is in her element drifting out of the arms of one man into the arms of another; Ariadne could be the wife or mistress of *one* man only, just as she can only be *one* man's widow, can be forsaken only by *one* man. One thing, however, is still left even for her: the miracle, the God. To him she gives herself, for she believes him to be Death: he is both Death and Life at once; he it is who reveals to her the immeasurable depths in her own nature, who makes of her an enchantress, the sorceress who herself transforms the poor little Ariadne; he it is who conjures up for her in this world another world beyond, who preserves her for us and at the same time transforms her.

But what to divine souls is a real miracle, is to the earth-bound nature of Zerbinetta just an everyday love-affair. She sees in Ariadne's experience the only thing she *can* see: the exchange of an old lover for a new one. And so these two spiritual worlds are in the end ironically brought together in the only way in which they can be brought together: in non-comprehension.

In this experience of Ariadne's, which is really the monologue of her lonely soul, Bacchus represents no mere *deus ex machina*; for him, too, the experience is vital. Innocent, young and unaware of his own divinity he travels where the wind takes him, from island to island. His first affair was typical, with a woman of easy virtue, you may say or you may call her Circe. To his youth and innocence with its infinite potentialities the shock has been tremendous: were he Harlekin, this would be merely the beginning of one long round of love affairs. But he is Bacchus; confronted with the enormity of erotic experience all is laid bare for him in a flash – the assimilation with the animal, the transformation, his own divinity. So he escapes from Circe's embraces still unchanged, but not without a wound, a longing, not without knowledge. The impact on him now of this meeting with a being whom he can love, who is mistaken about him but is enabled by this very mistake to give herself to him wholly and to reveal herself to him in all her loveliness, who entrusts herself to him completely, exactly as one entrusts oneself to Death, this impact I need not expound further to an artist such as you."