METAMORPHOSIS IN OVID'S METAMORPHOSES

METAMORPHOSIS:
SOME ASPECTS OF THIS MOTIF IN
OVID'S METAMORPHOSES

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ABSTRACT

This thesis is about Ovid's descriptions of the change of the human form into another form, e.g., an animal, stone, body of water or a tree, in his poem, Metamorphoses. The title indicates the importance of this phenomenon, metamorphosis, in that work.

There are about 250 examples of metamorphosis in the poem. Of these, Ovid describes approximately twenty per cent. To describe more might have been boring; to describe less might have left an open question for his audience: how does a metamorphosis work?

Previous work on this subject has been confined to either an attempt at analysis of all examples, or of so few, that Ovid's method of description for these important examples has never been explored.

It has been found that Ovid's purpose was to explain the phenomenon in credible terms, which is his basic method of description generally. His use of previous sources shows that he explained the animal metamorphoses more in terms of prior tradition than the other groups. He seems to have provided a real impetus for change in the portrayal of persons metamorphosing into trees which appear particularly in the post Ovidian sources in art. Ovid appears to have been the most inventive in those descriptions of persons changing into stone.

ACKNOWLEDGEMENTS

It is extremely difficult to acknowledge one's debt to all the people who have assisted in the research, analysis and writing of a thesis. However, I shall here make the usual attempt.

Primary thanks must go to my major supervisor, Peter Kingston, for help and encouragement. I thank also the other members of my committee, Harold F. Guite and Katherine M.D. Dunbabin, for many helpful comments and suggestions given along the way.

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PREFACE

The text of Ovid's Metamorphoses cited in this thesis is the one established by W.S. Anderson, published by Teubner in 1977. Commentaries to this work are cited by the author's surname only, plus line reference.

Citations of all other ancient authors and their works, if abbreviated, follow the system established by the Oxford Classical Dictionary, and Oxford Latin Dictionary, where feasible. Otherwise an obvious short-form is used.

Titles of journals are abbreviated according to the system used by L'Année Philologique.

For well-known collections and reference works, such as FGrHist, familiar abbreviations are used.

Secondary sources cited more than once appear with an obvious short-form in the second and following citations.

Full references may be found in the Bibliography.

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INTRODUCTION

Metamorphosis is a very common occurrence in Graeco-Roman myths[1] and also in the mythology of the world generally.[2] Perusal of collections of myths furnishes a multitude of characters who change or who are changed into other forms, such as animals, birds, or stones.[3] The transformation is rarely the focal point of any story and is mentioned almost as if in passing. Precisely why the metamorphosis is rarely described is uncertain but one suspects that it may have been too difficult to describe in detail without detracting from the plot as a whole, perhaps even bringing the action of the story to a standstill.

This is why the descriptions of over thirty persons changing into some other form in Ovid's Metamorphoses strike one as odd. These descriptive examples comprise just under twenty per cent of the 250 stories in the epic format poem of some twelve thousand lines. It has been claimed both that the poem is not about metamorphosis per se,[4] and that it is

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1. G.S. Kirk, Myth, Its Meaning and Function in Ancient and Other Cultures, (Cambridge, 1970), p. 187-8.

2. S. Thompson, Motif-Index of Folk Literature, (Bloomington, 1955-8), vol. 6, 'Index', listings under 'Transformation', 'Transformed', 'Transformer(s)', 'Transforming', 'Metamorphosis'.

3. The reader will find a multitude of these examples in The Complete Grimm's Fairy Tales, (New York, 1972)

4. E.J. Kenney, 'The Style of the Metamorphoses' in J.W. Binns, editor, Ovid, (London, 1973), 116-53, p. 146. n. 15; G.K. Galinsky, Ovid's 'Metamorphoses', (Berkeley, 1975), p. 3,97; B. Otis, Ovid as an Epic Poet, (Cambridge, 1970), p. 263f.

about metamorphosis per se.[1] Others maintain that the descriptions of metamorphosis are simple digressions,[2] that the metamorphosis is only a unifying element to join a series of myths, some of which do not specifically contain a metamorphosis.[3] Still others have claimed that it is not even important as a unifying element when one looks at the chronological arrangement, i.e. the carmen perpetuum.[4]

The descriptions of the metamorphosis are, however, important. There are several reasons why Ovid used the motif, and why it was necessary sometimes to describe it in detail. To begin with, the motif itself provides an atmosphere of change, and it is also a connective device. This allowed Ovid to compose and link together a variety of stories, some of which have only a remote connection to metamorphosis.

The story of Phaethon (1.747-2.339) serves as an example. The boy drives his father's sun-chariot across the sky and is dashed to his death in flames. He does not suffer a metamorphosis, but his mourners, Cygnus and the Heliades do. The audience has been told a story which, by

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1. S. Viarre, L'Image et la Pensèe dans les 'Metamorphoses' d'Ovide, (Paris, 1964), maintains that this work is primarily about metamorphosis. This is thougnt to be too extreme by E.J. Kenney, 'Discordia Semina Rerum', CR, N.S. 17 (1967), 51-3.

2. L. Castiglioni, Studi Intorno alle Fonti e alla Composizione delle 'Metamorfosi' di Ovidio, (Pisa,1906), p. 343.

3. refs. n. 4, p. 1, above.

4. W. Ludwig, Struktur und Einheit der 'Metamorphosen' Ovids, (Berlin, 1965). Other unifying elements have been cited, such as love, G.K. Galinsky, Metamorphoses', p. 43; landscape descriptions, by C.P. Segal, Landscape in Ovid's 'Metamorphoses', (Wiesbaden, 1969); humor, by M. von Albrecht, 'Ovids Humor und die Einheit der Metamorphosen' in M. v. Albrecht und E. Zinn, Ovid, p. 405-37.

itself, has nothing to do with metamorphosis, and then is brought back into the general framework of the poem by the two descriptions of the metamorphoses immediately following. I do not think it is by chance that, after the story of Phaethon, Ovid chose to describe in some detail two metamorphoses. He perhaps found it necessary to remind his audience of the general framework of the poem after digressing from it in the episode of Phaethon. And thus the poem moves on in a varied and only seemingly loosely connected fashion.

Ovid, of course, does not always use his descriptions in such an obviously purposeful manner. His method of composition is far more complex than that. Some of his books have very few descriptions of metamorphosis in them, for whatever reason: a wider consideration of this subject is outside the scope of this thesis.

Ovid used metamorphosis to provide an atmosphere of change and to connect his stories. And since there are 250 of them in twelve thousand lines, this must have posed a problem for him. An alert member of his audience would certainly have asked at some point, how does this phenomenon come about, how does it work, how does a person change to another form?

Thus the reason why Ovid describes twenty per cent of his examples of metamorphosis. This is why the passages describing a person changing into an animal, stone, tree, or body of water merit study. In this thesis the descriptions are discussed and analyzed to determine Ovid's treatment of this motif.

Previous scholars have failed to analyze fully this aspect of the Metamorphoses. There has not even been a complete collection of the descriptive passages ever made. W. Quirin attempted to analyze all of

the metamorphoses, with and without any description of the process of change.[1] He came to one correct conclusion, that Ovid's treatment of the motif is varied and thus adds an element of creative imagination to the poem as a whole. He did not, however, study the descriptions themselves closely enough to see many of the similarities or the differences which are there. He did notice a common method with respect to physical correspondences between the old and the new forms for large categories of metamorphoses, e.g. persons changing to animals (birds), stones, plants.

The physical correspondences between the old and the new forms have been noted by other scholars as well, in particular L. Winneczuk[2] and G. K. Galinsky.[3] These physical correspondences, however, have not been fully categorized nor have the exceptions been studied. There has not been enough attention given to the problems of the metamorphosing victim with respect to loss of human speech and the change in manner of movement.

Besides the physical correspondences between the old and the new forms, there are other traits common to both. This was one point that Quirin failed to discuss, and a primary deficiency of his thesis, according to H. Herter.[4] In a review of that study he suggested that there was some sort of continuity, for example, of character or physical appearance or even a name, that was present in both the old and new form and helped to

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1. W. Quirin, Die Kunst Ovids in der Darstellung des Verwandlungsaktes, (Giessen, 1930).

2. L. Winneczuk, 'Le Metamorfosi nelle Metamorfosi', Eos, 17 (1967-8), 117-29.

3. Galinsky, Metamorphoses, p. 179.

4. H. Herter, Gnomon, 9 (1933), 35-41.

explain the transition. Others have picked up this point, notably G.B. Riddehough, who attempted to deal with the continuity between the old and new form of persons metamorphosing to animals.[1] He made one helpful observation, that there is sometimes, not always, a trait continued into the new form. The instances in which there are not obvious connections have not been studied, and some of these exceptions are interesting, since Ovid found it necessary to be even more inventive in the composition of these particular metamorphosis descriptions.

The role of the various deities in the metamorphosis descriptions in comparison to earlier accounts of metamorphosis is considerably played down by Ovid. Although the burlesque treatment of some of the gods in some of the episodes has been treated, notably by J.-M. Frécaut,[2] no full analysis has been made of their participation.

It has been claimed that Ovid's use of the metamorphosis motif is indicative of a philosophical doctrine, such as the Pythagorean system of continual change of the material world, and an interpretation of a metamorphosis as metempsychosis.[3] The change of bodily form suffered by a person in the Metamorphoses is not, however, the same as the passage of a person's soul after death to a new form, which is what Pythagoras dis-

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1. G.B. Riddehough, 'Man-into-Beast Changes in Ovid', Phoenix, 13 (1951), 201-9.

2. J.-M. Frécaut, L'Esprit et l'Humour chez Ovide, (Grenoble,1972).

3. H. Dörrie, 'Wandlung und Dauer', Der altsp. Unterricht, 4.2 (1959) 95-116.

cusses in his speech (Metamorphoses 15.60-478). H. Haege has investigated Ovid's use of the metamorphosis motif with respect to philosophy and found that his use of it does not reflect a particular philosophical school or a particular philosophical belief held by its author.[1]

Too much attention has, in fact, been given to what Ovid meant by his use of the metamorphosis motif. It has been suggested that the motif has a sensual aspect,[2] that it demonstrates Ovid's humane nature because he substitutes metamorphosis for worse violence,[3] that it reflects the problem of wavering identity,[4] that it is indicative of the author's own anti-Augustan sentiments.[5]

All this has been done without a basic analysis of what exactly Ovid says about how a person changes into a new form. This thesis attempts to fill that large and obvious gap.

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1. H. Haege, Terminologie und Typologie des Verwandlungsvorgangs in den 'Metamorphosen' Ovids, (Göppingen, 1976).

2. H. Fränkel, Ovid, A Poet Between Two Worlds, (Berkeley, 1945), p. 220, n. 73; L.P. Wilkinson, Ovid Recalled, (Cambridge, 1955), p. 161.

3. Otis, Ovid, p. 272. Violence is emphasized by H. Parry, 'Violence in a Pastoral Landscape', TAPA, 95 (1964), 268-82. Galinsky, Metamorphoses, p. 110ff, discounts Ovid's humanity.

4. Galinsky, Metamorphoses, p. 45.

5. C.P. Segal, 'Myth and Philosophy in the Metamorphoses: Ovid's Augustanism and the Augustan Conclusion of Book 15', AJP, 90 (1969), 257-92. In contrast, Ludwig, Struktur, p. 82, emphasizes the movement from chaos to order, and therefore is pro-Augustan. Galinsky, Metamorphoses, p. 210ff. de-emphasizes the importance of the question.

Ovid was a poet whose work was varied and prolific. Born in 43 B.C. in the quiet town of Sulmo, he went to Rome as a young man to study, after the end of the civil war and the political upheavals. The city of Rome was at peace and the arts were flourishing, especially poetry, which was of particular interest to Ovid. He says that his father's wish was that he study law, but he found it too difficult and turned to poetry instead (Tr. 4.10.36-8). He began reading his poems in public as a young man, c. 25 B.C. (Tr. 4.10.58).

His first poems were written in the most popular genre of the day, love elegy. Ovid wrote five books of these, Amores, which he later revised to three between 10 and 2 B.C.[1]

His next project was the tragedy Medea, which was much admired by Quintilian (10.1.98). He wrote the Heroides, a collection of poems written as letters composed by various mythological heroines to their lovers. These were certainly finished by 2 B.C.[2]

Finished by A.D. 2 was the Ars Amatoria, which instructs men and women on the art of acquiring and keeping lovers, and the Remedia Amoris, which instructs on the art of avoiding and getting rid of lovers.[3] Close to this work is Medicamina Faciei Femineae, which instructs women on the

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1. Dates of the two editions of Amores, and the Heroides are extremely controversial. See discussions in H. Jacobson, Ovid's 'Heroides', (Princeton, 1974), p. 300ff.; G. Williams, Change and Decline, (Berkeley, 1978), p. 53ff.; R. Syme, History in Ovid, (Oxford, 1978), p. 1ff.

2. On chronology, see above references.

3. Date established by internal evidence. Syme, Ovid, p. 8ff.; A.S. Hollis, Ars Amatoria 1, (Oxford, 1977), intro. p. xi, and Appendix 1, 'The Chronology', p. 100ff.

proper use of cosmetics. It was perhaps a prelude or accompaniment to the Ars Amatoria.[1] It was the Ars Amatoria that offended Augustus, and the poem, along with an unknown error, caused Ovid to be exiled to Tomis on the Black Sea in A.D. 8.[2]

Ovid's major work of epic length, the Metamorphoses, was finished by the date of his exile.[3] It is considered to be the flowering of his poetic development, comprising the best qualities contained in his previous work.[4]

The Fasti were written at about the same time as the Metamorphoses. This poem is composed in elegiac meter and is arranged chronologically, one book per month. Ovid finished one-half of the planned twelve books. The poem rather obviously glorifies the Roman state and Emperor, and it has been suggested that Ovid withheld the last six books of it to bargain for pardon from his exile.[5]

The poems of Ovid's exile are the Tristia, and Epistulae Ex Ponto, composed in elegiac meter. Ovid says that he also composed poems in the

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1. Hollis, Ars, p. 100ff., and at Ars 3.205 it is mentioned as completed.

2. Such is the commonly held view. Evidence and theories are reviewed by J.C. Thibault, The Mystery of Ovid's Exile, (Berkeley, 1964), especially p. 125ff., and pp. 36-7, 85, for the theory that the Metamorphoses was offensive to Augustus.

3. Based on Ovid's comment (Tr. 2.555-62) and held by Wilkinson, Ovid Recalled, p. 241, Otis, Ovid, p. 21, Syme, Ovid, p. 21.

4. Galinsky, Metamorphoses, p. 25.

5. Williams, Change, p. 84. Against this theory: Syme, Ovid, p. 17.

native tongue of the Tomis area, which were well received by the inhabitants (Pont. 4.13.19,35). None have survived.[1]

The Ibis, a curse poem modeled on one by Callimachus, was composed during his exile, and curses an enemy back in Rome.[2] The Consolatio ad Liviam was addressed to Livia on the death of Augustus in A.D. 14, and was certainly meant to end the poet's exile.[3]

Ovid wrote other poems which are less datable. The Nux, a poem written from the viewpoint of a nut, remains[4] and the Halieuticon, a technical treatise on fishing.[5] There are a few fragments of the Phaenomena,[6] about astronomy and probably modeled on the earlier poem of the same name by Aratus. Totally lost are the Hymenaeus, a marriage poem, some epigrams, and the Triumphus,[7] a poem written about an imperial triumph.

Ovid's expertise as a poet is clearly indicated by his use of these many different formats.

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1. Ovid in Getic: E. Lozovan, Ovide et le Bilinguisme', in N.I. Herescu, ed., Ovidiana, (Paris, 1958), 366-403.

2. The enemy is thought to be mythical by A.E. Housman, Jour. Phil., 25 (1920), p. 316.

3. W. Kraus, 'Ovidius Naso', in A. von Albrecht and E. Zinn, eds., Ovid, (Darmstadt, 1968), p. 153. The authorship is controversial.

4. Controversy on the authorship exists: see A.G. Lee, 'The Authorship of the Nux', Ovidiana, 457-71.

5. Controversy on authorship exists: see intro. P. Ovidii Nasonis, Halieuticon, edited with comm. by F. Capponi, (Leiden, 1972). For date see H.J. Rose, A Handbook of Latin Literature, (London, 1954), p. 335, and Kraus, Ovid, p. 150.

6. Fragments collected by W. Morel, Fragmenta Poetarum Latinorum, (Leipzig, 1927).

7. Kraus, Ovid, p. 152, thinks this poem was written about the Pannonian triumph of A.D. 12. Syme, Ovid, p. 42, agrees.

The poem considered in this thesis, the Metamorphoses, is a catalogue of myths, many of which may stand as separate poems, loosely arranged in a chronological framework beginning with the creation of the world and ending with Ovid's own time during the reign of Augustus. The myths all have some connection to the metamorphosis motif, if remote, and this, along with the chronological framework, helps to unify the catalogue.

