



Keramida, D. (2010) '*Heroides* 10 and *Ars Amatoria* 1.527-64: Ariadne crossing the boundaries between texts'

Rosetta **8.5**: 47-63.

http://www.rosetta.bham.ac.uk/issue8supp/keramida_ariadne/

***Heroides* 10 and *Ars Amatoria* 1.527-64: Ariadne crossing the
boundaries between texts**

Despina Keramida
University of Leeds

The aim of this article is to discuss Ovid's technique in the retellings of the myth of Ariadne in two of his works, *Heroides* 10 and the *Ars Amatoria*.¹ The examination of these two narrations of the myth will focus mainly on the thematic and verbal links that connect and differentiate the two texts. The purpose of the comparison is to illustrate Ovid's complex technique in the composition of this specific myth and to highlight his interest in the blending of genres. The article will initially focus on the background of the genres of the two works, as well as that of Catullus 64. This overview of the three works will be followed by a discussion of three of the elements that construct the myth in the *Ars Amatoria*: the heroine's lamentation, her speech and her *catasterism*.²

First of all, it is important to note that Ariadne is a heroine who appears briefly in the works of various Greek poets working in different literary genres, such as epic poetry, lyric poetry, tragedy and Hellenistic poetry.³ However, the first poet to give her a voice and the opportunity to present her point of view on the story is the Roman Catullus. Catullus 64 is considered to be not only one of the major models that Ovid uses in the narration of the myth first in *Heroides* 10 and then in the *Ars Amatoria* (1.527-64), but also the earliest extant Latin *epyllion*.⁴ The feature that makes the *epyllion* stand out in comparison to other

¹ Ariadne is mentioned briefly in Ovid's *Amores* 1.7.15-6, *Heroides* 2.75-6 and *Heroides* 4.60-63. However, there are four lengthy narrations of the myth in Ovid covering his entire poetic career (*Heroides* 10, *Ars Amatoria* 1.527-64, *Metamorphoses* 8.151-182, *Fasti* 3.459-516).

² The word *catasterism* derives from the Greek word *καταστερισμός*, which indicates the creation of a constellation when a human or a god is transformed into a star. See Loehr 2005: 34.

³ The references to Ariadne, preceding Catullus' and Ovid's lengthy narrations, do not cover more than a few verses and only occur in Greek Literature. The heroine is mentioned in Hom. *Il.* 8.590, Hom. *Od.* 11.321, *Σ ad Od.* 11.322, Hes. *Theog.* 947, Hes. *Catalogue of Women* fr.147 and fr.298, Bacchylides, *Ode* 1.125, Eur. *Theseus* fr.388 and fr.29, Call. fr.67.13 and A. R. *Arg.* 3.997-1004, 4.433-4. Webster 1966 discusses the multiple sources of the myth in detail.

⁴ For a detailed discussion of the influence Catullus 64 had on the composition of *Heroides* 10 and *Ars Amatoria* 1. 527-64 see Jacobson 1974: 213-227; Murgatroyd 1994: 87-93. Crump 1931: 115-131 explains in detail the generic identity of Catullus 64. The term *epyllion* is

genres is that it often contains a digression, a second story within the first that may appear as a description of a work of art (which is itself generally known as an *ekphrasis*).⁵

Catullus incorporates the myth of Ariadne in the form of an *ekphrasis* within the Peleus and Thetis' *epyllion*: Ariadne's story is embroidered on the coverlet of Peleus and Thetis' wedding bed.⁶ The heroine is placed on the shore of Naxos the moment she wakes only to watch her beloved Theseus depart and desert her (Cat. 64.50-70). The poet narrates her love story with Theseus and the abandonment (Cat. 64.71-131) and this is followed by the heroine's lament, which leads to her cursing Theseus (Cat. 64.132-250). The last scene of the *ekphrasis* (Cat. 64.251-64) depicts a love-driven Bacchus appearing on the island, *te quaerens, Ariadna, tuoque incensus amore* ('looking for you, Ariadne, and on fire with passion for you' (Cat. 64.253)).⁷

If Catullus is the first Roman poet who gives such a lengthy treatment of Ariadne's myth, then Ovid becomes the poet who re-introduces the myth continuously in his poetry. Before discussing and comparing Ovid's first two narrations of the myth, it would be beneficial to give some general information concerning the genres of the works that they belong to. The *Heroides* is a collection, written prior to the *Ars Amatoria*,⁸ which belongs – ostensibly – to the epistolary genre. However, it is somewhat more complex than that, because it combines elegiac, tragic, rhetorical and epic features.⁹ The work is

applied to a type of poem that appears first in Hellenistic poets and then in Roman poetry. Love stories are frequently preferred as its topic and often the focus falls on the heroine. The main debate concerning the *epyllion* is whether it was considered by ancients as a distinct literary genre or not, even though modern scholars generally refer to it as such. For a summary of the debate see Gutzwiller 1981: 2-9.

