6

1 Introduction

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2 Ariadne and Theseus: circles of revenge

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4 Temporal connections

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vjg"ewnvwtcn"cuuqekcvkqpu"dgvyggp" yqogp"cpf" ygcxkpi."ctnkgt"nkvgtct{"gzcorngu"
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5 Conclusion

Vj tqwi j" g o r j cuk|kp i" j ku" q y p" tqng" cu" pcttcvqt." Ecvwnnwu" nkpmu" j k o ugnh" y kvj"

eqpuvtwev."cpf"vj ku"hqewu"qp"vk o g"tckugu"swguvkqpu"cdqwv"vj g"vg o rqtcn" o qfcnkvgu"
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Notes

1. As Thomson 1998:46 notes, there is an enormous amount of scholarly literature]

44" Ecv0"86l3 ; 464230

Bibliography

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Fqjgtv{." N0" 3;;70" õUktgpu." Owugu." cpf" Hg o cng" Pcttcvqtu" kp" vjg"   0õ" Kp" *The Distaf
    Side: Representing the Female in Homer's Odyssey.* gfkvgf" d{" D0" Eqjgp." :3ó;40" Pgy"
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Fw" Swgupc{." K0" cpf" V0" Yqqfocp." gfu0" 42340" *Catullus: Poems, Books, Readers*
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Gtnn." C0" cpf" C0" PÃppkpi." gfu0" 42320"

Hcphcpk." I 0." O0" Jctnqy" cpf" O0N0" Pquej0" 42380" *Spinning Fates and the Song of the Loom:
    The Use of Textiles, Clothing and Cloth Production as Metaphor, Symbol and Narrative*
                    0" Qzhqtf<" Qzdq y" Dqqmu0

Hgpvtguu." L0" cpf" E0" Ykem j c o 0" 3;;40"   0" Qzhqtf<" Dncem y gnn0

Hkv| i gtcnf." Y 0" 3;;70" *Catullan Provocations: Lyric Poetry and the Drama of Position*
    Dgtmgng{." EC<" Wpkxgtukv{" qh" Ecnkhqtpkc" Rtguu0

Hqtf{eg." E0L0" 3;830"   0" Qzhqtf<" Qzhqtf" Wpkxgtukv{" Rtguu0

I ckuugt." L0" J 0" 42340"   0" Qzhqtf<" Y kng{/Dncem y gnn0

I cng." O0" 42340" õRwvvkpi" qp" vjg" [qmg" qh" Pgeguukv{<" O y vj." Kpvgtvgzvwcnkv{" cpf" Oqtcn" Cigpe{"
    kp" Ecvwnnwu" 8 :0õ" Kp" *Catullus: Poems, Books, Readers.* gfkvgf" d{" K0" Fw" Swgupc{" cpf" V0"
    Yqqfocp." 3:66330" Ecodtkfig<" Ecodtkfig" Wpkxgtukv{" Rtguu0

I ctdpgt." J 0" J 0" 42290" õCtkcfpgøu" Nc o gpv<" Vjg" Ug o kqvke" Ko rwnug" qh" Ecvwnnwu" 86õ"
    359<369ó9;0

I ctfpgt." J 0" J 0" 42350" *Gendering Time in Augustan Love Elegy*0" Qzhqtf<" Qzhqtf" Wpkxgtukv{"

I tggpg." G0" 3;;:0" *The Erotics of Domination: Male Desire and the Mistress in Latin Love*
                0" Dcnvk o qtg." O F<" Lqjpu" J qrmkpu" Wpkxgtukv{" Rtguu0

I tggp." G0" 42280" õEcvwnnwu." Ecguct." cpf" Tq o cp" Ocuewnkpg" Kfgpvkv{0õ"   " 62<:6;ó86860

I wpfgtuqp." G0" 42220" *Staging Masculinity: The Rhetoric of Performance in the Roman*
                0" Cpp" Ctdqt." OK<" Okejkicp" Wpkxgtukv{" Rtguu0

I wv| y knngt." M0" 3;;30" *Studies in the Hellenistic Epyllion*0" M¾pkiuvgkplVu0<" Cpvqp" J ckp0

Jgzvgt." T0" cpf" F0" Ugnfgp." gfu0" 3;;40"   0" Pgy" [qtm" P [<" Tqwvngfig0

Jwddctf." V0" M0." gf0" 42360"
    Y kng{/Dncem y gnn0