There is no really precise parallel to the format of the Metamorphoses among extant poems. Epic catalogue poems treating myth are of universal occurrence. The oldest one extant in Greek literature is Hesiod's Theogony, written c. 750-650 B.C., which provides a genealogy of deities.[1]

The collection of individual stories found in Callimachus' Aitia,[2] 'Causes', (third century B.C.), probably provided some impetus for the composition of individual stories joined together. The Aitia does not appear to have been so organized, lengthy or ambitious with respect to content.[3]

The motif, metamorphosis, occurs as early as Homer, and is quite common,[4] but the first really formal collection of examples of it was by a mysterious Boio or Boios, a poetess, priestess or poet of unknown date

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1. For a survey of this type of poem in Greek and other literatures, see Hesiod, Theogony, edited, with comm. by M.L. West, (Oxford, 1966), p. 1-16.

2. Callimachus, Aitia, edited by P. Pfeifer, (Oxford, 1949).

3. This is a general consensus. A few references: R. Coleman, 'Structure and Intention in the Metamorphoses', CQ, 21 (1971), 461-77; Galinsky, Metamorphoses, p. 86ff., p. 103, and previous references on structure, above, p. 2, n. 3-4.

4 See p. 1, n. 1,2,3; and also G. Lafaye, Les Métamorphoses d'Ovide et leurs modèles grecs, (Paris, 1904), p. 1ff.

who wrote an Ornithogonia which dealt with the transformations of human beings into birds.[1] The Greek work was used or translated by Aemilius Macer,[2] a near contemporary of Ovid. Little is extant of either work and it is impossible to tell if the descriptions of metamorphosis were of the same interest to Boio(s) or Macer as they were to Ovid.

Nicander of Colophon (second century B.C.) composed a poem in five books, Heteroioumena. There are some fragments of this preserved, [3] and some epitomes of his stories in Antoninus Liberalis' Metamorphoses, (second century A.D.).[4] The metamorphosis motif does not appear to have had the same interest as for Ovid. There appear to have been no detailed descriptions of a person changing to another form, the interest in the myth being primarily aetiological.[5] Nicander's style has been called 'bald and unexciting' and 'repulsive'.[6] If this is true for the rest of his poetry which has been lost, and if there were among it descriptions of persons changing to other forms, they would likely not have been as interesting as those composed by Ovid.

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1. There is a variety of opinion on Boio(s). Fragments are collected by J.U. Powell, Collectanea Alexandrina, (Oxford, 1925), Frgs. 23-4; Hollis, Meta. 8, p. xvii, dates the mythical(?) poet to possibly early third century B.C.; see also Galinsky, Metamorphoses, p. 2.

2. Fragments collected by Morel, FPG. M.J. Crump, The Epyllion from Theocritos to Ovid, (Oxford, 1931), p. 197, labels the place of metamorphosis in this poem as a 'mere accessory'.

3. They are collected by A.S.F. Gow and A.F. Scholfield, Nicander, (Cambridge, 1953).

4. Antoninus Liberalis, Les Métamorphoses, texte établi, traduit, et commenté par M. Papathomopoulos, (Paris, 1968).

5. Hollis, Meta. 8, p. xviii.

6. ibid.

There is notice of a prose Metamorphoses by a Theodorus, probably of Hellenistic date.[1] Parthenius of Nicaea (first century B.C.), wrote a prose Metamorphoses, but this also is lost, unfortunately, as Parthenius was resident at Rome and composed a short catalogue for Gallus. His lost work might have been interesting.[2]

After Ovid, Apuleius' Metamorphoses was written, about one Lucius who was transformed into, and back from, an ass. Written in the second century A.D., its immediate predecessor may have been a prose account of this folk-tale by a Lucius of Patrae (c. 14 B.C.).[3] Both the earlier work, a short tale, and the later, a full length novel do not feature the metamorphosis motif as prominently as Ovid.[4]

There has recently been published a small amount of a 'Dictionary of Metamorphoses', written on papyrus. The author recorded metamorphosis myths in alphabetical order. The process of change received no attention; the interest is the basic plot of each myth.[5]

Finally, oral transmission of myths down to Ovid's time must account for some of his sources. Unfortunately, this is one body of

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1. Hollis, Meta. 8, p. xviii.

2. See Parthenius, trans. with notes by S. Gaselee, (Cambridge, Mass., 1962), intro. p. 251-5.

3. This folk-tale dates from Neolithic times. See Apuleius Metamorphoses 1, comm. by A. Scobie, (Meisenheim am Glan, 1975), intro. p. 26f.

4. Both were one story featuring a central character, not a collection around a central motif, metamorphosis. See A. Scobie, Aspects of the Ancient Romance and Its Heritage, (Meisenheim am Glan, 1969), p. 32f.

5. T. Renner, 'A Papyrus Dictionary of Metamorphoses', HSCP, 82 (1978), 277-93. I thank W.J. Slater of the Classics Dept., McMaster University, for calling this to my attention.

material that is impossible to assess. One suspects that it must have had some influence on Ovid's Metamorphoses.

At Rome a small narrative poem, the epyllion, became popular in the generation before Ovid. These were 'mini-epics' centered around a single character or event, and of a very much less heroic nature than, for example, their parent forms such as the Iliad or Aeneid. Several contained characters who at some point in their myth suffered a metamorphosis. Cicero's Halcyon, Calvus' Io, and Cinna's Smyrna all are left in very small fragments.[1] It is not known if their metamorphoses were described, and if so, in how much detail. One other, Ciris, in the Appendix Vergiliana and just possibly by Gallus,[2] does describe the metamorphosis as it is in progress, but not quite as elaborately as Ovid was to do later.

There appears, then, nothing in literature that was quite like the Metamorphoses by Ovid. Fond of trying new and different forms of poetry, Ovid may have decided to try something still different, such as an epic length poem about metamorphosis, which combined a chronological approach, epic, catalogue of myths, and a collection of assorted stories.

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1. They are collected by Morel, FPL.

2. On the authorship see Ciris edt. by D. Knecht, (Brugge, Belgium, 1970), intro. p. ix-xxi.

Ovid naturally expected his work to be well received by the audience of Rome in the Augustan Age. Although it is outside the scope of this particular thesis, which is concerned with Ovid's treatment of those passages describing a person changing to a new form, to attempt to establish criteria for, and therefore a definition of, taste in the Augustan Age, a few observations on other art forms are pertinent here. Comparison of different media may partially explain Ovid's choice and treatment of subject matter.

Galinsky has noted certain similarities between the Metamorphoses and the pantomime, a type of theatrical performance popular at Rome from 22 B.C., the approximate date of Ovid's arrival there.

The pantomime featured the solo performance of an actor who played a variety of roles within a single pantomime while accompanied by music or narration.[1] The subject of the pantomime was myth, or single scenes taken from tragedy which lost some of their tragic impact out of their former dramatic context.[2] The performance required the expertise of an actor well-versed in mythology and literature.

Galinsky cautiously draws an analogy between the popular pantomime and the Metamorphoses. While not wishing to press the analogies between the poem and the pantomime too far, Galinsky believes that the emphasis on the single scenes in the poem, the sophistication, the constant shifts

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1. M. Bieber, The History of the Greek and Roman Theater, 2nd edt., (Princeton, 1961), p. 165.

2. Galinsky, Metamorphoses, p. 68.

and changes and the graphic visual appeal of many scenes all have counterparts in the pantomime.[1]

Galinsky notes that in the most comprehensive ancient discussion on the nature of the pantomime, Lucian's De Saltatione, the author discusses the nature of the actor's craft in terms that are strikingly similar to Ovid's chronological arrangement of myth. Lucian presents a catalogue of myths, and when supplemented by titles of pantomimes found in other authors, only a few are not to be found in the Metamorphoses.[2]

This last fact I do not find at all surprising. I believe that one way Ovid tried to demonstrate his poetic expertise was to join together as many different myths as he possibly could into one continuous poem.

Galinsky has made these analogies between the pantomime and the Metamorphoses generally. With specific reference to those passages in the poem describing a person changing into a new form, and therefore to this thesis, the constant shifts and changes and the graphic visual appeal become particularly obvious. Both tendencies in the two different art forms may indicate a general taste of the audience for which they were intended.

Another analogy, Galinsky believes, may be drawn between the Metamorphoses and the visual arts. Although no really precisely identifiable works of art may be found in Ovid's poem, [3] he nevertheless uses the

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1. Galinsky, Metamorphoses, p. 68.

2. Ibid, p. 69. A list of titles from Lucian and other authors may be found in E. Wüst, 'Pantomimus', RE, 18 cols. 833-69, esp. 847-9.

3. H. Herter,' Ovids Verhältnis zur bildenden Kunst', in Herescu, Ovidiana, 49-74.

visual arts as literary devices. For example, and with specific reference to this thesis, the comparison of persons to statues helps to illustrate some of the metamorphoses to stone.[1]

One other example of the use of a work of art in the poem, in a more general sense, is his use of the two tapestries made by Arachne and Minerva (6.1-145). The tapestries are very different. Minerva's is formally balanced and symmetrical; Arachne's is "a swirling depiction of the loves of male gods for mortal women" and has no apparent structure.[2] The contest, for which the two tapestries were made, is a draw. Despite the fact that Arachne's tapestry is very different from the orderly one made by the goddess, Minerva can find no fault with it. The two styles are equally good.

The use of a visual art form as a literary device within the poem justifies at least a search for parallel tendencies in visual and poetic forms. Before going further, it is worthwhile to remind oneself that Ovid's use of the visual arts was not his own invention. For example, in the generation preceding, Catullus had inserted a description of a tapestry, given as a wedding gift to Peleus and Thetis, in his epyllion (64.43f.). Later, Vergil described a relief carved on the door of Apollo's temple (Aen. 6.20f.). It is also worthwhile noting that Ovid was obviously sensitive to stylistic differences in the visual arts, as indicated by the descriptions of the two very different tapestries.

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1. See below, p. 144

2. Galinsky, Metamorphoses, p. 82.

Galinsky suggests that there are parallel tendencies between Ovid and some Roman paintings. He cites as an example a wall painting from the House of Livia, which shows "playful, associative combinations of quite different elements."[1] Despite the fact that they are in the same painting, the relationship of one element to another is sometimes unclear. The architectural structures in the painting which form frames for the small panels and the larger central picture, are not always related to each other in a real or unified manner. The painting, Galinsky says, is notable for organization by means of "illusion and fantasy rather than by strict logic and the criteria of reality."[2] He compares these qualities of composition in the painting, that is, the highly structured organization of real and unreal, varied elements, to the structure of the Metamorphoses, which, he says, is unified by virtue of the "correspondence between the flexibility of the subject and the fluidity of form."[3]

Another scholar, E.J. Bernbeck, has further commented on this particular example with respect to the juxtaposition of mythical, fantastic and decorative elements such as plants and other elements of landscape, set against the architectural framework, and suggested that the same combination of mythical and fantastic elements with more credible ones may be found in the Metamorphoses.[4]

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1. Galinsky, Metamorphoses, p. 83.

2. ibid, p. 84.

3. ibid, p. 84.

4. E.J. Bernbeck, Beobachtungen zur Darstellungsart in Ovids Metamorphosen, Zetemeta 43, (Munich, 1967), p. 135f.

Both these scholars are, I think, correct. But a few more observations may be made. The House of Livia is early Augustan, and belongs to the last phase of the Second Style.[1] The tendencies which Galinsky and Bernbeck noted are even more pronounced in paintings contemporaneous to Ovid. Good examples may be found among the wall paintings from the villa at Boscotrecase.[2] These are of interest not only for their date, 12 B.C.- A.D. 14, but perhaps also because the villa was owned by Agrippa Postumus, the son of Augustus' infamous daughter Julia.

The paintings are all Third Style, which came into fashion c. 15 B.C. They combine big panels with mythological or bucolic scenes in an idyllic landscape setting. A distinctive feature is the many vignettes that float freely on a dark solid color background, red, blue or black, for example. The solid background tends to emphasize both the vignettes and the spacious effect created by their single placement.

The use of stylized Egyptianizing elements, as well as the Graeco-Roman mythological subjects, and the use of sphinxes, griffins, and other fantastic creatures and stylized vegetable motifs add greatly to the overall effect of fantasy.

The effect is very different from that created by the paintings

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1. On the dating, see the works by H.G. Beyen, Die Pompejanische Wanddekoration wom zweiten zum vierten Stil, (Haag, 1938 and 1960), and 'Das stylistische und chronologische Verhältnis der letzen drei pompejanische Stile', Ant. and Sruvival, 2.4 (1958), 349-72.

2. P.H. v. Blanckenhagen, The Paintings from Boscotrecase, Röm. Mitt. 6es. Erganzungsheft, (Heidelburg, 1962), p. 10-11, for date.

in the House of Livia. There, the same elements may be seen, but they are joined together in a much more tightly controlled composition. The use of architecture is comparatively realistic, and is much heavier, forming frames for the pictorial panels. Some pretense is still maintained at placing the panels in positions that are realistic, on mouldings, for example.

In the Third Style paintings from Boscotrecase, the architectural elements have been reduced to the barest hint of their former structural nature. Whereas in the House of Livia, an occasional sphinx or other mythical creature appears as part of the structure, it is nothing compared to the later villa, where the architectural elements have birds or other creatures perched upon them, and flowers, leaves and tendrils seem to grow out of the columns.

One example from the Red Room serves to illustrate these tendencies.[1] A detail of the left finial from the West Wall shows two elements supporting an architrave that appears to be hanging, at right angles to the left column, in mid-air. The architrave serves as a perch for a bird on its right side. A thinner support on the right appears almost to reach the architrave. It would not matter if it did, however, as it is far too thin to bear its weight. The right support is composed of a thin stalk with highly stylized vegetable tendrils, and itself supports a small framed panel of a griffin and two ornamental devices atop that. It looks as if it would collapse with the weight of the panel and ornaments, if the architrave did not fall on it first.

The tendencies seen in the earlier paintings from the House of Livia

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1. Blanckenhagen, Boscotrecase, pl. 20.

have developed in the paintings from the villa at Boscotrecase. These are the mixture of very different elements in the same composition, the very highly structured but loosely connected composition, the further isolation of and therefore the increased importance of the single scenes, the vignettes, and the greater use of fantasy, indicated both by the fantastic interpretation of the realistic elements, such as architectural and vegetable motifs, and also by the greater use of fantastic creatures.

Comparing these qualities to the Metamorphoses, one can see correspondences between the loosely connected but highly structured organization, the many episodes which may stand alone from the main poem and are therefore comparable to the freer vignettes of the later paintings, the use of landscape as a backdrop, and the mythological subject matter. In particular, the increased taste for fantasy indicated in the trends of Third Style painting described above, seems to find a parallel in the Metamorphoses in the attention given to descriptions of persons changing into another form.

Finally, and perhaps most importantly, both the Metamorphoses and the paintings at Boscotrecase were, for their day, innovative, new, modern. The treatment of material in both media reflects an up-to-the-minute knowledge of the taste of the times, and a fresh approach to it.

THE METAMORPHOSES TO ANIMAL FORMS: INTRODUCTION

In the section following the examples of persons who metamorphose to animal forms are discussed. These were, perhaps, the easiest for Ovid to describe, since animals have physical and behavioural characteristics that are readily visible and can, therefore, be used in descriptions of persons changing into animals.

The similarities between persons and animals are noted as one of the reasons why the soul of a person may find its way into the body of an animal. Pythagoras says this in his speech (15.60-478), and whereas he offers this as an explanation for metempsychosis, or reincarnation, Ovid has obviously expanded this comparison to explain how a person may change to an animal, not at death, as Ovid's characters do not die first, but simply change to the new form at some point in their lives. In contrast, the various dissimilarities between man and animal are also utilized by Ovid in some examples of metamorphosis description.

Curiously, Ovid's Pythagoras only provides examples of his philosophical creed that explain the change of persons to animals, not trees or stones or bodies of water.

LYCAON

Lycaon was an Arcadian tyrant well known for his evil deeds. His reputation finally reached Jupiter himself who decided to go to earth and investigate the matter. He arrived as evening began and was properly greeted as a god by the subjects of Lycaon. The tyrant himself, however, laughed at the populace and vowed to test Jupiter's divinity. To do this, Lycaon planned to try killing Jupiter while he slept. Beforehand, Lycaon killed and had cooked a man to serve to the god. As soon as the meal was on the table Jupiter caused the house to fall in flames, and Lycaon, terrified at the god's wrath, ran into the countryside where he turned into a wolf. The entire story may be found at 1.163-239. Ovid narrates the story, using the persona of Jupiter.