⁵ An *ekphrasis* is 'an extended and detailed literary description of any object, real or imaginary'. See Rusten 2003: 515.

⁶ For the debate regarding the incorporation of Ariadne's myth in the Peleus and Thetis story see Armstrong 2006: 190; Deroux 1986: 250; Duban 1980: 775; Kinsey 1965: 911-912; Warden 1998: 398, 408.

⁷ In general the translations of the Latin texts are not my own and are taken from Godwin 1995; Goold and Showerman 1977; Warmington and Mozley 1969. However, on some occasions I have changed the translation to a degree for reasons of clarity.

⁸ For the dating of the two works see Armstrong 2006: 221; Hollis 1977: xi.

⁹ For a discussion of the complexity of the genres and of the possible models Ovid has in mind when composing the collection see Knox 1995: 14-18. The importance of the collection lies in this identity, to which it owes the compliment of 'the most interesting example in Roman poetry of innovation of genre' made by Knox 1995: 15.

a collection of letters written by various mythological heroines, both Greek and Roman, addressing their absent lovers or husbands.¹⁰ The *Ars Amatoria* differs from the *Heroides* both with regard to its genre and its content. The *Heroides* focus on the portrayal of lamenting heroines, while the *Ars Amatoria* is an apparently didactic work about love that aims to teach its readers ways to acquire their object of desire.¹¹ Both works have one important similarity: their literary identity derives from the blending of various genres. This mixing can be detected in all the letters of the *Heroides*, but in the *Ars Amatoria* it seems to be highlighted more by mythological stories, such as Ariadne's story, employed by the poet as examples of how to succeed in courting. The preceding discussion on the three main works indicates that the myth of Ariadne is presented in different genres, as it appears in an *epyllion* (Catullus 64), an epistolary collection that includes a variety of other genres (*Heroides* 10) and in a didactic-amatory work (*Ars Amatoria*).

It would be beneficial at this point of the discussion to outline briefly how Ovid treats Ariadne's myth in Ovid's two works. In the tenth letter of the *Heroides* Ariadne, as the author of the letter, focuses on one specific moment of her story: her desertion by Theseus and her subsequent lament. Ariadne addresses Theseus at the very beginning of the letter accusing him of deserting her (*Her.* 10.1-6); she then explains how she learned of and reacted to the betrayal, describing her behaviour on the island (*Her.* 10.7-58). Her monologue continues and focuses on what might happen to her in the near future (*Her.* 10.59-110). In this part she makes another digression to the past and remembers how she met Theseus and realises the consequences of her love for him. Then she focuses once more on the present situation and starts accusing inanimate elements of being responsible for her desertion, instead of Theseus (*Her.* 10.111-8). The heroine's monologue ends with her terrified of

¹⁰ The collection is divided into two categories: the single letters and the double letters. The first category consists of the first fifteen letters which are addressed by the heroines to their lovers or husbands. The second category consists of three pairs of letters of three famous mythological couples (*Heroides* 16 – *Heroides* 21). There are various problems concerning the collection. The ongoing debate concerns primarily the authenticity of *Heroides* 15 and the authorship of the double letters. For a more detailed discussion of these issues see Knox 1995: 5-14.

¹¹ Watson 2002: 142-165 explains in detail the parameters of the genre of the *Ars Amatoria* and offers an overview of the debate regarding the work's didactic character.

dying on the island without the proper funerary rituals and with a final address to Theseus aiming to convince him to return and save her (*Her.* 10.119-152).

