Poem 51: Sappho and Otium
- Written in Sapphic metre
- Based on Sappho 31

Points
- Line 1
  - “deo” → if the one who watches Lesbia is a god, surely she too must be a goddess?
- Line 2
  - “superare divos” → addition to the Sapphic original, extending mastery of ‘ille’
- Line 3
  - “adversus” → suggestion of competition
  - “identidem” → shows Catullus’ obsessive watching and awe at the couple
  - “te” → placed at end of line, echoed again in lines 6, 9 and 11
- Lines 1-3
  - “ille […] ille […] qui” → triadic, anaphoric opening with asyndeton
- Line 4
  - “spectat et audit” → Catullus again adding to the original – Sappho only talked of ‘audit’
- Line 5
  - “ridentem misero” → oxymoronic juxtaposition, shows her laughter at the ‘other’s’ jokes filters directly into Catullus’ pain
- Lines 5-6
  - “dulce/eripit” → placement at start of line juxtaposes the pleasure and pain
- Lines 6-7
  - “mihi/nihil” → placed directly opposite across the line, evidence of inversion
- Line 8
  - “lingua sed torpet” → irony as Catullus then continues to speak about his feelings
- Line 9
  - “flamma demanat” → fire as liquid = synaesthetic confusion
  - “sonitu suo” → plosive to mimic noises sound
- Line 10
  - “tintinant aures” → onomatopoeic
  - “gemina” → transferred to “nocte” (‘twofold night’) instead of “lumina” (‘two eyes’)
- Lines 8-11
  - “lingua […] nocte” → total asyndeton
- Lines 12-15
  - “otium […] otio […] otium” → threefold end matches threefold start, also note anaphora and asyndeton
  - “molestum est […] nimiumque […] perdidit urbes” → negative connotations of leisure, Roman masculine outlook capping the Grecian, feminine tone of poem
Poem 72: Jupiter vs. Catullus, father/sons simile, and passion vs. value

- Written in elegiacs
- First half about the past; second half about the present
- Split into four couplets, there is a pattern: 1\textsuperscript{st} is about Lesbia, 2\textsuperscript{nd} about Catullus, 3\textsuperscript{rd} about Lesbia, 4\textsuperscript{th} about Catullus

Critics
- “[family simile] unique in ancient literature” – Fordyce
- “restraint that is one form of contempt” – Quinn on Catullus’ detachment

Points
- Line 1
  o “solum te nosse” → sibilance for anger
- Lines 1-2
  o “Catullus/Lesbia” → ironic closeness of their names, despite Catullus expressing hate
- Line 3
  o “amicam” → carries sense of a fleeting relationship, a loose thing
  o “tum tē non tantum ut” → bitter plosives
- Line 4
  o “pater ut gnatos diligit et generos” → more plosives, but at odds with unconditional sense of simile
- Line 5
  o “nunc” → indicates abrupt shift to present
  o “nunc tē/cōgnō/vī qū aētē/si” → spondaic and despondent, marks move to analysis
- Lines 5-6
  o “impensius uror/vilior et levior” → direct correlation between two ideas set up by rhyme
- Line 7
  o “quis potis est, inquis?” → rhetorical question imagines Lesbia’s response
  o “inuria” → can be used of infidelity in marriage – amicitia language?
- Line 8
  o “amare magis [...] velle minds” → neat structure juxtaposing opposites
  o “bene velle” → amicitia language

Poem 75: Catullus’ mind is destroying itself as he can’t stop loving Lesbia
- Written in elegiacs
- Split into couplet halves, first detailing past, second detailing future

Points
- Line 1
  o “deducta” → used of marriage, to describe a man taking a woman as a bride
  o “tua [...] culpa” → Lesbia surrounded by her ‘crime’
- Line 2
  o “se [...] ipsa suo” → emphasis on the effect Lesbia has had on Catullus, heightened by juxtaposition of ‘ipsa/suo’
  o “perdidit” → strong verb highlights distress
  o “officio” → ‘amicitia’ language; carries expectation that his devotion would be reciprocated
- Line 3
  o “bene velle” → ‘amicitia’ language
- Line 4
  o “amar(e), omnia” → his love elides into her actions