> territus ipse fugit nactusque silentia ruris
> exululat frustraque loqui conatur; ab ipso
> colligit os rabiem solitaeque cupidine caedis
> utitur in pecudes et nunc quoque sanguine gaudet.
> in villos abeunt vestes, in crura lacerti:
> fit lupus et veteris servat vestigia formae;
> canities eadem est, eadem violentia vultus,
> idem oculi lucent, eadem feritatis imago est.
>
> 1.232-239

The process of metamorphosis is ambiguous in this description until in villos abeunt vestes (236). The first possible indication of it is when Ovid says that Lycaon flees into the countryside, and in the next line howls, exululat (232-3). The non-human quality is suggested by frustraque loqui conatur(233). But, since exululat may also be used of a person, it is not proof positive that Lycaon is a wolf.[1] Ovid is, at this point, purposely

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1. It does, however, indicate at least a crazed state of mind. Haege, Terminologie, p.151, suggests Byblis (9.643), maddened by grief, sinks to the level of an animal and howls, ululasse like one.

ambiguous.

The savagery Lycaon demonstrated as a man continues and shows on his face (234). Ovid indicates that his desire for killing is turned towards the flocks (235), and he nunc quoque, 'now also', rejoices in blood (236). The implication is that Lycaon's bloodlust is continued as a trait into the new form.

Ovid announces two short facts with respect to the physical change of the man before revealing the identity of the new form. Lycaon's clothes turn into fur and his arms change into front legs (236). The abruptness of fit lupus in the line following, giving the animal's identity, in Latin, serves to emphasis the change. Speakers of Greek would previously have guessed the identity of the new form, since Lycaon is formed from the word λύκος.

Ovid finishes the transformation description by mentioning more physical qualities (238-9), some of which are manifestations of the internal qualities already mentioned (233-5). Specifically, the internal qualities are evident from the animal's violentia vultus, savage expression; oculi lucent, gleaming eyes; and the general aspect of ferocity, feritatis imago. The continuity of all these qualities from Lycaon as a man to Lycaon as a wolf is quite clearly emphasized by the repetition of idem (eadem) four times in only two lines, once for each of the continued qualities, hair color, expression of eye and face, and ferocious aspect.

Ovid repeatedly emphasizes the traits which continue through into the new form and has lessened the role of Jupiter in his version of the myth, although it would seem that Jupiter did cause the metamorphosis. In Ovid's version, from the moment Lycaon runs into the country there is no indication of the deity's presence in the action.

A description of Lycaon's metamorphosis does not occur elsewhere, but there are references to Lycaon and his transformation before Ovid. Lycophron (third century B.C.), in the Alexandra, says that Lycaon and his children were turned to wolves because they ate one son.[1] Pausanias (second century A.D.) recounts an Arcadian legend about Lycaon, who was turned to a wolf for attempting to sacrifice a baby on an altar to Zeus (8.2,3; 3,96). Apollodorus (first century A.D.) mentions that Lycaon served Jupiter a child, cooked, for dinner; for this insult Jupiter threw thunderbolts. There is no metamorphosis mentioned (3.8,1).

Bömer thinks that the story of Lycaon is based on a Hellenistic model.[2] This is presumably because the first real reference to it is not earlier than the third century B.C. The story rather looks as if it involves a rite of human sacrifice which was practised many centuries before this story of Lycaon and his insult to Jupiter was ever recorded.[3] There is, in fact, no way to determine exactly how ancient the story might be before the Hellenistic period. With specific reference to the metamorphosis description, there need not have been a model that Ovid followed for this particular episode. It will be seen in the discussion of the following episodes that there is a general approach, a common method for

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1. The phrase is λυκαινομόρφν Νυκτίμου κρεανόμων.. See further, Lycophron, Alexandra, erklärenden Anm. von C. von Holzinger, (Hildesheim, 1973, repr. 1895), ad loc. 1.481.

2. Bömer, ad loc. 1.163.

3. Compare, for example , the myth of Tantalos and Pelops, discussed in G.S. Kirk, Nature of Greek Myths, (Harmondsworth, 1974), p. 134f. On cult surrounding Lycaon, see Kirk, Nature, p. 238ff. and L.R. Farnell, Cults of the Greek States, (Oxford, 1896-1909), vol. 1, p. 41-3 and 92.

all of the descriptions of metamorphosis. All that was really necessary for the poet to compose the story of Lycaon was, therefore, to vary this method slightly to fit the character of Lycaon and the resulting wolf.

Ovid seems to have constructed this episode in order to produce a horrified reaction from his own audience. To begin with, Jupiter tells the story of Lycaon to an assembled body of deities on Olympus. The impiety and wickedness of Lycaon sparks a horrified and shocked reaction from this audience.[1] The implication is that Ovid's own audience should react in the same way.

The wickedness and savagery of Lycaon, and his transformation to a wolf may well have given Ovid's audience a twinge of horror when they heard it. The wolf, after all, is a creature which is dangerous to man, and the suggestion that one may be hiding in the very midst of human society is a frightening idea. Wilkinson discusses the appeal of this type of story and classes it with ghost stories, which have long been told for the sensation of pleasant horror to the listeners.[2]

An example of an ancient audience's reaction to this type of story is described by Petronius (mid-first century A.D.)[3] in his Satyricon (Cena Trimalchionis).

Niceros, a guest of Trimalchio, tells the assembled dinner-table

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1. Meta. 1.199-209. Ovid parallels the impiety of Lycaon plotting against Jupiter to the impiety of the people who plotted against Julius Caesar and means for his own audience to understand this clearly.

2. Wilkinson, Ovid Recalled, p.161.

3. Controversy on the date of this work may be found in Petronii Arbitri, Cena Trimalchionis, edited with comm. by M.S. Smith, (Oxford, 1975), p. xii.

audience a story about a traveling companion who changed himself back and forth from human to wolf shape. Niceros relates how he and his companion were traveling through the woods at night. He watches as his companion takes off his clothes and turns to a wolf, and describes his own reaction.

> Mihi anima in naso esse, stabam tamquam mortuus.
>
> Petr. 62.6

Niceros describes his own fear as he watched his companion turn to a wolf, and as the man runs off to the woods Niceros approached the spot where the transformation had taken place and again comments on his terror, Qui mori timore nisi ego? (62.9). He remains in this frightened state until he reaches his destination and reiterates to his audience his terror.

> Ut larua intravi, paene animam ebullivi, sudor mihi per bifurcum volavat, oculi mortui, vix unquam refectus sum.
>
> Petr. 62.10

Niceros finally tells how he had later discovered the man was a werewolf. As he finished telling the story at Trimalchio's table, the reaction of the guests is noted. Trimalchio comments favorably on the narrative.

> Attonitis admiratione universis "Salvo" inquit "tuo sermone" Trimalchio "si qua fides est, ut mihi pili inhorruerunt, quia scio Niceronem nihil nugarum narrare: immo certus est et minime linguosus. Nam et ipse vobis rem horribilem narrabo."
>
> Petr. 63.1

The dinner guests received the story well, indicated by attonitis admira-

tione universis.[1] Audience reaction to this sort of story is further indicated by Trimalchio who said that his hair stood on end, mihi pili inhorruerunt and that he would tell them something horrible, rem horribilem himself. Trimalchio's comment on Niceros' truthfulness indicates that some of the audience may have believed it.

This passage records the reactions to and taste for a horror story specifically involving a man's metamorphosis to a wolf. The dinner guests are varied, from monied to poor intellectual, and the work was written roughly fifty years after Ovid. The reaction of this audience is parallel to the reaction expected from Ovid's own audience to the story of Lycaon.

In the Metamorphoses, words in the Lycaon episode denoting terror, flight, slaughter, blood and the like certainly would have helped to produce a feeling of horror. Whereas there is no doubt that the Romans had a taste for violence and slaughter, e.g. their attendance at and enjoyment of wild animal games and gladiatorial combats is attested throughout antiquity,[2] the violence and savagery of Lycaon is quite a different matter. Lycaon the wolf is shown in his natural habitat. The time is evening, traditionally the time for spooky stories. Lycaon howls and then slaughters domestic animals which are defenseless rather than wild animals collected specifically for the arena. The time and place of the violent action is not in controlled circumstances, such as in the arena, but in those which

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1. Admiratio denotes an emotional reaction to a vividly depicted miraculous or unusual event. See discussion by A. Scobie, Aspects of the Ancient Romance and its Heritage, (Meisenheim am Glan, 1969), p.37-43.

2. As, for example, in Augustine's Conf. 6.8.

might give the wolf a real chance to do some unpredictable damage. This in itself is frightening, especially when, as stated above, the wolf is portrayed hiding in the body of a man.[1] The fear and horror are caused by the suggestion that there is danger lurking in everyday surroundings.

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1. Perhaps to be considered equivalent to the modern 'wolf in sheep's clothing'. See OLD, lupus for many similar proverbial usages, especially Verg. Ecl. 9.53ff.

10

Io was the daughter of the river god Inachus, and as a pretty young nymph she naturally attracted the notice of Jupiter. He pursued and raped her, covering his activities with a cloud to escape the notice of his wife Juno. This device did not work, and Juno confronted him with Io, whom Jupiter had quickly turned to a heifer as a final effort to hide the affair from his wife. Juno was not deceived and demanded the heifer for herself. Not willing to admit that the heifer was his mistress, Jupiter gave Io to Juno, who set Argus as guard over her. Mercury freed her from Argus by killing him, but Io, still in the form of a heifer, was driven in madness to Egypt. At last Jupiter made peace with his wife and Io was allowed to resume her former human shape. The complete story may be found at 1.567-746. The episode is narrated by Ovid in propria persona.

> ut lenita dea est, vultus capit illa priores
> fitque, quod ante fuit: fugiunt e corpore saetae,
> cornua decrescunt, fit luminis artior orbis,
> contrahitur rictus, redeunt umerique manusque
> ungulaque in quinos dilapsa absumitur ungues:
> de bove nil superest formae nisi candor in illa;
> officioque pedum nymphe contenta duorum
> erigitur metuitque loqui, ne more iuvencae
> mugiat, et timide verba intermissa retemptat.
>
> 1.738-746

The process of transformation of Io to a heifer is not described, but rather her return to human shape. Ovid begins his description with a reference to her face, which became as it had been before (738-9). She then loses the bristly coat of a heifer (739). The same word, saetae, Ovid uses to describes the bristles of the pigs in the Companions of Ulysses (14.279).

The description of the loss of Io's bristles may stem in part from a line in Homer describing the loss of the Companions' bristles as they return to human shape: τῶν δ'ἐκ μὲν μελέων τρίχες ἔρρεον (Od. 10.393). Homer explains how the bristles 'ran down' as the men regained their human shape. The word fugiunt (739) corresponds to the word ἔρρεον in the Odyssey.

After her coat disappears, Io's horns decrease and presumably disappear (740). Her eyes become smaller, and in the next line Ovid makes one more reference to her facial area: her mouth is no longer as large (741).

In the next one and a half lines, Ovid begins to describe the change in her manner of movement as she returns to her former shape. Io's shoulders, hands return, and her single nail, the hoof, becomes the original five fingers again.

Io retains the candor of the heifer, corresponding to her original human quality which had not changed in the original transformation. Ovid again refers to her movement; she is now happy to walk on two feet (744).

The change in speech is specifically emphasized. Ovid says that Io fears to speak, lest she moo. She timidly tries to say whatever it was that was interrupted by the transformation (745-6).

Io had enjoyed a lengthy tradition in art and literature before Ovid. The first extant example of a metamorphosed Io appears in Aeschylus Prometheus Bound, (second quarter fifth century B.C.). Io wanders onstage and describes herself as a 'horned maiden' βούκερως παρθένος (PV 588). Whether or not this portrayal is meant to represent a complete metamorphosis of the girl is not certain. Herodotos (c. 484-420 B.C.) wrote that Io was associated with the Egyptian goddess Isis who was portrayed horned.

τὸ γὰρ τῆς Ἴσιος ἄγαλμα ἐον γυναικήιον βούκερών

ἐστι, κατά περ Ἕλληνες τὴν Ἰοῦν γράφουσι, καὶ
τὰς βοῦς τὰς θηλέας Αἰγύπτιοι πάντας ὁμοίως
σέβονται προβάτων πάντων μάλιστα μακρῷ

2.41,2

Due to popular association with the Egyptian goddess, Aeschylus may simply have portrayed Io in the same way.

In a satyr play by Sophocles (fl. c. 496-406 B.C.), Inachus, Io is portrayed as fully transformed to a heifer, and the transformation was perhaps described.[1] In the literary sources, then, the representation of a completely metamorphosed Io was known at least by the time of Sophocles in the fifth century. There are other plays which feature Io, but they do not shed any further light on the metamorphosis.[2]

Later, the metamorphosis was mentioned by Apollodorus (2.1,3) and Hyginus (145)[3] but not described. Io was the subject of an epyllion by Calvus (FPL 321B), and was certainly described as completely transformed to a cow, although it is not known whether or not the actual process of transformation was described.

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1. The fragments of this are collected in POxy., 2369, fr. 1, col. 2; D.L. Page, Greek Literary Papyri, (Cambridge, Mass., 1942), vol. 3, p. 23f. There is some controversy whether the metamorphosis occurred during the course of this play. Page thinks not. For the contrary view, that the metamorphosis occurred during the course of the play, see D.F. Sutton, 'A Handlist of Satyr Plays', HSCP, 78 (1974), p. 134-5, and 'Sophocles' Inachus', Eos, 62 (1974), p. 205-14.

2. See listings by J.M. Edmonds, The Fragments of Attic Comedy, (Leiden, 1961); An Io was written by Plato, fr. 55, c. 385 B.C.; Sannyrion, fr. 10, c. 369 B.C.; Anaxandrides, fr. 34, c. 374 B.C.; Anaxilas, fr. 9A-33K, c. 366 B.C..

3. The date of Hyginus is sometimes thought to be Augustan, but see H.J. Rose, Handbook of Latin Literature, (London, 1966, repr. 3rd. edt., 1954), p. 446. Apollodorus' work dates second century B.C.-A.D. See intro. by J.G. Frazer, Loeb Classical Library, (London, 1921).

There is an interesting reference to Io by Propertius.

> cum te iussit habere puellam cornua Iuno
> et pecoris duro perdere verba sono.
>
> 2.33.9-10

Propertius is referring to Io transformed to a cow. The points of interest are her former girlish shape, puellam, the horns and perhaps also a change in voice. Her words are lost in the sounds of the herd; this may indicate their similarity to those made by the rest of the herd. Propertius seems to be representing Io as a horned maiden after the tradition first attested in Aeschylus.

Io has a varied tradition in the artistic sources. She is depicted on vase paintings of the sixth century B.C. as completely transformed into a cow.[1] During the fifth century B.C. she begins to be represented with horns after the manner of her portrayal in Prometheus Bound. At this time Greece was enjoying increased trade relations with Egypt, and most probably the horned Io in Greek art is associated with representations of Isis with horns.[2]

Io is depicted as nearly transformed to a cow, with only her head remaining in human form, by the third quarter of the fifth century B.C. on a red-figured oinochoe.[3]

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1. J. Boardman, Black Figure Vases, fig 107 = ABV 148.2

2. R. Engelmann, 'Die Jo-Sage', JDAI, 18 (1903), 37-58, p.40-1. See also W.W. Howe and J. Wells, A Commentary on Herodotos, (Oxford, 1928; repr. 1967), ad loc.,2.41.

3. A.D. Trendall, The Red-figured Vases of Lucania, Campania, and Sicily, (Oxford, 1967), p.16. Also, A.B. Cook, Zeus, (Cambridge,1914-1940), vol. 3, p.635, fig.432, and Engelmann, JDAI, 18, no.15.

Io is curiously depicted on a Red-figured stamnos from Caere,[1] as a steer. One may assume that this was an artistic joke. The representation may, however, be related to the reference to Io in Sophocles Trachiniai, where Io is described as having the appearance of a bull, φάσμα ταύρου (507).[2]

Closer to Ovid's own day, she was a popular heroine represented in Campanian wall paintings. Part of her popularity doubtless comes from an association with Isis, a goddess with a popular cult at this time.[3] Io was regularly represented with rudimentary cow's horns, after the manner of representation first attested in Aeschylus.[4] Ovid's description of her metamorphosis appears to be the sole deviation from the standard at this time. This reflects both his creativity and probably also his easier task of describing a metamorphosis in literature rather than art.