The heroine's second key appearance in the Ovidian corpus takes place in the *Ars Amatoria* (*Ars* 1.527-64). The story in the *Ars Amatoria* is divided into three parts. It begins with the introduction of Ariadne and the narration of her desertion on the shores of Dia by Theseus (*Ars* 1.527-36). Then, the arrival of the Maenads interrupts Ariadne's brief speech. In this part, there is a description of the Maenads and of Silenus, which is used to introduce the god Bacchus (*Ars* 1.537-548). In the third part of the myth, Bacchus finally appears, addresses Ariadne and offers marriage to her, thus rescuing her (*Ars* 1.549-64).

The similarities between Ovid's two treatments are obvious, but so are the many differences between them. Even though Ovid is narrating the same myth in these two works, the narrative itself is different. In *Heroides* 10 the poet focuses on one aspect of the myth, Ariadne's desertion on the island of Dia by Theseus and her lament. However, this is only one part of the story, as Ariadne's fate does not end on the island. The *Ars* provides a full representation of the myth, where the poet narrates both parts of the story, starting from the heroine's desertion by Theseus (*Ars* 1.527-37) and ending with her rescue by Bacchus (*Ars* 1.537-64).¹² The account in the *Ars* continues from where that in the *Heroides* stops. Ovid leaves Ariadne weeping and crying out for Theseus in *Heroides* 10 and it is from this point that he starts the story again in the *Ars*, in order to create a link between the two texts.¹³

The differences between the two narrations are not restricted to the plot of the myth only, but also to the length and the speakers. In the *Heroides'* collection the myth is narrated within 152 verses, while in the *Ars* within 37 verses (*Ars*

¹² The sources do not always mention both the Theseus and Ariadne story and the Bacchus and Ariadne story. For example, Hesiod in his *Theogony* (947) mentions only the happy wedding of the heroine with the god.

¹³ *Heroides* 10 ends with the heroine addressing once again an absent Theseus (*Her.* 10.125-52).

1. 527-64). In the former, the story is narrated by the heroine in the form of a monologue. In the latter, the heroine's speech is confined to two verses (*Ars* 1. 534-5).

The discussion of the Ariadne story in the *Ars* will focus initially on the lament theme and the direct speech technique and question whether these particular elements of the myth in the *Ars Amatoria* are influenced by either *Heroides* 10 or Catullus 64, or both.¹⁴ This will be followed by a discussion of Ariadne's transformation into a star, a *catasterism*, where the links with *Heroides* 10 will be highlighted and Ovid's account will be compared with previous accounts of the *catasterism*.

To begin with, the first theme that constructs the myth of Ariadne in the *Ars Amatoria* is the lament theme. The elements that describe the heroine's grief in this narration of the myth are her wandering on the shore (*Ars* 1.527), her weeping (*Ars* 1.532-3) and her brief speech (*Ars* 1.536-7). The discussion will be restricted to only two examples: one alluding to *Heroides* 10 and one alluding to Catullus 64. Its aim will be to demonstrate the verbal and thematic links between the story in the *Ars* and the other two narrations.

The first example involves the actions of the lamenting heroine. In the *Ars Amatoria* the poet describes the heroine's grief and notes that Ariadne *iamque iterum tundens mollissima pectora palmis* ('again she beats her soft chest with her hands' (*Ars* 1.535)). However, there is no reference to such an action from Ariadne preceding this comment in the *Ars*. Therefore, it is possible that Ovid is referring to another occasion in another poem, where Ariadne was beating her chest as a sign of despair and sorrow.¹⁵ It is most likely that *Heroides* 10 is behind the reference. The first reference to the beating of the chest in *Heroides* 10 occurs when the heroine initially realises that Theseus is gone: *sonuerunt pectora palmis* ('my hands resounded upon my chest' (*Her.* 10.15)).

¹⁴ Murgatroyd 1994: 87-93 discusses the idea of a double allusion to *Heroides* 10 and Catullus 64 in detail.

¹⁵ Conte considers the use of the verb *memini* by Ariadne in the *Fasti* account of the story as a reminiscence of Cat. 64.130-35, 143-4 (*dicebam, memini, 'Periure et perfide Theseu!*, *Ov. Fasti* 3.473). See Conte 1986: 61. The same can be applied to the use of the word *iterum* in the *Ars*, in connection with the *Heroides*' narration.

