

- Line 135
 - “immemor a!” → overwrought with emotion, grammar is thrown into disorder
 - “periuria portas?” → plosives add to angry sense of d sounds, also rhetorical question
 - Lines 136-7
 - “nullane/nulla” → emphatic negativity
 - Lines 137-8
 - “consilum?/pectus?” → rhetorical questions – rhetorical devices strengthen the power of her speech
 - “praesto/pectus” → more plosives
 - Line 139
 - “at non haec quondam” → rhetorical sharpness to this transition, also emphatic contrast between past/present (‘haec’/‘quondam’)
 - Line 140
 - “non haec” → anaphoric, rhetorical devices continue
 - “miseræ sperare” → poignant juxtaposition of hope/wretchedness
 - Line 141
 - “sēd cōn/ūbīā/ laētā. sēd/ōptā/tōs Hymēn/aēōs” → follows metre of traditional wedding hymn, poignant; also note rhetorical repetition of ‘sed’
 - Line 142
 - “aerii diserpunt irrita venti” → hyperbaton of ‘aerii [...] venti’ suggests disorder, also repeated use of ‘irrita’ (from line 59) emphasises Theseus’ futile promises
 - Line 143
 - “nunc iam” → rhetorical tautology
 - Lines 143-4
 - “nulla viro/nulla viri” → adds further rhetorical strength and structure to her pledge
 - Line 146
 - “nil metuunt turres, nihil promittere parcas” → anaphoric, chiasmic structure
 - Line 147
 - “sēd simūl/ āc cūpī/daē mēn/tis sāti/ātā lī/bīdō (est)” → dactyls reflects the sense of lust in this line
 - Line 148
 - “nihil meminere nihil periuria currant” → feel of desolation given by negatives, as in line 146
 - “periuria” → repeated from 135
 - Line 149
 - “ego te” → poignant irony in this juxtaposition
 - “versantem turbine” → repeated idea of spinning, vividly recreates the terror associated with the labyrinth
 - Line 150
 - “eripui” → physicality/power of the word conveys how essential Ariadne was to saving Theseus’ life
 - Line 151
 - “fallaci” → transferred from sleep (line 56) to Theseus here, shows the delusion of his love is slipping from her mind
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- Line 171
 - “Iuppiter omnipotens, utinam ne” → prayer form, beginning with appeal to gods
 - Line 172