Io's metamorphosis to a heifer is brought about by Jupiter (1.611). At her return to human shape, ut lenita dea est (738) implies that a deity is here too the cause. However, the action moves ahead as if of its own accord after the mention of the deity. There is no continuity in this transformation other than the physical.

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1. CVA Wien, Kunsthistorisches Museum, 30.2, Taf. 66.1.3729.

2. Engelmann, JDAI, 18 (1903), p. 41.

3. See account by V. Tran Tam Tinh, Essai sur le culte d'Isis a Pompeii, (Paris, 1964).

4. Engelmann, JDAI, 18 (1903), nos. 4,5,6,18,19,20,21,28,29 are all horned Io's. 18 and 28 are paintings from the Temple of Isis at Pompeii.

CYGNUS

Phaethon was one of the sun god's children. He doubted his paternity and asked his father to permit him to drive his chariot across the sky in order to prove that he was indeed the child of the sun god. His father reluctantly granted his request, but Phaethon could not manage the chariot and finally was dashed to his death in flames. His sisters mourned for him and were turned to trees, and his cousin Cygnus grieved and was turned to a swan. The story may be found at 1.547-2.380, and is narrated by Ovid in propria persona.

> Adfuit huic monstro proles Stheneleia Cygnus,
> qui tibi materno quamvis a sanguine iunctus,
> mente tamen, Phaethon, propior fuit; ille relicto
> (nam Ligurum populos et magnas rexerat urbes)
> imperio ripas virides amnemque querellis
> Eridanum inplerat silvamque sororibus auctam,
> cum vox est tenuata viro canaeque capillos
> dissimulant plumae collumque a pectore longe
> porrigitur digitosque ligat iunctura rubentes,
> penna latus velat, tenet os sine acumine rostrum.
> fit nova Cygnus avis nec se caeloque Iovique
> credit ut iniuste missi memor ignis ab illo;
> stagna petit patulosque lacus ignemque perosus,
> quae colat, elegit contraria flumina flammis.
>
> 2.367-380

The transformation description begins with the information that Cygnus' voice thinned, presumably in pitch, tenuata (373). The vocal quality is perhaps a result of his mourning, as Ovid seems to suggest by amnemque querellis/ Eridanum inplerat (371-2), then immediately following with mention of his voice.

Cygnus acquires white feathers and a long neck, then Ovid says that a membrane joins his red toes (373-5). This last (375) has frequently

been mistranslated, for example, as 'his fingers reddened and a membrane joined them together.'[1] Digitos can mean fingers, in Ovid and elsewhere, but there is one clear and obvious exception in the poem that supports the translation of digitos in this passage as 'toes'. In the story of Acmon (14.502), he also changes to a bird. Ovid notes that magna pedis digitos pars occupat, which may be translated 'his feet spread up over most of his toes.'[2] or perhaps more simply, 'a great part of his foot occupies his toes.' In this passage, digitos cannot be translated other than 'toes', and in the Cygnus episode Ovid clearly meant to describe the webbed feet of the swan as they were being formed from the man's separate toes, as he does in the episode of Acmon, where the man becomes a water bird similar to a swan.

Ovid continues in his description of the new creature to describe the wings, penna latus velat (375), and in the same line, states that the bird has a blunt beak.

Since cygnus means 'swan', the identity of the new bird is obvious from the outset. Otherwise, the transformation really only suggests a blunt-beaked, long-necked water bird, perhaps to be further identified by its reddish legs. Ovid uses the same device in the episode of Lycaon, discussed above. In both episodes he writes as if the name will not reveal the identity of the new creature.

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1. By M. Innes, Ovid's Metamorphoses', (Harmondsworth, 1955, repr. 1970), p. 60. Curiously (or not), the early English translators do not make this mistake: 'Red filmes unite his toes.' G. Sandys, Ovid's 'Metamorphoses', (Oxford, 1632, repr. Nebraska, 1970), and in A. Golding, The XV Bookes of P. Ovidius Naso, entytuled 'Metamorphosis', (London, 1567, repr. Shakespeare's Ovid, edited by W.H.D. Rouse, London, 1961), 2.466-7. The modern translations of F.J. Miller and H. Gregory make similar mistakes.

2. Innes, Meta, ad loc. 14.502.

Cygnus dislikes fire because Phaethon died in flames, and this is carried through into his new form and explains his preference for water (376-80).

Ovid generally does not mention any change in the legs as the victim is metamorphosing to an animal. He almost always mentions the change of arms to front legs, but is strangely silent about the shift in the back legs. The exceptions are the Cercopes, for whom Ovid vaguely mentions membra contraxit (14.95) and the two bird transformations, Cygnus and Acmon. In the Cadmus episode, the man's legs disappear (4.579-80).

In the Cygnus episode, Ovid mentions the feet of the bird. This is a noticeable quality of water birds generally. However, it is unusual for Ovid to make a reference to this part of the body in his descriptions of persons metamorphosing to animals. It is possible that Ovid may have borrowed this uncommon element from Horace, who describes his own change.

> iam iam residunt cruribus asperae
> pelles, et album mutor in alitem
> superne, nascunturque leves
> perdigitos umerosque plumae.
>
> Carm. 2.20.9-12

In Horace's description, his legs roughen, and he mentions the white color of the swan and the acquisition of feathers on shoulders and fingers. The word digitos is used by Horace to mean 'fingers'. It is not unlikely that Ovid purposely changed the use of this word in his own description to refer to the feet, and at the same time adapted Horace's emphasis, which was different from his own.

Vergil mentioned a Cygnus who was changed to a swan:

namque ferunt luctu Cycnum Phaethontis amati,
populeas inter frondes umbramque sororum
dum canit, et maestum Musa solatur amorem,
canentem molli pluma duxisse senectam,
linquentem terras et sidera voce sequentem.

Aen. 10.189-193

Vergil mentions plumage, and perhaps some indication of a change in vocal quality is meant by sidera voce sequentem. The affection, grief, and the Heliades are mentioned.

No deity causes the transformation of Cygnus in Ovid. The story seems to have been more or less set before him.[1] It appears that Ovid has added the explanation of why Cygnus sought water for his home, not trusting the upper air: his grief for Phaethon and memory of the manner of his death. This portrayal differs from both Horace and Vergil, who associate flight with the swan generally. The Ovidian explanation furnishes the continuity to make the transformation description credible.

1. Adler, 'Kyknos', RE, 11 (1922), cols. 2441-2.

CALLISTO

Callisto was a nymph devoted to Diana and naturally, therefore, to chastity, the woods and hunting. Jupiter saw her, decided to seduce her and disguised himself as Diana to attain his desire. The device worked and Callisto became pregnant. In due course this was noticed by her companion nymphs and she was ousted from their virgin society. Callisto gave birth to a son, Arcas, which angered Juno even more than the affair had. She confronted Callisto and announced that she would take away the appearance that had so pleased her husband. The entire story may be found at 2.401-530. Ovid narrates in propria persona.

> Dixit [Juno] et adversa prensis a fronte capillis
> stravit humi pronam; tendebat bracchia supplex:
> bracchia coeperunt nigris horrescere villis
> curvarique manus et aduncos crescere in ungues
> officioque pedum fungi laudataque quondam
> ora Iovi lato fieri deformia rictu;
> neve preces animos et verba precantia flectant,
> posse loqui eripitur: vox iracunda minaxque
> plenaque terroris rauco de gutture fertur.
> mens antiqua manet (facta quoque mansit in ursa),
> adsiduoque suos gemitu testata dolores
> qualescumque manus ad caelum et sidera tollit
> ingratumque Iovem, nequeat cum dicere, sentit.
>
> 2.476-488

The transformation began when Juno grabbed Callisto by the hair and threw her towards the ground (476-7). Although Juno initiates the action, she does not figure again in it. She is the subject of no verb in the description of metamorphosis. It appears to proceed on its own.

The initiating action of Juno calls attention to the new stance of the bear which Callisto is to become. She is already almost on all fours when she will begin to change to a bear. Ovid notes her human quality,

still evident as the girl stretches forth her arms as a suppliant (477). Callisto's arms then begin to bristle with shaggy black hair (478). Her hands begin to curve as she acquires a bear's claws. All of this prepares the audience for the specific mention of the change in gait following. Ovid describes how she is no longer able to walk upright, but begins to be accustomed to using her hands as feet (480).

Ovid shows the close association between the change in arms, i.e. to an animal's front legs, and the resulting change in manner of movement. (476-80). In the description of Io's metamorphosis back to her former human shape, similar points were mentioned, but not in such close proximity (l. 738-46). The effect of the close association in the Callisto episode is that any one of the elements mentioned in the following descriptions of metamorphosis will tend to imply the whole group of elements relative to the change in manner of movement.

The change in speech is noted in the same way as the change in gait, i.e. implied by a reference to the physical change in that part of the body associated with the production of speech first, then by a description of the sounds. Ovid says first that her face is deformed by wide gaping (jaws), lato...rictu (480-1). The loss of human speech is again implied before it is explicitly stated when Ovid says that Callisto could not alter Juno's mind with prayers or entreaties (482). In the line immediately following Ovid explains why she cannot do this: her power of speech was snatched from her.

Ovid describes the sounds that Callisto now makes, iracunda minaxque/plenaque terroris (483-4). Her voice is angry and threatening, like a bear's, and full of terror. This last comment is ambiguous. It

can mean that her voice inspired terror in others when they heard it, and it may also be an indication of the reaction of Callisto when she herself heard her own voice. This is reminiscent of Io's fear to try to speak, lest she moo. Ovid describes Callisto's throat as rauco (484), which further emphasizes the new sound.

It is not until after the description of the change in gait and sound that Ovid reveals the identity of the new creature, ursa. This technique of withholding the exact identity of the new form was used for the episode of Lycaon. Despite the fact that most or all of Ovid's audience, then and now, would probably know the story, it still provides some amusement in the telling of it.

Finally, as Ovid reveals the identity of the new creature, he pointedly explains that Callisto's old mind remains (485), despite all of the physical changes, mens antiqua manet (facta quoque mansit in ursa). The switch from present manet to perfect mansit emphasizes Callisto's old form, by implying that her mind remains during the course of the change and also after it was completed and she was completely bear, except, of course, for her human awareness.

Ovid summarizes Callisto's behaviour as a girl trapped in the form of a bear with a human mind (486-8). She tries to speak her misery, but can only make an animal sound, gemitus. This word clearly applies to the sound an animal can make, e.g. as used by Ovid in the episode of Actaeon (3.202, ingemuit). Callisto holds her hands towards the sky. She clearly feels her misery, but cannot speak to voice it.

The story of Callisto is constructed from several different sources. Otis briefly discusses them and suggests that the amusing disguise of Jup-

iter as Diana is drawn from the Callisto of Amphis, a middle comedy playwright.[1] A summary of the plot appears in Hyginus.

> ut ait Amphis comediarum scriptor, Iuppiter simulatus effigiem Dianae cum virgine [Callisto] venantem ut adiuvans persequeretur, amotam e conspectu ceterarum compressit. quae rogata a Diana quid ei accidisset quod tam grandi utero videretur, illius peccato id evenisse dixit. itaque propter eius responsum in quam figuram supra diximus eam Diana convertit.
>
> Astr. 2.1[2]

The action of the play, as summarized by Hyginus, indicates that Jupiter, disguised as Diana seduced Callisto, and ultimately Diana, not Juno as in Ovid, turned the girl to a bear.

There is further evidence recently published that may help to elucidate the tradition of the myth of Callisto. Some fragments of red-figured pots have been identified by A.D. Trendall as Callisto turning into a bear. One vase is described as follows:[3]

> In the centre of the picture ...is Callisto... She wears a loose tunic, caught up by a brooch on her left shoulder and so draped as to leave her right breast exposed. A short cloak, embroidered with a star pattern, is draped over her thighs, and she wears high boots, as befits a huntress. Her head bends slightly downward, as she looks with pain and horror at her upraised left hand, which is slowly turning into a paw, as the fingers become claws, and fur begins to sprout all along her arms. Her visible ear becomes pointed like that of a bear and the transformation is obviously in process.

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1. Otis, Ovid, p. 380. A.D. Trendall, 'Callisto in Apulian Vase-Painting', AK, 20 (1977), 99-101.

2. =Edm. Amphis, Fr. 22A.

3. Trendall, AK, 20.

Trendall lists and discusses several other fragments, less elaborate, which together span the first half of the fourth century B.C. One, from Cremona, shows Callisto just before transformation in the presence of a character labeled Lyssa, who appears frequently on Apulian vases depicting scenes from the theater.[1] Trendall concludes that the appearance of several representations of Callisto suddenly and within a short period of time may be due to two possibilities. The Arcadian League was formed in 371 B.C. and this alone could have sparked an interest in Callisto as the mother of the eponymous founder of the Arcadian race and therefore explain her presence on the pots. There may also have been a play about her, as is suggested by Lyssa. This could have inspired the paintings, as well as the formation of the Arcadian League.

Trendall carries this no further, but it is just possible that the play which inspired the paintings may be the lost Callisto of Amphis. The dates coincide neatly enough: Amphis' floruit was mid-fourth century B.C.[2]

Returning to Ovid's description of the metamorphosis of Callisto with the painting of the same subject in mind, one is struck with two similarities. Callisto's arm is outstretched on the vase, and she is beginning to bristle and have claws, as Ovid describes (478-9). Here the similarity ends, as Ovid continues the transformation description with mention of movement and sound changes, obviously hard to portray on vases. One further difference is that Callisto is depicted with bear's ears on the vase.

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1. Trendall, AK, 20, p. 100.

2. Edmonds, Comedy, p. 323. He places the Callisto as Middle Comedy, not New Comedy as Otis, p. 380.

Both transformation descriptions, in Ovid and in the vase painting, show the metamorphosis in terms of changes to the upper parts of the body, e.g. face and arms.

To summarize points made thus far, there is a group of vase paintings showing the metamorphosis of Callisto to a bear. The date of all of these is approximately the same time as the formation of the Arcadian League and a known play by Amphis, the Callisto which is summarized briefly by Hyginus. Three of the illustrations show some similarity to Ovid's description of Callisto's transformation. It is possible that Ovid knew of the play, judging from the evidence in the vase paintings. They seem to indicate that the metamorphosis figured in the play, perhaps described offstage. Jupiter disguised as Diana did figure in the play, and was used by Ovid; it is therefore equally possible that Ovid may have copied and adapted parts of references to Callisto's transformation as well.

Despite the admittedly tragic cast to Callisto's plight, there is also room for a comic interpretation.[1] Besides the disguise, which is pure burlesque, a young girl (after being seduced by a man disguised as a woman) beginning to walk on all fours and to make sounds like a bear could be amusing. Callisto does not specifically demonstrate the ferocity of a wild beast, behaving as a suppliant before and after her transformation. It is therefore possible that the audience's reaction would not be one of horror, as it likely was to Lycaon's story.

The transformation of Callisto is one in which Ovid found it necessary to explain pointedly that Callisto retained her own mind in order to

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1. Frécaut, Humour, p. 251f. classes this episode as amusing.

provide some credible link for the transformation of the old form into the new. It is, in fact, the contrast between the nature of the young girl and the generally fierce nature of the bear that provides the comic potential. The Roman audience, while aware of the possible ferocity of the bear and exposed to its savage behaviour in the many games and shows available to them,[1] would also be aware of the animal's less ferocious side. Bears were trained to perform in bloodless shows, such as mimes and processions.[2] This sometimes partially domesticated animal, then, with its less frightening side left open the possibility of comic interpretation.

Part of the difficulty Ovid had with providing a sense of continuity in this episode, which he explains by Juno's participation at the beginning and by Callisto's retention of a human mind, probably stems from the original identification of Diana (Artemis) with Callisto[3] and a probable early representation of this goddess as a bear. There were remains of this idea, at least, in the cult of Artemis Brauronia.[4] As the bear aspect lost favor with her worshippers, it is possible that the earlier representation was explained away by a metamorphosis myth in which the bear-goddess becomes wholly bear. Ovid seems to have made a replacement of Diana with Juno in this myth.

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1. J.M.C. Toynbee, Animals in Roman Life and Art, (London, 1973), chs. 1 and 6 for discussion and references.

2. ibid, p. 96-7. A bear disguised as a matron carried on a sedan chair occurs in a procession mentioned by Apul. Meta. 11.9.

3. Farnell, Cults, vol. 2, p. 435ff., especially p. 438 and 526.

4. ibid.

CORNIX

Cornix, the crow, attempted to stop the raven from bearing tales against Apollo's mistress. She insisted that the information about the lady's infidelity would not be appreciated and would result in Apollo's anger being directed against the raven as well as against the mistress. To illustrate her point, Cornix told the story of how she angered Minerva in much the same way and subsequently fell from her favored position. Cornix included the story of her metamorphosis to a bird to explain how she had originally attained Minerva's favor. Cornix had been pursued by Neptune and begged for help from god or man, and had received it from Minerva. The entire story may be found at 2.540-642.