The second reference emerges at the end of the letter when the heroine is begging Theseus to return: there she notes that her hands have been wearied by the beating of her chest, *has tibi plangendo lugubria pectora lassas* ('these hands, wearied with the beating of my sorrowful chest' (*Her.* 10.145)). One would naturally wonder whether Ovid could be alluding to Catullus' account at this point. If we consider the textual evidence the only evident and possible verbal link that occurs is with *Heroides* 10. Catullus describes the lament of the heroine, but he does not express it with this specific phraseology.¹⁶

The second example that will demonstrate Ovid's allusion to Catullus 64 derives from the heroine's brief speech. Ariadne's speech expresses both her opinion about Theseus and her fears concerning her future:

'Perfidus ille abiit; quid mihi fiet' ait.
(*Ars* 1.536)

'He is gone, the faithless one; What will become of me?' she cries.

This desperate exclamation recalls to the reader's mind primarily the beginning of Ariadne's speech in Catullus because of the use of the adjective *perfidus*.

sicine me patriis avectam, perfide, ab aris,
perfide, deserto liquisti in litore, Theseu?
(*Cat.* 64. 132-3)

Is this the way you carried me off, faithless, from my father's altars,
faithless, only to abandon me on this deserted shore, Theseus?

This specific adjective is used in order to describe Theseus first by Catullus and then by Ovid. However, the adjective does not occur in the *Heroides*, only in the *Ars*. In *Heroides* 10 Ariadne characterises Theseus as being *improbus* and *sceleratus*. The former of the two characterisations is made when she refers to her brother's murder (*Her.* 10.77), while the latter occurs when she

¹⁶ A similar phraseology is employed by Catullus in the depiction of the Maenads and not of Ariadne (*plangebant aliae proceris tympana palmis*, *Cat.* 64.261).

recalls to her memory her own behaviour once she realised the desertion (*Her.* 10.35). The only occurrence of the word *perfidus* happens when the heroine addresses the bed she had shared with Theseus (*perfide...lectule Her.* 10.58). *Quid mihi fiet* ('what will become of me?') says Ariadne in *Ars* 1.537, *quid faciam?* ('what am I to do?') asks Ariadne in *Her.* 10.59. In both cases, the element of despair and uncertainty for the future is brought to the surface.

It is noticeable that in the *Ars* Ariadne's speech is confined to two verses (*Ars* 1.536-7), which is a significant difference from *Heroides* 10. In the latter Theseus' speech was limited to two verses (*Her.* 10.73-4). Thus, an inversion takes place in the *Ars*. What is more, in *Heroides* 10 Ariadne uses the monologue as a means to express her feelings towards Theseus and her fears for the future. In the *Ars* she only has two verses to express herself and then apparently she loses her voice because of Bacchus' appearance (*Ars* 1.540, 1.551). Moreover, these two verses summarise the meaning of her extended monologue in the *Heroides*: she is afraid of the future. The function of Ariadne's brief speech in the *Ars* could be, on the one hand, to allude to her lengthy speech both in *Heroides* 10 and in Catullus 64, since her speech appears to continue the narration of the story from where it was left off in the *Heroides*. On the other hand, the speech creates an anticipation of what will follow. Ovid answers the heroine's questions with Bacchus' arrival and thus he attributes a light tone to the whole story: Ariadne's situation is not really that dramatic because her saviour is on his way.

The third and final section of the episode in the *Ars Amatoria* concentrates on the new elements that Ovid introduces explicitly for the first time in the narrative of the myth, Bacchus' role and the *catasterism*. Before examining the text, it must be underlined that in *Heroides* 10 there is no direct mention of Bacchus and his involvement with Ariadne. However, there are three indications concerning his role in this myth. The first is the Bacchant simile (*Her.* 10.47-49), the second is the reference to the tiger (*Her.* 10.86) and the third is the phrase *caelum restabat – timeo simulacra deorum* ('the sky

remained, I fear visions of the gods' (*Her.* 10.95)).¹⁷ Catullus' narration mentions Bacchus and his love for Ariadne clearly (*Cat.* 64.253). In fact, the description of the arrival of the god is similar to that of Ovid's.¹⁸ However, there is no explicit mention of the *catasterism*.