> inde deos hominesque voco, nec contigit ullum
> vox mea mortalem: mota est pro virgine virgo
> auxiliumque tulit. tendebam bracchia caelo:
> bracchia coeperunt levibus nigrescere pennis;
> reicere ex umeris vestem molibar: at illa
> pluma erat inque cutem radices egerat imas;
> plangere nuda meis conabar pectora palmis,
> sed neque iam palmas nec pectora nuda gerebam:
> currebam, nec ut ante pedes retinebat harena,
> sed summa tollebar humo; mox alta per auras
> evehor et data sum comes inculpata Minervae.
>
> 2.578-588

The metamorphosis begins as Cornix's arms blacken with feathers (581). This line is nearly a repetition of 2.478, where Callisto's arms are said to blacken with fur. As Cornix attempted to cast off her cloak, she found that to be plumage as well, with the feathers rooting deep into her skin (582-3).

Cornix's mental anguish, doubtless caused by both the attempted rape and the manner of her rescue from it, i.e. metamorphosis, is indicated

by her attempt to beat her breast (584). At this point she had neither hands nor nude breast to beat. These parts of her body had changed to plumage (585).

Ovid has discussed the changes in the parts of the body that will result in a change in manner of movement to flight of the new bird. Cornix then explains that as she ran, she noticed that her feet left the ground and she was carried on the winds.

There is no apparent reason for Cornix's change to a bird. She is aided by and thereafter associated with Minerva, and Ovid does mention that she was aided by this goddess because of their common virginity (579) and the deity would therefore be sympathetic to the girl's danger of losing it. This is one element that Ovid has perhaps emphasized in order to provide some sense of continuity between the two forms, girl and crow. It is a weak connection, and this is probably the reason why Ovid has portrayed Minerva as the initiator of the action of metamorphosis (579-80). She does not thereafter figure in it; the metamorphosis moves of its own accord.

Cornix retains her ability to speak after the metamorphosis. She is telling her story to another bird. Although it may be claimed that she is using birds' language, it is just as likely that she is using human speech. Crows were said to be able to prophesy and therefore be able to talk and they appear in literary sources doing so, e.g. Callimachus Hekale (Pf. 57) and Apollonius Rhodius Argonautica (3.927-31). Pliny, writing in the generation after Ovid, records that crows could speak, and writes admiringly about one in particular.

> nunc quoque erat in urbe Roma haec prodente me
> equitis Romani cornix e Baetica primum colore
> mira admodum nigro, dein plura contexta verba
> exprimens et alia atque crebro addiscens.
>
> Plin. Nat. 10.40.124

In the descriptions of metamorphosis, Ovid so frequently plays upon the change in quality of speech, or its lack in the new form, that it is wise to pay particular attention to this element. In this episode it is likely that the ability of the crow to continue to speak in human fashion is another device employed by Ovid to furnish a credible link between the two forms, i.e., a crow can speak because it was once human and retained the ability for its race after the metamorphosis.[1] This is likely an Ovidian addition to myths about crows; there is no prior source extant for the metamorphosis from girl to bird.

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1. Compare Arachne and her ability to weave which is retained after her transformation, 6.139f.

OCYROE

Ocyroe was the daughter of Chiron and the nymph Chariclo and began life as a human being. She had, however, the ability to foretell the future and could not help but speak out. The revelation of the gods' will brought down their wrath upon her and she was turned to a horse to prevent her from speaking further. The complete episode may be found at 2.636-675. The story is narrated partially by Ovid in propria persona and partially by Ocyroe herself until her changing form prevents her. Ocyroe begins by explaining why she is being transformed.

> restabat fatis aliquid: suspirat ab imis
> pectoribus, lacrimaeque genis labuntur obortae,
> atque ita 'praevertunt' inquit 'me fata; vetorque
> plura loqui, vocisque meae praecluditur usus.
> non fuerant artes tanti, quae numinis iram
> contraxere mihi: mallem nescisse futura.
> iam mihi subduci facies humana videtur,
> iam cibus herba placet, iam latis currere campis
> impetus est: in equam cognataque corpora vertor.
> tota tamen quare? pater est mihi nempe biformis.'
> talia dicenti pars est extrema querellae
> intellecta parum, confusaque verba fuerunt;
> mox nec verba quidem nec equae sonus ille videtur,
> sed simulantis equam, parvoque in tempore certos
> edidit hinnitus et bracchia movit in herbas.
> tum digiti coeunt et quinos adligat ungues
> perpetuo cornu levis ungula, crescit et oris
> et colli spatium, longae pars maxima pallae
> cauda fit, utque vagi crines per colla iacebant,
> in dextras abiere iubas, pariterque novata est
> et vox et facies; nomen quoque monstra dedere.
>
> 2.655-675

The description of the transformation begins as Ocyroe observes that her human form seems to be disappearing (661), specifically, she says, because she notices that grass is pleasing as food, and she has the desire to go running across the fields (662). This anticipates the actual change by mentioning the psychological change first.

The identification of the new form is given in the third line of the description (663). Ocyroe realizes that she is turning into a horse. She admits that this is understandable, given her parentage (664).

The change in speech is cleverly emphasized when Ocyroe can no longer be understood, and makes sounds which are neither words nor yet sounds of a horse (668). Shortly thereafter the sounds are described as hinnitus, an onomatopoetic word, 'neigh'. The cessation of speech as a victim is metamorphosing is a device which Ovid employs in other episodes, e.g. Cadmus (4.574-603), the Heliades (2. 345-66) and Dryope (9.349-94). This episode of Ocyroe has the most clever example of this device.

The psychological change which was previously suggested, i.e., Ocyroe's desire to run across fields, is joined by the physical means to do so; her arms become legs (669). Ovid continues to emphasize the change in arms and therefore gait by stating that Ocyroe's fingers become one and are transformed with her nails into a single hoof (670-1).

Ocyroe's mouth, and then her neck grow (671-2). The tail, which has no bodily counterpart on the girl, is developed from the long part of her gown (672-3). In the final line of the description, Ovid sums up the metamorphosis with respect to the general appearance, facies, but also reiterates the specific change in voice (675).

The character of the girl Ocyroe disappears when she becomes a mare. This is not specifically stated, but in other metamorphoses there is some physical or behavioural trait of the human being in the new form. In this episode the girl is aware of her new form of mare as it occurs,

but there is no indication that she retains a mens antiqua, as did Callisto (2.485), and presumably she is not aware of her change after it occurs. The mentality is definitely that of a horse, followed by a physical change, with no counter-indication that the mind of the girl remains.

Ovid is the oldest known source for the metamorphosis of Ocyroe, daughter of Chiron, into a horse. Another daughter of Chiron, Melanippe, appears in a play, Melanippe, by Euripides (Fr. 488 N^2). This daughter is turned into a horse while trying to escape the embrace of Aeolus, and is later transported to the sky as a star.

'Black horse', Melanippe, and 'swift mover', Ocyroe, are both suitable names for daughters of Chiron. One suspects that the seed of inspiration for Ovid's episode may have been Euripides, but the story itself, from name through to transformation description, is likely an Ovidian invention. One detail may specifically be drawn from Euripides, as suggested by Haupt.[1] He thinks that the final word in Euripides, ἵππῳ is indicative of a name change. This may be paralleled by Ovid's monstra (675). If so, perhaps Ovid is suggesting that the name change is even greater, i.e. complete loss of identity and former personality, including the name of the new creature. Lycaon, Callisto, Cygnus, for example, have all kept something of their former selves. Ocyroe, it appears, has not. This may account for the slightly more than usual amount of detail with respect to the physical changes as the girl turns into a horse.

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1. Haupt, ad loc. 2.675.

ACTAEON

Actaeon, son of Autonoë, daughter of Cadmus, suffered transformation to a stag and subsequently was torn to pieces by his own hounds. While hunting in the woods, he unintentionally wandered into a grotto where the goddess Diana was bathing. She was surrounded by her handmaids but Actaeon still caught a glimpse of her naked body. The goddess was angry at this insult, even though unintentional, and she caught up a handful of water, threw it on him, and dared him to say he saw her naked. Actaeon was then turned to a stag. The entire story may be found at 3. 137-252. The narrator is Ovid <u>in propria persona</u>.

> 'nunc tibi me posito visam velamine narres,
> si poteris narrare, licet.' nec plura minata
> dat sparso capiti vivacis cornua cervi,
> dat spatium collo summasque cacuminat aures
> cum pedibusque manus, cum longis bracchia mutat
> cruribus et velat maculoso vellere corpus;
> additus et pavor est. fugit Autonoeius heros
> et se tam celerem cursu miratur in ipso.
> ut vero vultus et cornua vidit in unda,
> 'me miserum!' dicturus erat: vox nulla secuta est;
> ingemuit: vox illa fuit, lacrimaeque per ora
> non sua fluxerunt; mens tantum pristina mansit.
> quid faciat? repetatne domum et regalia tecta
> an lateat silvis? timor hoc, pudor inpedit illud.
>
> 3.192-205

Diana utters her threat and gives Actaeon a pair of antlers (192-3). In the next line she lengthens his neck and gives his ears a pointed shape. Diana changes his arms and hands to long legs and feet (196-7). She then covers his body with a speckled coat.

Fear, <u>pavor</u> is added next. This causes the hero to flee. Presumably he would have stood his ground had not this un-hero-like quality

been added (198).

Ovid specifically indicates his changed gait, saying that Actaeon wondered at his own speed (199). In this line the audience is reminded that Actaeon still has at least some of his own mind, since he is able to wonder at his own speed. The feeling of fear, which made him run, is not part of his original mind.

Four lines are devoted to description of Actaeon's loss of speech. Ovid begins by saying that Actaeon is finally aware of his changed form when he sees antlers in the water (200) and would comment on it if he could. Actaeon's thought is given (201), then Ovid says that he would have said he was wretched, if he could (201). Very emphatically Ovid says that Actaeon has no voice (204). Ingemuit makes a definite contrast between his feelings that are almost voiced in human speech, and how he could express them as a stag (202). If there is any doubt, Ovid dispels it by clearly stating that the groan is his voice.

The tears and changed face of Actaeon, ora non sua (202-3), reiterate both his unhappiness with his new form and his inability to express it in speech. His face and therefore his mouth with it are no longer his own.

Actaeon's mind remains the same, mens tantum pristina mansit (203). He is enough aware of his new form that he is too ashamed to return to his home, and with his newly acquired fear he is unwilling to hide in the woods. This last is odd behaviour for a hero, but accounted for by the addition of pavor. The hero and hunter has now become the hunted.

Riddehough thinks that Actaeon's fear is caused by his increasing

awareness of his new form.[1] Perhaps, but it also sets the tone of the passage in anticipation of his fate when he is hunted down by his own dogs. It is specifically added as a quality of a stag (198).

It is difficult in the Actaeon episode to see any continuation of human traits into the animal form. In fact, since pavor is added, the opposite appears to be true. And, Ovid has specifically stated that Actaeon retained his own mind, and described his emotional reaction to his new form. It would not otherwise be obvious that the man retained anything of his former identity had Ovid not specifically said so.

There is more emphasis on Diana's causal role here than is usual for the roles of deities in other episodes. She is here, for example, the subject of the the prominently placed verbs, dat (194-5) and of velat (197) and mutat (196). She is directly and explicitly responsible for Actaeon's acquisition of antlers, long neck, ears, change of hands to feet, lengthened legs and spotted coat. It is perhaps because of the lack of any real continuity that the deity plays a greater role than usual in metamorphosis descriptions.

The story of Actaeon is very old. It is first mentioned by Hesiod (Fr. 346), then by Stesichorus (Fr. 68 Bergk) who attempts to rationalize the metamorphosis by saying that Artemis threw a deerskin over Actaeon which fooled the hounds into thinking he was a stag.

The metamorphosis of Actaeon was represented in Aeschylus Toxotides (Fr. 241-6N[2]). The extant fragments of this indicate only that the hounds

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1. Riddehough, Phoenix, 13 (1951), 201-9.

attack, but an Attic Red-figured vase by the Lycaon Painter depicts Actaeon with horns and stag's ears being attacked by two dogs. The vase is datable to the middle of the fifth century B.C. Trendall and Webster believe that the vase is an illustration of the play by Aeschylus because characters on the vase are labeled with actors' names.[1]

Earlier representations of Actaeon show him with a deerskin over him.[2] Whether this is meant to indicate a metamorphosis or whether the representation is derived directly from the rationalized version found in Stesichorus is impossible to tell.

Actaeon occurs elsewhere on Attic Black and Red-figured vases,[3] on South Italian, Lucanian and Apulian vases,[4] on Etruscan funerary urns,[5] on Arretine bowls,[6] and on gems.[7] If the metamorphosis is represented at all, it is generally by antlers on Actaeon's head. This is how he is

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1. T.B.L. Webster and A.D. Trendall, Illustrations of Greek Drama, (London, 1971), p. 62.

2. See summary of representations of Actaeon in C.M. Dawson, 'Romano-Campanian Mythological Landscape Painting', YCS, 9 (1944), repr. Roma, 1965), p. 136-40.

3. ibid, and F. Brommer, Vasenlisten zur griechischen Heldensage, dritte Auflage, (Marburg, 1973), p. 473-5.

4. ibid, and A. Kossatz-Deissmann, Dramen des Aischylos auf Westgriechischen Vasen, (Mainz, 1978), p.142-65, Tafs. 27.2; 28.2; 29.1,2; 30.2; 31.1; and K. Schauenburg,'Aktaion in der Unteritalischen Vasenmalerei', JDAI, 84 (1969), 29-46.

5. S. Reinach, Repértoire des Reliefs grecs et romains, (Paris, 1909-12), 3.444.1; 3.35.5; H. Brunn and G. Körte, I rilievi delle urne etrusche, (Roma, 1965-74, repr. 1870-96), 2(1) 11-12.

6. F. Oswald and T.D. Pryce, Introduction to the Study of Terra Sigillata (London, 1966, repr. 1920), pl. 34.3.

7. A. Furtwängler, Die Antike Gemmen, (Amsterdam, 1964-5, repr. 1900), Taf. 42.17,18,19.

represented in Campanian wall paintings.[1] He is portrayed with a stag's head in a black and white mosaic from Pompeii,[2] but this appears to be an exception to the norm. Otherwise, the representations of Actaeon in process of his metamorphosis are as static as Io's by Ovid's day, and may stem from a tradition established in drama.[3]

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1. Dawson, Painting, p. 80f. The paintings of Actaeon are all Third Style, that is, more or less contemporary to Ovid.

2. Reinach, RP, 52.8.

3. The tradition appears to continue, despite Ovid's poem; Pollux, writing in the second century A.D., lists a theater mask of Actaeon in his Onomasticon, Ἀκταιων κερασφόρος (4.141).

BACCHUS AND THE TYRRHENIAN SAILORS

Pentheus, king of Thebes, was contemptuous of the new worship of the god Bacchus and attempted to stop its spread in his kingdom by arresting one of its priests, Acoetes. The priest told how he himself had begun to worship Bacchus. He was a sailor, and with his crew spent a night on Chios en route to Delos. The sailors found a pretty young boy and agreed to take him to Naxos at his request. Acoetes realized immediately that the boy was divine, and in vain tried to stop the crew from their plan to sail elsewhere. The crew ignored Acoetes and suddenly found their boat stopped in midwater. Vines and ivy sprouted and images of wild beasts roamed the ship. The sailors were terrified and some leapt overboard. All were turned to dolphins, except Acoetes, who was afterwards initiated into the mysteries of Bacchus. The entire story may be found at 3.511-691. Ovid narrates <u>in propria persona</u>, except for Acoetes' story, where he uses the persona of the priest.

> exsiluere viri, sive hoc insania fecit.
> sive timor, primusque Medon nigrescere coepit
> corpore et expresso spinae curvamine flecti.
> incipit huic Lycabas: 'in quae miracula' dixit
> 'verteris?' et lati rictus et panda loquenti
> naris erat squamamque cutis durata trahebat.
> at Libys obstantes dum vult obvertere remos,
> in spatium resilire manus breve vidit et illas
> iam non esse manus, iam pinnas posse vocari.
> alter ad intortos cupiens dare bracchia funes
> bracchia non habuit truncoque repandus in undas
> corpore desiluit: falcata novissima cauda est,
> qualia dimidiae sinuantur cornua lunae.
> undique dant saltus multaque adspergine rorant
> emerguntque iterum redeuntque sub aequora rursus
> inque chori ludunt speciem lascivaque iactant
> corpora et acceptum patulis mare naribus efflant.
>
> 3.670-686

The description of the metamorphosis is enlarged by the use of several characters undergoing metamorphosis instead of one. Various points in the transformation are noted for one or another victim. This technique serves to increase the sense of action by shifting the audience's attention.