In the *Ars Amatoria* the reader is transferred to the shore where Ariadne has been deserted. The shore, contrary to the one in the *Heroides*, is filled with the sounds made by the cymbals and the drums that are announcing the arrival of the Maenads and of Bacchus:

*'Quid mihi fiet?' ait: sonuerunt cymbala toto
Litore, et adtonita tympana pulsa manu.*

(*Ars* 1.537-8)

'What will become of me?' She cries: then all the cymbals resounded on the shore and drums were beaten by frenzied hands.

In *Heroides* 10 there is absolute stillness and tranquility on the shore. Ariadne describes the scenery as lifeless and empty:

*Quid faciam? Quo sola ferar? uacat insula cultu.
non hominum uideo, non ego facta boum.*

(*Her.*10.59-60)

What am I to do? Where shall I take myself alone? The island is empty.
Of human traces I see none, of cattle none.

The connecting link between the two narrations is that in the *Ars Amatoria* the poet introduces the intrusion of the Maenads with the phrase *sonuerunt cymbala toto* ('all the shore cymbals resounded' (*Ars* 1.537)), while in the *Heroides* Ariadne uses a similar phrase when describing her reaction to Theseus' deserting her: *sonuerunt pectora palmis* ('my palms resounded upon

¹⁷ Numerous interpretations of this phrase have been offered. Barchiesi, as quoted by Volk, suggests that the *simulacra deorum* refer to the heroine's future life with Bacchus. Volk argues that the phrase indicates Ariadne's fear that she will be punished for the betrayal of her family. See Volk 2003: 349. Jacobson admits that he cannot offer any explanation for its function, but does not accept that the phrase in *Heroides* 10 is hinting to Bacchus' arrival or to a possible divine vengeance. See Jacobson 1974: 227 n. 34.

¹⁸ Cf. *Cat.* 64.254-5; *Ars* 1.537-8.

my chest' (*Her.* 10.15)). In the former the phrase is used in order to introduce to the poem new characters, while in the latter in order to stress the departure and absence of one of the characters – ironically, the only noise being made on the shore derives from her. In *Heroides* 10 Ariadne's lament expressed by the beating of her chest and the tranquility of the island prepares the reader for a specific future, a miserable, lonely and possibly a deadly one. In the *Ars* the noise produced by the Maenads introduces another future for the heroine, different from what she had imagined in *Heroides* 10.

When Bacchus himself appears for the first time in the poem (*Ars* 1.549), he descends with his chariot drawn by tigers (*Ars* 1.550). The reference to the tigers is interesting because in *Heroides* 10 one of Ariadne's fears is that she will be killed by a wild animal (*Her.* 10.83) – in fact, one of the animals she names is the tiger: *forsitan et saevas tigridas insula habet* ('perchance the island harbours the savage tiger as well' (*Her.* 10.86)). Ovid connects the two narrations of the myth with this reference and demonstrates the irrationality and comic aspect of Ariadne's fears in the *Heroides*.¹⁹ The wild animal she was afraid of does not bring her death. On the contrary, it brings salvation to her:

*Dixit, et e curru, ne tigres illa timeret,
Desilit; inposito cessit harena pede:*
(*Ars* 1.559-60)

He spoke, and lest she should fear the tigers,
he leapt down from the chariot; the sand gave place to his alighting
foot.

The god promises to be more loyal and announces his decision to marry the heroine:

*cui deus 'en, adsum tibi cura fidelior' inquit
'pone metum: Bacchi, Gnosias, uxor eris'.*

¹⁹ Armstrong has suggested that Bacchus' arrival has two functions. The first one is that it gives 'an amusingly swift answer to her question about what will become of her'; the second function is that 'it is also another way of denying Ariadne her voice'. See Armstrong 2006: 245.

(Ars 1.555-6)

The god said to her 'here am I, a more faithful lover,
'Have no fear: Cnosian maid, you will be Bacchus' wife'.

The wedding gift that Bacchus offers to her is her transformation into a star, which will guide ships. It is interesting that Bacchus' exact phrase is *munus habet caelum* ('have the sky as a gift' (Ars 1.557)), because in the *Heroides* Ariadne mentions the sky, in a different context though. There, she initially refers to the dangers that threaten her and names the places that could bring misfortune to her:

*si mare, si terras porrectaque litora uidi,
multa mihi terrae, multa minantur aquae.
caelum restabat – timeo simulacra deorum!*
(Her.10.93-5)

Whether I looked on the sea or the land, or on the wide-stretching shore,
I know many dangers threaten me on land, and many on the waters.
The sky remained – I fear visions of the gods!