The first point mentioned in the bodily change of the men is Medon's skin, which begins to turn black (671). His spine is bent in a curve (672).

The loss of speech is first indicated when Lycabas asks his companion what strange thing he is turning into before his own nose and mouth change and his skin becomes hardened with scales (673-5).

Libys next wished to use the oars, but finds that he has no hands, but fins (676-8). The change in the whole arm is noted for another sailor (679-80), as he tries to move the ropes. This same sailor is deprived of the use of his limbs and is described as he jumps about in the water with a curved body.

The tail of the fish, which has no parallel in the man, is described as novissima (681). The shape is carefully noted (682). The use of the word novissima implies that the tail was the last, i.e., the most recent part, of the body to be added, that it was, perhaps, the most strange, and also that it was at the end of the body.

The last four lines of the description are given over to the new activity of the dolphins. Ovid sums up the major points in the transformation process. The dolphins jump about and splash everything with water, which recalls all of the bodily changes mentioned in the preceding lines,

specifically the curving spine and the replacement of hands and arms by fins. The new creatures are called chori (685), which brings to mind a group of dancers, and therefore helps to emphasize the increased activity and movement.

The cessation of speech is re-emphasized as Ovid describes how the creatures blow water from their widened nostrils (686). The word efflant suggests that this is the only sound, as well as activity, that they can now perform.

In this description Ovid has indicated changes in the skin, both color and quality, the mouth, nose, hands, arms and spinal cord. He has added a tail. The change in movement was specifically noted. The change in speech has been indicated both by direct speech of the victims, which ceases during the course of the metamorphosis, and by the description of the new activity of the creatures with that particular area, e.g., efflant.

The identity of the new creature is implied in the description by mention of scales and bodily color. Their activity in the water implies, certainly, their new form. The word 'dolphin' is nowhere mentioned. Since the story is extant in sources before Ovid, presumably his audience would have been aided by this knowledge in guessing the creature's identity. Nevertheless, some element of suspense may have been added for Ovid's audience by the specific non-mention of the new creature's identity, and therefore demanded an intellectual participation on the part of the audience to guess.

There is no indication that the men retain any awareness of their former state, nor is there any indication that a former character trait or psychological characteristic accounts for the new creature.

The story of Bacchus and the Tyrrhenian pirates was known long before Ovid. In the Homeric Hymn to Dionysos, the transformation of the men to dolphins is mentioned, but not described. The mythographers Apollodorus (3.5.3) and Hyginus (Fab. 134) mention briefly the metamorphosis, but do not describe it. Hyginus provides a list of names which correspond to those in Ovid. In the very late epic, Nonnos Dionysiaca (45.167), which dates to the fifth century A.D., the transformation receives a brief mention.

The metamorphosis is represented on a Black-figured kylix by Exekias, who dates to the third quarter of the sixth century B.C.[1] Dionysos is depicted sailing in a boat with dolphins swimming about him.

In the late fourth century B.C. an interesting representation appears on the Monument to Lysicrates in Athens. Built in the archonship of Euainetos, 335/4 B.C., it commemorates a choregic victory won by Lysicrates with a performance given by a boy's chorus. There is, unfortunately, no indication as to the nature of the performance.[2]

Depicted in relief on the monument is the metamorphosis of the sailors into dolphins. They are almost human, except that they have no arms, and have dolphin's heads beginning directly from their shoulders. The setting for the scene appears to be a seashore, not a ship at sea. The men appear prone, with their legs bent in such a manner so that they appear to be kicking. This is perhaps meant to represent swimming.

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1. J. Boardman, Athenian Black Figure Vases, (London, 1974), fig. 104.3, and pp. 56-8, = ABV 146.21.

2. H.F. De Cou, 'The Choregic Monument of Lysicrates', AJA, 8 (1893), 42-55, and pl. 1-2. See also H. Riemann, RE, Supp. 8, col. 266-348.

It is tempting to suggest that the reliefs on the monument bear some relation to the subject matter of the victorious chorus, but this is impossible to prove. The depiction of the metamorphosis does at least indicate the existence of a tradition of description for this particular myth before Ovid.

Roughly a half century after Ovid, Seneca described the metamorphosis.

> Tum pirata freto pavidus natat,
> et nova demerso facies habet:
> bracchia prima cadunt praedonibus
> inlisumque utero pectus coit,
> parvula dependet lateri manus
> et dorso fluctum curvo subit,
> lunata scindit cauda mare:
> et sequitur curvus fugientia carbasa delphin.
>
> Oed. 459-66

Seneca notes the disappearance of the arms, the curving spine and the addition of a tail. He identifies the new creatures.

The metamorphosis is twice represented in sources from the third century A.D. Philostratus describes a painting which depicts the scene.

> καὶ τῷ μὲν τὰ πλευρὰ κυάνεα, τῷ δ' ὀλισθηρὰ τὰ στέρνα, τῷ δ' ἐκφύεται λοφιὰ παρὰ τῷ μεταφρένῳ, ὁ δὲ ἐκδίδωσι τὰ οὐραῖα, καὶ τῷ μὲν ἡ κεφαλὴ φρούδη, τῷ δὲ λοιπή, τῷ δ' ἡ χεὶρ ὑγρά, ὁ δ' ὑπὲρ τῶν ποδῶν ἀπιόντων βοᾷ.
>
> Imag. 1.19.5

He descibes a painting in which several men are shown in various stages of the transformation. The dark skin color is noted, πλευρὰ κυάνεα, the

quality of skin on the chest, ὀλισθηρὰ τὰ στέρνα, the fins, λοφιά, tail, οὐραῖα, the loss of the human head, κεφαλὴ φρούδη, and the loss of one victim's feet.

Philostratus is probably describing a painting which is similar to a mosaic from the third century. The mosaic, from Dougga, depicts the god in a ship, with several sailors in the sea before him. One, in the middle, is completely transformed into a dolphin. Two on either side appear to be dolphins below the waist, which is submerged. Another instance of this representation appears on a sarcophagus lid, and both are probably based ultimately on the same model.[1]

The extant tradition of metamorphosis description for the sailors begins very simply with a mention only of the transformation, until the fourth century B.C., when the men are depicted with dolphins' heads, and possibly in a swimming position to indicate their new manner of movement. Ovid increases the detail and elaborates on the skin, both color and texture, changes in manner of movement and loss of speech. The facial area, spine, hands and arms, and tail are mentioned. Seneca appears to be summarizing Ovid's description in his Oedipus. By the third century A.D. the tradition was developed to full representation of the transformation, as indicated by the mosaic and Philostratus. It is certain that Ovid at least added impetus to the development of this tradition.

1. C. Poinssot, 'Mosaïques de la maison de Dionysos et d'Ulysse à Thugga', La Mosaïque gréco-romaine. Colloques internationaux du Centre National de la Recherche Scientifique, (Paris, 1965), p. 225 fig. 21, and n. 31-2.

MINYADES

The daughters of King Minyas refused to acknowledge the new deity Bacchus and instead of going out into the countryside to worship him, stayed at home, spinning, weaving, and telling stories. Towards twilight the god himself came to their house, and entered accompanied by a strange light, vines which grew luxuriantly throughout the house, and the sounds of tympana. The sisters tried to flee, and sought the various dark corners of the room whereupon they changed to bats. The entire episode may be found at 4.1-415. Ovid narrates in propria persona.

> fumida iamdudum latitant per tecta sorores
> diversaeque locis ignes ac lumina vitant,
> dumque petunt tenebras, parvos membrana per artus
> porrigitur tenuique includunt bracchia penna;
> nec, qua perdiderint veterem ratione figuram,
> scire sinunt tenebrae. non illas pluma levavit,
> sustinuere tamen se perlucentibus alis
> conataeque loqui minimam et pro corpore vocem
> emittunt peraguntque leves stridore querellas
> tectaque, non silvas celebrant lucemque perosae
> nocte volant seroque tenent a vespere nomen.
>
> 4.405-415

The first evidence of the transformation is the formation of a membrane on the arms of the girls as they attempt to hide in the shadows (407). The description of the physical transformation is centered on the arms. The thin membrane on the wing is twice noted (407-8), and a third time by perlucentibus alis (411). The membraneous, featherless quality of the bats' wings is the one obvious physical quality that sets them apart from other winged creatures.

The girls attempted to speak (412), and cannot, at least after the fashion of human beings. They are left with a minimam...vocem to match their small size. The type of sound is further qualified by Ovid as the leves stridore querellas, 'light, or small, complaints with a squeak'. (413).

The story of the Minyades appeared in Nicander and is extant in a paraphrase by Antoninus Liberalis (10). The sisters are struck with Hermes' wand, and are changed to a νυκτερίς, γλαῦξ, and a βῦζα, a bat and two types of owl, respectively. The story is mentioned in Aelian Varia Historia 3.42, where the girls are changed into birds. It is possible that Ovid has simplified this aspect of the story by transforming the girls all into bats. And, it is possible that he embellished the story with a detailed description of the metamorphosis.

There is no trait in the girls which would account for their final form, the bat. Ovid manufactures a trait which the girls acquire in their final moments of their human form. This is their affinity for the shadows of twilight, common to the sisters, as they try to escape in them (407), and also to the bats, which are named because of this trait, lucemque perosae/ nocte volant seroque tenent a vespere nomen (414-5). The Latin word, vespertilio, 'bat', will not scan in dactylic hexameter, but is obviously formed from vesper, and this is certainly what Ovid means.

Ovid has lessened the role of the deity in comparison with the tradition extant in Antoninus Liberalis. Bacchus is present; the sisters try to escape him, but he is not said actually to cause the metamorphosis.

The identity of the new form may not have been apparent until the clue a vespere nomen at the end of the description. This may account for the detailed description of the creatures' wings.

STELLIO

Ceres wandered the earth trying to find her daughter, Persephone, who had been kidnapped by Pluto. During the course of her travels, Ceres stopped at a farmhouse to rest and accepted a drink with barley grains floating on top. A rude boy mocked the goddess and angered, she threw the drink at him, whereupon he was changed to a spotted lizard. The entire story of the rape of Persephone and her mother's search may be found at 5.341-571. Ovid narrates in the persona of the Muse Calliope.

> dum bibit illa datum, duri puer oris et audax
> constitit ante deam risitque avidamque vocavit.
> offensa est neque adhuc epota parte loquentem
> cum liquido mixta perfudit diva polenta;
> conbibit os maculas et, quae modo bracchia gessit,
> crura gerit, cauda est mutatis addita membris,
> inque brevem formam, ne sit vis magna nocendi,
> contrahitur, parvaque minor mensura lacerta est,
> mirantem flentemque et tangere monstra parantem
> fugit anum latebramque petit aptumque colori
> nomen habet variis stellatus corpora guttis.
>
> 5.451-461

Ceres initiates the action of the metamorphosis by throwing the drink with barley into the boy's face (455). Conbibit, 'drink up', picks up what the boy is mocking, that is, Ceres' drinking, and leads on to the first noticeable quality about this type of lizard, his spots. The boy's face 'drinks up' the spots formed by the barley in the drink.

After Ovid explains the acquisition of the new creature's spots, he adds that his arms were changed to legs (456-7). A tail is added to the changed limbs (457).

The lizard is then changed into a very small creature so that he

would not have great strength to do harm (457-8). The lizard even flees and seeks the darkness when an old woman tries to touch it, demonstrating, perhaps, a fear acquired with his diminished size (459-60).

The new creature takes its name from its new spots (461). There is virtually no continuity from old to new form in this episode, save for the spots, which are transferred from the barley on the boy's face, to his new form. This is perhaps why the goddess Ceres has a prominent part in the action of the metamorphosis, beginning the transformation by throwing the barley drink in the boy's face. After that, however, she is subject of no verb, and the action of the metamorphosis is either in the passive, or the various parts of the body function as subjects of verbs. In this way Ovid diminishes the role of the deity in the transformation, and despite the fact that it was caused by the goddess, the action moves as if by its own accord after that. This is perhaps an attempt by Ovid to make the phenomenon seem natural.

The comment made by Ovid, that the boy became a lizard much smaller than the usual size so that he might not be capable of great harm, may reflect the prevailing belief held in antiquity about lizards, i.e., that they were noxious creatures. The lizard figured in magic and superstition and was said to cause hatred between two parties if used as a charm.[1]

The story of Stellio is unknown before Ovid. It may be a doublet

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1. See A.D. Nock, 'The Lizard in Magic and Religion', Essays on Religion and the Ancient World, (Cambridge, Mass. 1972), 271-6 = 'Magical Texts from a bilingual Papyrus in the British Museum', Proc. Brit. Acad., 17 (1931), 235-87.

or variant of the story of Ascalaphus, paraphrased by Antoninus Liberalis (Meta. 24) and originally by Nicander. The boy mocked Persephone and was changed to a spotted lizard. Antoninus gives no indication of any description. In Ovid's version, the name of the new creature is withheld until the end. Although this is often done for the sake of a sense of suspense, in this episode the audience may have been led to expect the name of the character Ascalaphus instead of Stellio at the end.

CADMUS

Cadmus was the brother of Europa who had been abducted by Jupiter. Their father sent Cadmus to find Europa and during his travels he founded the city of Thebes, first killing a dragon, then sowing its teeth to produce inhabitants. Cadmus married Harmonia, and their life thereafter was plagued by affliction. Their daughter Semele became mother, by Jupiter, of the new god Bacchus, which naturally angered Juno, who subsequently caused Semele's death. Cadmus and Harmonia's grandson Pentheus, who had refused to recognize the new god Bacchus, had been torn to pieces by his own mother and a group of women in a Bacchic frenzy. Ino, Cadmus' daughter and nurse to the infant Bacchus, narrowly escaped death at the hands of her husband Athamas, driven mad by Juno. Ino threw herself into the sea with her infant son, and both she and the baby became sea deities. Cadmus and Harmonia, however, thought them dead, and grief-stricken, wandered until they reached Illyria, where they begged for transformation into snakes. The entire episode may be found at 3.1-4.603. Ovid narrates <u>in propria persona,</u> except for the direct speeches of Harmonia, and Cadmus whose request initiated the metamorphosis.

'num sacer ille mea traiectus cuspide serpens'
Cadmus ait 'fuerat, tum, cum Sidone profectus
vipereos sparsi per humum, nova semina, dentes?
quem si cura deum tam certa vindicat ira,
ipse, precor, serpens in longam porrigar alvum.'
dixit et, ut serpens, in longam tenditur alvum
durataeque cuti squamas increscere sentit
nigraque caeruleis variari corpora guttis
in pectusque cadit pronus, commissaque in unum
paulatim tereti tenuantur acumine crura.
bracchia iam restant; quae restant, bracchia tendit,
et lacrimis per adhuc humana fluentibus ora
'accede, o coniunx, accede, miserrima,' dixit
'dumque aliquid superest de me, me tange manumque

accipe, dum manus est, dum non totum occupat anguis.'
ille quidem vult plura loqui, sed lingua repente
in partes est fissa duas: nec verba loquenti
sufficiunt, quotiensque aliquos parat edere questus
sibilat; hanc illi vocem natura reliquit.
nuda manu feriens exclamat pectora coniunx:
'Cadme, mane, teque, infelix, his exue monstris!
Cadme, quid hoc? ubi pes? ubi sunt umerique manusque
et color et facies et, dum loquor, omnia? cur non
me quoque, caelestes, in eandem vertitis anguem?'
dixerat: ille suae lambebat coniugis ora
inque sinus caros, veluti cognosceret, ibat
et dabat amplexus adsuetaque colla petebat.
quisquis adest (aderant comites), terretur; at illa
lubrica permulcet cristati colla draconis,
et subito duo sunt iunctoque volumine serpunt,
donec in appositi nemoris subiere latebras.
nunc quoque nec fugiunt hominem nec vulnere laedunt,
quidque prius fuerint, placidi meminere dracones.

4.571-603

Cadmus requests to be changed to a serpent (571-5) and thus the metamorphosis begins (576). The audience is left with no doubt as to the outcome of this transformation from the very beginning of the process of the change.

The transformation begins with the elongation of the mid-region of his body (576) then moves on down into the legs, which disappear into a point (580). The quality of the skin is first mentioned and its color (577-8). The stance of the snake is described, i.e. Cadmus has fallen forward on his chest, since he no longer has legs to keep him upright (579-580).

Cadmus' arms become the focal point and help to emphasize the change from human speech to a snake's hissing: Cadmus keeps his arms long enough to urge his wife for a last embrace. Cadmus extends his arms before and presumably during his request to his wife (581-5). The physical stance would make the speech and therefore its cessation all the more pathetic.

Ovid describes the man's desire to speak and then the sound that he has left him, sibilat (585-9). Ovid explains that this sound is made because Cadmus now has the split tongue of a snake (587). Ovid has, with the inserted speech and the description of the new quality of sound, devoted seven lines to the change of speech as the metamorphosis is in progress. A parallel speech of four lines put into the mouth of Harmonia summarizes the transformation that has occurred before her eyes (591-4). She mentions feet,shoulders, hands, color, aspect generally, facies, and, in short, omnia. The dum loquor (593), again emphasizes the loss of human speech as it suggests that Harmonia will not be speaking. As Cadmus did, she requests to be turned to a snake (594).

Cadmus then embraces his wife as best he can now that he is a snake (595-6). The word lambebat describes the darting, twisting motion of the snake's tongue, and may imply the movement of the creature's body as well. It seems, at first glance, that the snake recalls his former human state. Not only does Ovid later specifically say that he does (603), but Cadmus' desire for affection from his wife after his metamorphosis appears to indicate the snakes' awareness of their former human relationship. But there is a contradiction in the passage. The almost casual veluti cognosceret discounts the rest of the passage in which Ovid seems to explain that Cadmus retains some of his former self. This is certainly done purposely, and by inserting some doubt in his narrative, Ovid is demanding that the audience participate by passing their own judgment on the level of credibility of the passage.

Cadmus appears in literature before Ovid. Euripides mentions the metamorphosis of Cadmus and Harmonia in a prophecy spoken by Dionysos.

δράκων γενήσῃ μεταβαλών, δάμαρ τε σὴ
ἐκθηριωθεῖσ' ὄφεος ἀλλάξει τύπον,
ἣν Ἄρεος ἔσχες Ἁρμονίαν θνητὸς γεγώς.

Bacch. 1330-33

Dodds, in his commentary to the Bacchae, hypothesizes that the prophecy was likely put together out of various older elements.[1] He explains that, in ancient Theban religion, Harmonia was a household deity who had the shape of a snake and was thought to have had the local king as an earthly consort.[2] Dodds suggests that the banishment, which becomes a voluntary exile in Ovid, reflects the overthrow of the older Mycenaean kingship.[3] Dodds cites Hesiod (Theog. 933-7) who says that Harmonia was the daughter of Aphrodite, and suggests that the local snake goddess was supplanted by the Olympian goddess.[4]

The metamorphosis of Cadmus to a snake is understandable if his divine consort was thought to have had that shape. The resulting form of the couple, as snakes, may be indicative of the take-over of Cadmus' domain by a conquering people, and of the displacement of a more ancient religious tradition. The use of metamorphosis to explain the displacement of older local deities seems to occur elsewhere in some of the myths involving metamorphosis, for example, Arethusa, Callisto, and possibly the

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1. Euripides, Bacchae, edt., with comm. by R. Dodds, (Oxford, 1953,repr. 1944), ad loc. 1330-9, p. 221.

2. M. Nilsson, Minoan-Mycenaean Religion, (Lund, 1950), p. 276f.

3. Dodds, Bacch., p. 221; O. Gruppe, Griechische Mythologie, (Munich, 1906), vol. 1, p. 86.

4. Dodds, Bacch., p. 221. See also Herodotos 5.61, and Howe and Wells, Commentary to Herodotos, ad loc., 5.61.

Pierides.[1]

There is a second reference to the metamorphosis of Cadmus by Euripides. The process of transformation is described in a fragment of what Hollis believes to be a satyr play.[2]

> ὄιμοι, δράκων μου γίγνεται τὸ ἥμισυ
> τέκνον, περιπλάκηθι τῷ λοιπῷ πατρί.
>
> Eur. Fr. 930N[2]

Hollis believes that these lines by Euripides, showing the metamorphosis of Cadmus, prefigure Ovid, specifically the technique of interrupting the metamorphosis while it is incomplete with a speech. Hollis draws a parallel between these lines and Ovid Met. 583-5, pointing out how dumque aliquid superest de me picks up τῷ λοιπῷ.

Ovid's version of the transformation, which he describes in some detail, would appear to develop out of the tradition in satyr play rather than the higher tragic one of the Bacchae. This may point to an element of burlesque or humor in Ovid's interpretation.

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1. See discussion of this point under each episode, p. 44, 74, 158.

2. Hollis, Meta. 8, p. xvi.

PIERIDES

The Pierides were nine sisters, daughters of Pieros, who challenged the Muses to a contest of story-telling. Each group chose a representative to demonstrate her group's skill. One of the Pierides told the story of the battle between the gods and giants, and the Muse Calliope told the story of the rape of Persephone. The nymphs were the judges, and awarded the victory to the Muses. The Pierides refused to accept the decision of the nymphs, and ridiculed and insulted the Muses, whereupon they changed to birds. The entire story may be found at 5.294-674 and is narrated by Ovid in the persona of the Muse Urania.

> rident Emathides spernuntque minacia verba
> conantesque oculis magno clamore protervas
> intentare manus pennas exire per ungues
> adspexere suos, operiri bracchia plumis,
> alteraque alterius rigido concrescere rostro
> ora videt volucresque novas accedere silvis,
> dumque volunt plangi, per bracchia mota levatae
> aëre pendebant, nemorum convicia, picae.
> nunc quoque in alitibus facundia prisca remansit
> raucaque garrulitas studiumque inmane loquendi.
>
> 5.669-679

The Pierides are changed to birds in the midst of their insulting laughter. As they stretch out their hands, they see feathers going out to their finger tips (670-2). Their arms are covered with plumage (672). One sees the face of another grow rigid with a hard beak (673).

The Pierides are dismayed with their plight, and they try to beat their breasts, but as newly metamorphosed birds, they only manage to beat with their wings, and by this motion are lifted and hang in the air (675-6).

The trait that so insulted the Muses remained after the Pierides were turned to picae, magpies. Their ancient eloquence, facundia, their raucous chatter, rauca garrulitas, and their abnormal love of speaking, studiumque inmane loquendi, continued on from the old form to the new.

The word garrulitas, used to describe the picae, is noted only by Ovid. The bird, however, was well known for its ability to speak. Pliny records that the bird was fairly common at Rome.

> Minor nobilitas, quia non ex longinquo venit, sed expressior loquacitas certo generi picarum est.
>
> Nat. 10.118

Ovid may have been aware of the bird's reputation, and therefore chose it as the bird which would be the final form of the Pierides after their metamorphosis.

The story of the Pierides was told by Nicander and remains paraphrased by Antoninus Liberalis (Meta. 9). The Pierides are called Emathides by Antoninus, a name which also appears in Ovid (669). The two names refer to Pieria and Emathia, adjacent areas in Northern Greece, and also to their eponymous founders, Pieros and his brother Emathos. The basic story is the same in both authors. Antoninus relates how the Emathides lost a contest to the Muses and were changed to birds. He names nine different birds rather than the one type as Ovid does.

The name Pierides appears elsewhere in literature. In Hesiod it is an alternative for Muses (Scut. 206). A further association may be indicated by the myth that a Pieros established a cult to the Muses (Paus. 9.29.30 and Serv. Ecl. 8.21).

The Muses themselves seem to have been closely associated with birds. A remnant appears in Ovid of their birds' nature (5.287-8), where they are depicted fleeing from an undesirable suitor by putting on birds' wings. This, and the story of the metamorphosis of characters bearing their alternate name, Pierides, may indicate that the Muses themselves were at one time portrayed as birds.[1] The anthropomorphic representation of the Muses became standard at some point, and perhaps the metamorphosis story of their alternative Pierides arose to account for the disappearance of their bird shape as the human one became more popular.

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1. Compare, for example, the bear-form of Callisto, above, p. 38f.

ARACHNE

Minerva had spent a pleasant time with the Muses listening to their stories. She learned how the Pierides were punished for challenging the Muses' skill. Inspired by this example of vengeance, Minerva went in search of persons spurning her own divinity. She found Arachne, who was an expert weaver and declared herself to be the equal of Minerva. The goddess challenged her to a contest which ended in a draw: both tapestries were excellent. The enraged goddess could find no flaw in the girl's work, and furious, she beat Arachne about the head with her boxwood shuttle. Then, sprinkling her with a herbal medicament, Minerva changed her to a spider as the girl was about to hang herself. The entire story may be found at 6.1-145 and is narrated by Ovid in propria persona.

> Post ea discedens sucis Hecateidos herbae
> sparsit, et extemplo tristi medicamine tactae
> defluxere comae, cum quis et nares et aures,
> fitque caput minimum, toto quoque corpore parva est;
> in latere exiles digiti pro cruribus haerent,
> cetera venter habet, de quo tamen illa remittit
> stamen et antiquas exercet aranea telas.
>
> 6.139-145

The first evidence of Arachne's transformation is her loss of hair (141). Her nose, ears, and head are made very small, and indeed her entire body (141-2).

Her fingers are changed to legs (143). This is presumably poetic license here, since Ovid makes no attempt to account for the difference in number, i.e., eight legs and ten fingers. Ovid explains that the weaving thread comes from her belly (144-5). This perhaps reflects some

scientific observation on Ovid's part.

If the audience were aware of the story or familiar with the Greek word for spider, ἀράχνη, the identity of the new creature would be obvious from the outset. Otherwise the identity of the new form is not clearly revealed until the end of the description by the Latin word for spider, aranea (145).

There is only one indication that Arachne retained some knowledge of her former state. Ovid says that her expertise at weaving remained with her after her transformation (145).

The reputation of the spider in antiquity for this ability to weave was well-noted. Pliny praises the creature at length for her skill, even allowing an intelligence or learning in the execution of her craft (11.80) and he claims that the spider constructs her webs with architectural skill (11.82). Aelian expresses great admiration for the spider in De Natura Animalium (1.21). He claims that the spider's skill was so great that it was well beyond a normal woman's expertise, even, that the spider had a knowledge of geometry.

The tradition of the spider's abilities, recorded in the post-Ovidian writers Pliny and Aelian, probably furnished Ovid with the connecting link between the old and the new forms. The nature of the trait is slightly different from that in many other episodes of metamorphosis. Arachne's skill is a positive quality, not a flaw, and although it leads her to challenge Minerva and thus cause her downfall, her expertise remains an admirable quality that Minerva cannot alter. The lack of any real flaw which would account for the deterioration of Arachne into a non human form perhaps explains why Minerva plays a more prominent part in the action.

THE LYCIAN PEASANTS

After the goddess Latona gave birth to the twins Apollo and Diana, who had been fathered by Jupiter, she was forced to flee from Juno's jealous wrath with her new-born children. She arrived in Lycia and, parched with thirst, tried to drink from a pond. Some rude peasants prevented her, and in reply to her beseeching they stirred up the mud in the bottom of the pond, fouling it, and mocked the goddess all the more. Angered, Latona declared that they should live forever in that pond. The entire episode may be found at 6.313-381. Ovid uses the persona of a peasant to narrate this episode.

> eveniunt optata deae: iuvat esse sub undis
> et modo tota cava submergere membra palude,
> nunc proferre caput, summo modo gurgite nare,
> saepe super ripam stagni consistere, saepe
> in gelidos resilire lacus; sed nunc quoque turpes
> litibus exercent linguas pulsoque pudore,
> quamvis sint sub aqua, sub aqua maledicere temptant.
> vox quoque iam rauca est inflataque colla tumescunt
> ipsaque dilatant patulos convicia rictus.
> terga caput tangunt, colla intercepta videntur,
> spina viret, venter, pars maxima corporis, albet,
> limosoque novae saliunt in gurgite ranae.[1]
>
> 6.370-381

After the goddess decreed that the peasants live forever in the pond, and her wish is fulfilled, <u>eveniunt optata deae</u> (370), the peasants discover that they are quite happy to be under water, <u>iuvat esse sub undis</u> (370). The first evidence of any change mentioned is, then, in their mental state. This results in a change in their activity, at least in degree. Before the transformation had begun, the peasants had muddied the water, stirring with their hands and feet so that the goddess

could not drink the water. After the transformation, the men not only submerge their hands and feet, but are said to submerge tota...membra, sticking out their heads, and jumping back and forth from bank to pond (371-4). The men who formerly used only feet and hands to play in the water now seem to be putting their whole body and soul into the activity.

The change in the men's physical state is first explicitly indicated by the difference in voice, rauca (377). The apparatus for the frogs' sound, the swelling neck area and the wide gaping mouths are mentioned next (377-8).

Ovid gives several additional points of physical change. The head touches the shoulders because the neck is gone; the back is green and the belly white (379-380).

At the very last word in the last line of the description Ovid reveals the identity of the new creatures, ranae, frogs, although it might have been guessed after he mentioned the back and the belly above.

At the end of the description of the frogs, Ovid recalls the beginning of the transformation by stating that the new frogs jump about in the muddy water. This not only picks up the action beginning with iuvat (370) but also reiterates the reason for the change to the new form, i.e., that they had annoyed the goddess to begin with by stirring up the water so that she could not drink it.

Their baseness of character remains, as Ovid explains (374-6). The frogs still like to insult, even attempting it while they are under water. It is while Ovid elaborates on the behavioral characteristic which has continued on into the new form that he really indicates that a physical change has occurred. The voice is raucous (376) and the men

try to speak abusively, maledicere temptant. The repetition of sub aqua immediately before reminds the audience that the men are now splashing about in the water. It may also be onomatopoetic and suggest the croaking of a frog.

The story of the Lycian peasants was told by Nicander and remains paraphrased by Antoninus Liberalis.

> Λητὼ δὲ μεταβαλοῦσα πάντας ἐποίησε βατράχους καὶ λίθῳ τραχεῖ τύπτουσα τὰ νῶτα καὶ τοὺς ὤμους κατέβαλε πάντας εἰς τὴν κρήνην καὶ βίον ἔδωκεν αὐτοῖς καθ' ὕδατος· οἱ δ' ἄχρι νῦν παρὰ ποταμοὺς βοῶσι καὶ λίμνας.
>
> Meta. 35.4

Antoninus Liberalis describes Leto making the men frogs, aided by rocks which she throws at them, striking them on the back and shoulders, and giving them a life under water.

There are several points of interest in the paraphrase. The parts of the body which Leto strikes with the rocks are back and shoulders, and these same parts are of interest to Ovid (377; 379-80). The participation of the deity continues throughout the metamorphosis in this paraphrase; Ovid has clearly lessened her role. The use of the word βοῶσι may be intended to suggest the sound of the frogs. Ovid has clearly expanded on all of these points, using his description to give the impression that the men became frogs as a natural outcome of their behavior.

MELEAGRIDES

Meleager's mother, Althea, was consumed with desire for revenge when she learned that Meleager had killed his two maternal uncles during a fight over the glory after the Calydonian boar hunt. Althea had the means to kill her son; when he was a baby, the three Fates had appeared to her and declared that his life would continue as long as a certain log in the fire did not burn. Althea had snatched that log from the hearth and saved it. With desire for revenge upon her at the death of her brothers, she threw the log back on the fire, and Meleager was consumed with flames. His sisters mourned his death, and as they did, they were turned to guinea-hens, meleagrides, by Diana. The entire story may be found at 8.445-546. Ovid narrates in propria persona.

> post cinerem cineres haustos ad pectora pressant
> adfusaeque iacent tumulo signataque saxo
> nomina conplexae lacrimas in nomina fundunt.
> quas Parthaoniae tandem Latonia clade
> exsatiata domus praeter Gorgenque nurumque
> nobilis Alcmenae natis in corpore pennis
> adlevat et longas per bracchia porrigit alas
> corneaque ora facit versasque per aëra mittit.
>
> 8.539-46.

Ovid does not elaborate extensively in this episode. The metamorphosis begins as the girls are raised by means of feathers on their bodies and the wings which Diana stretches out over their arms. She gives them beaks and sends them off into the air.

There is very little in this episode upon which to base any sort of continuity from one form to another. The only device in use is, of

course, the correspondence in the few parts of the body that are mentioned. This is perhaps why the godddess plays a rather more obvious part than is usual in descriptions of metamorphosis. She not only is responsible for the initiation of the change, but she continues to participate throughout the course of this metamorphosis.

Nicander originally told this story, and it remains paraphrased by Antoninus Liberalis.