She names first the sea, then the land and last the sky. Ariadne mentions the first two in two verses, while she devotes only one verse for the third and last source of danger. However, the latter is the one that captures the reader's attention. The heroine first expresses her fear of what the sky may bring to her and then she indicates that she is afraid of the appearances of gods. Having this in mind, the connection between Bacchus' address to Ariadne in the *Ars* and the expression of her fears in *Heroides* 10 is made explicit. He is offering the sky to her as a gift, the same sky that she was afraid of in *Heroides* 10.

Having examined briefly Ovid's text, it is necessary to take into account the sources available on the *catasterism*, as not all of the accounts of the myth include this element. The *catasterism* element appears in various sources, prior to the *Ars Amatoria*.²⁰ Its first appearance occurs in Pherecydes' account in the *Scholium* on the *Odyssey* 11.322, where a crown is given to Ariadne as a

²⁰ Armstrong 2006: 312-316 discusses the sources that mention Ariadne's *catasterism*.

gift from Bacchus and its transformation into a star is the gift from the other gods. Eratosthenes offers a different account of the *catasterism* in his *Catasterismi* 5. In his version, the god is the one who places the crown among the stars. But the crown is a wedding gift given to Ariadne, not by Bacchus, but from Aphrodite and the Hours. A third source of the *catasterism* is Apollonius Rhodius' *Argonautica*. In the third book of the *Argonautica*, Jason attempts to convince Medea to help him and he uses Ariadne as part of his argument. The hero claims that just as Ariadne helped Theseus, followed him, was loved by immortals and was honoured and rewarded by having her name given to a crown of stars, so will Medea be honoured by the gods if she assists Jason (*Arg.* 3.997-1004). A comparison between these accounts of the *catasterism* and that of Ovid's would highlight one major difference: in the three sources the heroine's crown is transformed into a star, while in Ovid the heroine herself is said to be transformed into the star: *munus habe caelum; caelo spectabere sidus* ('take the sky as your gift; you will be gazed upon as a star on the sky' (*Ars* 1. 557)). This differentiation does by no means imply that Ovid is not aware of the well-known story of the crown's transformation. The name given to the star (*Corona Cressa*, *Ars* 1. 558) could be considered proof of his familiarity with this detail regarding the *catasterism*. Thus, the poet includes two accounts of transformation into his treatment of the story. The transformation of the heroine, which is mentioned first, appears as a variation of the story, while the transformation of the crown provides the opportunity to create a link with the previous accounts.

A fourth source remains to be discussed. The brief comparison between Aratus' and Ovid's account will suggest that there are some indications that Ovid could have had this source in mind when narrating the Ariadne myth. Before discussing Aratus' text, it should be noted that this Hellenistic source also refers to the transformation of the crown by the god, and not of the heroine.

The *catasterism* element appears in Aratus' *Phaenomena* 71-3 as follows:

αὐτοῦ κακεῖνος Στέφανος, τὸν ἀγαυὸν ἔθηκε

*σῆμ' ἔμμεναι Διόνυσος ἀποικομένης Ἀριάδνης,
νώτῳ ὑπὸ στρέφεται κεκμηότος εἰδῶλοιο.*

There too the famous Crown, which Dionysus established to be an illustrious memorial to the departed Ariadne, circles close to the back of the labouring figure.

There are two observations that need to be made regarding Aratus' text. First, the word *σῆμα* on the one hand, means 'constellation',²¹ on the other it is used to signify the word 'grave'.²² The second observation involves the word *εἰδῶλοιο*. This word also has an ambiguous meaning. It can refer to the constellation or it could mean 'image of a god'.²³ In Aratus' text both words have the former meaning, which cannot be said for Ovid's text. In the *Heroides* Ariadne expresses her fears of the future, one of which is the *simulacra deorum*. As mentioned earlier, this phrase could be hinting to Bacchus' forthcoming arrival. However, if we take into account that the word *simulacra* is the Latin equivalent for the Greek word *εἰδῶλοιο*,²⁴ then its use could also be alluding to the idea of the *catasterism*.

In the *Ars Amatoria* Bacchus' final words to Ariadne include the reference to the *catasterism*: *saepe reget dubiam Cressa Corona ratem* ('the Cnosian crown will often guide the doubtful ship' (*Ars* 1. 558)). The god claims that the crown will be used as a guide for ships during night time. This function of the crown, as it is presented in the *Ars Amatoria*, appears in Aratus' text as well, where the Hellenistic poet is giving instructions on astronomical elements and weather signs in order to assist farmers and sailors.²⁵ Aratus' account seems to influence Apollonius, who mentions the crown when he includes a brief reference to Ariadne's myth in his *Argonautica* (*Arg.* 3.997-1004). However, Apollonius does not refer to the idea of the star as a guide for sailors, unlike Aratus and Ovid. Ovid's brief reference to this specific function of the crown

²¹ *LSJ* s.v. 6.

²² *LSJ* s.v. 3.

²³ *LSJ* s.v. V, IV.

²⁴ *OLD* s.v. 2.c.

²⁵ Kidd 1997: 8.

indicates that he has in mind Aratus' text, and not Apollonius' text, when referring to the *catasterism*.

Ovid's allusion to a Hellenistic didactic poem is important because it underlines the poet's interest in playing with and alluding to different genres. The *catasterism* offers the opportunity to play with the tradition of didactic aetiological poems of Hellenistic poetry. It should be noted that the didactic aspect of this specific episode within the *Ars* lies not only in the message that the poet is trying to teach his readers (i.e. *Liber* will assist lovers as he too has been in love),²⁶ but also in the choice of sources alluded to in the narrative. In the third section of the episode, the poet creates an *aition* for the creation and the naming of the *Corona Cressa*. The concept of explaining the origin of stars appears in Hellenistic sources that have a didactic background, such as Aratus' *Phaenomena* and Callimachus' *Aetia*.²⁷ The Hellenistic element in general is evident in the idea of the *catasterism*, while the Callimachean influence can be detected both in the aetiological character of the story and in the interest in generic mixture present in this specific episode.²⁸

To conclude, it is clear that Ovid is using multiple models from a variety of genres in the narration of the myth of Ariadne in the *Ars Amatoria*. His verbal allusions to both his own previous treatment of the myth in *Heroides* 10 and to Catullus 64, which are evident throughout the poem, verify Ovid's tendency to blend elements deriving from various models. Thus, the poet is composing the story by alluding, in each section of the episode discussed, to at least one previous account. The first section of the poem indicates that he is following and alluding primarily to his own previous narration of the same myth, which

²⁶ The poet emphasises the didactic aspect of the story with a remark preceding the narration: *Ecce, suum uatem Liber uocat; hic quoque amantes/ adiuuat, et flammae, qua calet ipse, fauet* ('*Liber* summons his bard; he too helps lovers, and favours the flame, with which he himself burns' (*Ars* 1. 525-6)).

²⁷ Hutchinson discusses in detail the generic features of both Callimachus' and Aratus' work. See Hutchinson 1988: 26-84, 214-235.

²⁸ Van Tress discusses the problem concerning the term 'Callimachean' and explains that most scholars use the term to express a general notion about Callimachus' impact on Ovid, especially regarding the *Metamorphoses*. She explains that Ovid is influenced by the Hellenistic poet in various ways; for example in the subject of his poetry (i.e. he writes aetiological stories), in his narrative style, in his interest in generic blending and his tendency to surprise the reader. See Van Tress 2004: 2-3.

reminds the reader that self-reference is not uncommon in Augustan poetry, while partially he is alluding to Catullus' narration. However, the new element of the *catasterism* introduced to the plot of the myth in the final section of the poem indicates that he is possibly alluding to a third Hellenistic model, as his *Heroides* 10 and Catullus 64 mention nothing on the matter. The fact that the narrations of the myth alluded to are works that either belong to different genres or whose identity is characterised by the blending of various genres indicates the poet's interest in such complexity. What is more, the fact that the treatment of Ariadne's story in the *Ars*, which is an apparently didactic work with amatory content, incorporates elements that derive from an epistolary work (that combines epic, tragic, rhetorical and elegiac features), an *epyllion* and a didactic-aetiological work underlines the complexity of the poet's narrative technique and of his approach to the particular myth.

Bibliography

Armstrong, R. 2006. *Cretan Women Pasiphae, Ariadne, and Phaedra in Latin Poetry*. Oxford: Oxford University Press.

Conte, G. B. 1986. *The Rhetoric of Imitation Genre and Poetic Memory in Virgil and Other Latin Poets*. Ithaca and London: Cornell University Press.

Crump, M. M. 1931. *The Epyllion from Theocritus to Ovid*. Oxford: B. Blackwell.

Deroux, C. 1986. 'Some remarks on the Handling of Ekphrasis in Catullus 64', in C. Deroux (ed.). *Studies in Latin Literature, Latomus*, 247-258.

Dindorfius, G. 1855. *Scholium Graeca in Homeri Odysseam ex codicibus aucta et emendata* II. Oxford: Clarendon Press.

Duban, J. 1980. 'Verbal links and Imagistic Undercurrent in Catullus 64', *Latomus* 39, 777-802.

Godwin, J. 1995. *Catullus Poems 61-68*. Warminster: Aris & Phillips.

Goold, G. P. 1988. *Catullus, Tibullus, Pervigilium Veneris*. Cambridge, Massachusetts: Harvard University Press; London: Heinemann.

Goold, G. P. (ed.) and Showerman, G. (transl.). 1977. *Ovid in Six Volumes I Heroides and Amores*. Cambridge, Massachusetts: Harvard University Press; London: Heinemann.

Gutzwiller, K. J. 1981. *Studies in the Hellenistic Epyllion*. Königstein: Verlag Anton Hain.

Hollis, A. S. 1977. *Ovid Ars Amatoria Book I*. Oxford: Clarendon Press.

Hunter, R. L. 1989. *Apollonius of Rhodes Argonautica Book III*. Cambridge: Cambridge University Press.

Hutchinson, G. O. 1988. *Hellenistic Poetry*. Oxford: Clarendon Press.

Jacobson, H. 1974. *Ovid's Heroides*. Princeton: Princeton University Press.

Kidd, D. 1997. *Aratus Phaenomena*. Cambridge: Cambridge University Press.

Kinsey, T. E. 1965. 'Irony and Structure in Catullus 64', *Latomus* 24, 911-931.

Knox, P. E. 1995. *Ovid Heroides Select Epistles*. Cambridge: Cambridge University Press.

Loehr, J. 2005. 'Katasterismos' in Cancik, H. and Schneider, H. (eds). *Brill's New Pauly Encyclopedia of the Ancient World*. Leiden-Boston: Brill, 33-4.

Murgatroyd, P. 1994. 'Deception and Double Allusion in Ovid 'A.A.' 1.527-564', *Mnemosyne* 47 (1), 87-93.

Palmer, A. (ed.) and Kennedy, D.F. 2005. *Ovid Heroides* 1. Exeter: Bristol Phoenix Press.

Palmer, A. (ed.) and Kennedy, D.F. 2005. *Ovid Heroides* 2. Exeter: Bristol Phoenix Press.

Robert, C. 1963. *Eratosthenis Catasterismorum Reliquiae*. Berlin.

Rusten, J. S. 2003. 'Ekphrasis' in Hornblower, S. and Spawforth, A. (eds) *The Oxford Classical Dictionary*. Oxford: Oxford University Press, 515.

Van Tress, H. 2004. *Poetic Memory Allusion in the poetry of Callimachus and the Metamorphoses of Ovid*. Leiden-Boston: Brill.

Volk, K. 2003. 'Timeo simulacra deorum (Ovid, 'Heroides' 10.95)', *Mnemosyne*, 56 (3), 348-353.

Warden, J. 1998. 'Catullus 64: Structure and Meaning', *Classical Journal* 93 (4), 397-415.

Warmington, E. H. (ed.) and Mozley, J. H. (transl.). 1969. *Ovid in Six Volumes II The Art of Love and Other Poems*. London: Heinemann; Cambridge, Massachusetts: Harvard University Press.

Watson, P. 2002. 'Praecepta amoris: Ovid's didactic elegy' in B. Weiden Boyd (ed.). *Brill's Companion to Ovid*. Leiden-Boston-Köln: Brill, 141-165.

Webster, T. B. L. 1966. 'The myth of Ariadne from Homer to Catullus', *Greece & Rome* 13 (1), 22-31.

West, M. L. 2008. *Hesiod Theogony and Works and Days*. Oxford: Oxford University Press.