> Αἱ δε ἀδελφαὶ αὐτοῦ παρὰ τὸ σῆμα'ἐθρήνουν
> ἀδιαλείπτως ἄχρις αὐτὰς Ἄρτεμις ἀψαμένη
> ῥάβδῳ μετεμόρφωσεν εἰς ὄρνιθας καὶ ἀπῴκισεν
> εἰς Λέρον τὴν νῆσον ὀνομάσασα μελεαγρίδες.
>
> Ant. Lib. 2.6.6-9

There appears to be a small amount of detail added by Ovid, that is, the feathers, wings and beaks that the girls acquire as they are transformed. Ovid dispenses with the goddess' wand. Even in this relatively colorless example in Ovid, he has taken the trouble to mention the parts of the body, e.g. arms and beak. which would account for a change in the manner of movement and speech.

HIPPOMENES AND ATALANTA

Hippomenes and Atalanta were brought together by the intervention of Venus. The girl was destined to be the bride of the man who could beat her in a foot-race. Venus gave Hippomenes three golden apples which, strategically thrown in the path of the girl, enabled him to win the race. After he had won both race and Atalanta, Hippomenes neglected to thank Venus for her help and incurred her wrath. She caused the pair to enter a temple of Cybele and make love in it, thus defiling it. The guilty pair were turned to lions for their sin. The entire story may be found at 10.506-704. Ovid narrates in the persona of Venus.

> sacra retorserunt oculos, turritaque Mater
> an Stygia sontes dubitavit mergeret unda;
> poena levis visa est. ergo modo levia fulvae
> colla iubae velant, digiti curvantur in ungues,
> ex umeris armi fiunt, in pectora totum
> pondus abit, summae cauda verruntur harenae.
> iram vultus habet, pro verbis murmura reddunt,
> pro thalamis celebrant silvas aliisque timendi
> dente premunt domito Cybeleia frena leones.
>
> 10.696-704

The first evidence of physical change is indicated as the necks of the couple are covered by yellow manes (698-99). The fingers and shoulders receive attention next. The fingers curve into nails, and animal shoulders, armi, are made from their human counterpart (699-700). Ovid comments on the bulkiness of the frontal region by explaining that the bodily weight of the human being was redistributed into the chest (701). This change, along with the change of fingers and shoulders, would result in a change in gait from two legs to four.

The new creature acquires a tail (701), then Ovid proceeds to elaborate on the behavior of this animal. At first glance it is difficult to see any continuity from the old form into the new other than the correspondences between the bodily parts. The metamorphosis seems to have been brought about by the direct intervention of two deities, Venus and Cybele.

The lion had a certain reputation which may serve to explain why Hippomenes and Atalanta were changed into this particular form. Lions were said to be extremely libidinous creatures. Pliny records this, and says that the lion would mate indiscriminately with panthers, in fact, with almost anything (8.42). A second characteristic that is particularly notable about the beast is its angry temperament. Pliny says that the male lion is an extremely jealous creature and was easily given to anger if his mate showed too much interest in other males. The lion indicates his anger with his tail, lashing the ground with it (8.49).

In Ovid's description, the pair have tails which lash the ground (701) and also have a face which has an angry expression (702). The temperament, then, is definitely an angry one, and it is indicated in the manner Pliny describes. The behavior of Hippomenes and Atalanta is unmistakingly libidinous; the couple behave in such a manner to the extent that they deteriorate into a creature which is known for this behavior.

It is difficult to determine whether the couple keeps any awareness of their human form. The anger of the new creature might be an indication, i.e., the former humans are angry at their new form. However, even if they are angry at the metamorphosis, the anger may be acquired during the

course of the transformation, and not necessarily an indication of human awareness after it is complete. This is certainly the case in the episode of Picus.[1]

In the episode of Hippomenes and Atalanta, the couple's metamorphosis is described as if it occurs naturally after the wish of the goddess Cybele is expressed (696). Ovid probably means to emphasize the similar characteristics between old and new forms to explain the transformation. These traits would probably be known to an ancient audience through a tradition in folk-lore which the modern audience may observe recorded by Pliny.

The myth, including a reference to the transformation is recorded both by Apollodorus (3.9.2) and Hyginus (Fab. 185). There is no source extant before Ovid which records the description of the metamorphosis.

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1. See below, p. 98f.

HECUBA

Hecuba, wife and queen of Priam, was a captive of the Thracian king, Polymestor, after the fall of Troy. While they were encamped on the shore before sailing back to Greece, Hecuba found the body of her little grandson Polydorus washed up on the shore. He had been killed by Polymestor, who had been entrusted with him during the course of the war. Hecuba, mad with grief, plotted revenge. She enticed the Thracian with gold in order that she might get close enough to him to pluck out his eyes. She accomplished this, and the Thracian men gathered together and threw stones at the old woman, whereupon she changed into a dog. The entire story may be found at 13.429-575. The episode is narrated by Ovid <u>in propria persona</u>.

> clade sui Thracum gens inritata tyranni
> Troada telorum lapidumque incessere iactu
> coepit; at haec missum rauco cum murmure saxum
> morsibus insequitur rictuque in verba parato
> latravit conata loqui. locus exstat et ex re
> nomen habet, veterumque diu memor illa malorum
> tum quoque Sithonios ululavit maesta per agros.
>
> 13.565-571

Ovid does not explicitly say that Hecuba became a dog. He implies it. He describes Hecuba as snapping at rocks which are thrown at her by the Thracians (567). This is behaviour more suited for a dog than for a human being. He implies that Hecuba growls, <u>rauco cum murmure</u> as she snaps at the rocks (567). Ovid further implies that Hecuba has become a dog by use of the word <u>rictu</u>, 'gaping (jaws)', certainly more applicable to an animal than a human. He continues to be ambiguous, however, with

the phrase in verba parato, 'prepared for words'. The word latravit, prominently placed at the beginning of the next line, contrasts this ambiguity, as does the phrase conata loqui. Together these leave no doubt that Hecuba's manner of communication is no longer human, but canine. Like Lycaon, Hecuba is left to howl through the countryside, indicated by ululavit.

The metamorphosis, although not specifically stated, is strongly suggested by the references to Hecuba's voice, to the mouth and jaws, and by her actions, i.e., snapping at the rocks thrown at her.

Hecuba's metamorphosis is also suggested by prior tradition, which presumably, most of Ovid's educated audience would know about. The story of Hecuba and a reference to her metamorphosis appeared in Euripides' play Hecuba. The metamorphosis is mentioned as a prophecy, but is not described (1264-5).

A scrap of Nicander is extant which mentions the transformation of Hecuba.

> ἔνθ''Εκάβη Κισσηίς, ὅτ' ἐν πυρὶ δέρκετο πάτρην
> καὶ πόσιν ἐλκηθεῖσα παρασπαίροντα θυηλαῖς,
> εἰς ἅλα ποσσὶν ὄρουσε καὶ ἣν ἠλλάξατο μορφὴν
> γρήιον, 'Υρκανίδεσσιν ἐειδομένην σκυλάκεσσιν.
>
> Nic. Fr. 62

Nicander does explicitly mention Hecuba's shape-change. The method of description, such as it is, has been termed 'bald and unexciting' by A.S.Hollis. Although he allows that Nicander might have discussed the

transformation in the lines following,[1] it is equally possible that he did not. Therefore, the additional elaboration in this episode by Ovid, e.g., references to her ability to speak, may be his own invention.

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1. Hollis, Meta. 8, p. xvii.

CERCOPES

In Aeneas' travels along the Italian coast, he passes Pithecusae, named for its inhabitants. The story of the Cercopes forms an aetiological aside on this place name. The episode is narrated by Ovid, in propria persona.

> orbataque praeside pinus
> Inarimen Prochytenque legit sterilique locatas
> colle Pithecusas habitantum nomine dictas.
> quippe deum genitor fraudem et periuria quondam
> Cercopum exosus gentisque admissa dolosae
> in deforme viros animal mutavit, ut idem
> dissimiles homini possent similesque videri,
> membraque contraxit naresque a fronte resimas
> contudit et rugis peraravit anilibus ora
> totaque velatos flaventi corpora villo
> misit in has sedes nec non prius abstulit usum
> verborum et natae dira in periuria linguae:
> posse queri tantum rauco stridore reliquit.
>
> 14.88-100

In the description of the Cercopes' transformation to apes, the main point of interest is their close resemblance to man, ut idem dissimiles homini possent similesque videri (94).

Jupiter, deum genitor (91), contracted or drew up the limbs of the men. Ovid means that the arms and legs of the new creatures are now formed in such a way to produce the characteristic gait of apes, that is, they are not completely upright as men. This is one of the two episodes in which Ovid makes any reference to the legs of the human being who is changing to an animal. The other is Cadmus, notable because he loses his legs altogether as he turns to a snake. The Cercopes are notable because they do not lose their human use and stance of these limbs, at least not

completely.

The facial characteristics of the new creatures are emphasized to draw attention to the human qualities. Ovid says that the men have their noses bent back, resimas, and that their faces are wrinkled like old women, rugis...anilibus (95-6). The phrase deforme viros animal (93), is particularly apt, with the word viros between deforme and animal.

Ovid says that the men receive a coat of yellow hair on their bodies (97). This is a non-human characteristic, and leads the audience on to the next new characteristic mentioned, the loss of speech.

Speech plays an important part in this episode because it is the reason why Jupiter became angry with the men at the outset (91-2). The different quality of their speech is last noted in the description, and although they still are able to make sounds, they are only those of animals (99-100).

Ovid says that the place is named for its inhabitants. The word Pithecusae certainly suggests the Greek word for apes, πίθηκος, and this, no doubt, gave rise to a popular story about the island and its inhabitants.

The more modern place name for the island is Inarime, and this island was inhabited by the Greeks as early as the eighth century B.C.[1] The ancient name for the island was Pittekoussai or Pithekoussai. It is easy to see how a story about apes on the island arose.

The association between the Cercopes and apes may be explained by two factors. The Cercopes were two brothers, and are most commonly por-

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1. Hülsen, 'Aenaria', RE, (1894), B. 1, col. 594. The island is now Ischia.

trayed hanging by their feet from a yoke carried by the Greek hero Hercules.[1] As they were so carried, they made derisive comments about the hero's lower regions, of which they naturally had an excellent view. Their hanging position and their derisiveness could have suggested ape-like behavior.

Second, there is a type of ape, cercopithekos,[2] which is a long-tailed monkey. The word for tail is κερκός, added to πίθηκος. The similarity of the two words together, to the characters and their behavior, was obviously too close to avoid association.

A curious fresco from Pompeii may provide some light on the metamorphosis story about Inarime's apes. The painting depicts the frequently portrayed scene of Aeneas piously carrying his aged father Anchises on his shoulder while his young son follows. Their heads are, however, ape heads. The addition of huge phalluses indicates without doubt that pictured here is a parody, inspired by popular theater, of the famous scene of Aeneas and his family.[3]

P. Bruneau mentions the opinion of O. Brendel, who associates the ape parody with the island Pitthekoussai, or Inarime.[4] The island is also

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1. e.g., on a Black-figured lekythos by the Gela Painter, ABL 205.2.
2. E. Öder, 'Affen', RE, (1894), B. 1, cols. 706-8.
3. P. Bruneau, 'Ganymede et l'Aigle', BCH, 86 (1962), 193-228, fig. 18.
4. Ibid, p. 220.

called Aenarime, because Aeneas was supposed to have stopped there during his voyage.[1] Bruneau thinks it quite possible that the portrayal of Aeneas as an ape may be due to the association with the island and its ancient name.

The portrayal of Aeneas in the painting suggests an interesting possibility. There may have been a story that the sailors in the Aeneid were transformed into apes on Inarime which is similar to the story in the Odyssey, where the sailors are transformed into pigs on Circe's island. The tradition of the ape-metamorphosis may now survive only in the scant reference in Ovid, that men were turned into apes on Inarime, and in the painting showing Aeneas as an ape.

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1. Hülsen, RE, b. 1, col. 594. See also Pliny, 2.203 and 3.82, for another version of the etymology of this island's name.

COMPANIONS OF ULYSSES

After Aeneas had left the Sybil at Cumae, he again sailed along the Italian coast on his journey north to Rome. While they were docked one night, one of his sailors, Achaemenides, by chance met an old shipmate, Macareus. The two men had sailed together under Ulysses and had parted company when Achaemenides had accidently been left on the island of Polyphemus, the Cyclops. The sailors exchanged stories of their adventures since that time, Achaemenides of his rescue by Aeneas and Macareus of the crew's adventure on Circe's island, where they had been turned into pigs. Their meeting is described at 14.154-440. Ovid narrates the transformation of the companions in the persona of Macareus.

> quique sub hac lateant furtim dulcedine,sucos
> adicit. accipimus sacra data pocula dextra.
> quae simul arenti sitientes hausimus ore
> et tetigit summos virga dea dira capillos
> (et pudet et referam), saetis horrescere coepi
> nec iam posse loqui, pro verbis edere raucum
> murmur et in terram toto procumbere vultu,
> osque meum sensi pando occallescere rostro,
> colla tumere toris, et qua modo pocula parte
> sumpta mihi fuerant, illa vestigia feci;
> cumque eadem passis (tantum medicamina possunt)
> claudor hara, solumque suis caruisse figura
> vidimus Eurylochum: solus data pocula fugit;
> quae nisi vitasset, pecoris pars una maneret
> nunc quoque saetigeri, nec tantae cladis ab illo
> certior ad Circen ultor venisset Ulixes.
>
> 14.277-290

The first evidence of the transformation of the men is when Macareus notices that he is beginning to bristle with pig's bristles rather than his own hair <u>saetis horrescere coepi</u> (281).

Macareus begins to be unable to speak (282), and to produce a raucous growl rather than words.

He noticed that he was bending forward, so that his entire face was toward the ground (283). This indicates a change in the manner of movement, to be further qualified as he describes how he walks upon the part of his body with which he had only recently drunk the potion (285-6).

Macareus then describes how he felt the skin on his face hardening, and his nose widening (284). In the following line he describes his neck, which swells from his shoulders.

The description of the transformation with respect to the parts of the body mentioned, is concentrated on the upper parts of the body, arms, neck, and head. The reference to the bristles may be understood to be a general reference to the over-all appearance of the new creature.

The change in the quality of voice, stance and gait are specifically mentioned, and, because Macareus himself is telling the story of the metamorphosis, it is perfectly obvious that he kept his own mind throughout the time he was a pig, even remembering some of the things he saw, for example, his companion Eurylochus still in human shape.

Circe plays a large role in the transformation, aided by two devices, her magic wand and the drugged potion. After initiating the transformation, however, she does not figure specifically in the action of the metamorphosis as did, for example, Diana, who gives Actaeon various elements of his new form as a stag. There is, in the episode of the Companions, a reference to the potion at the end of the transformation (284), which serves to recall the goddess' role as the cause of the action.

There is no trait in the men which can be seen as responsible for, and continuing through to, the new form. There are bodily correspondences, e.g., front legs formed from arms, and a human awareness which remains in the new form, but which cannot be sain to be the cause of it. This is perhaps why the deity plays a larger part in the action, and is herself the cause, than is normal for many other episodes.

The story of Circe and the Companions of Ulysses appeared first in Homer's Odyssey.

> ἐν δέ σφιν τυρόν τε καὶ ἄλφιτα καὶ μέλι χλωρὸν
> οἴνῳ Πραμνείῳ ἐκύκα· ἀνέμισγε δε σίτῳ
> φάρμακα λύγρ', ἵνα πάγχυ λαθοίατο πατρίδος αἴης.
> αὐτὰρ ἐπεὶ δῶκεν τε καὶ ἔκπιον, αὐτίκ' ἔπειτα
> ῥάβδῳ πεπληγυῖα κατὰ συφεοῖσιν ἐέργνυ.
> οἱ δε συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε
> καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τὸ πάρος περ.
> ὣς οἱ μὲν κλαίοντες ἐέρχατο τοῖσι δὲ Κίρκη
> πάρ ῥ' ἄκυλον βάλανόν τ' ἔβαλον καρπόν τε κρανείης
> ἔδμεναι, οἷα σύες χαμεναιευνάδες αἰὲν ἔδουσιν.
>
> Od. 10.234-243

The transformation of the Companions into pigs is the first instance of any metamorphosis which is described in any detail. It is not as elaborate as Ovid was later to make his descriptions, but some of the same elements are mentioned in both.

In the Odyssey, Homer initiates the action of the metamorphosis by means of Circe, her magic wand and her potion. When the men are changed into pigs, the points that Homer notes are their heads, with its most noticeable part, the face, κεφαλὰς, the voice, φωνήν, bristles, τρίχας, and generally, the bodily shape of the creature, δέμας (239-40). The

men are aware of their new shape, as Homer clearly states that they retain the minds of men (240). The transformation is unpleasant, indicated perhaps by κλαίοντες, in the passage quoted above, but more clearly after they are returned to their human shape: the men express such signs of relief that even the goddess Circe is moved to pity (Od. 10.398-9).

Circe and the Companions appear after Homer. Aeschylus wrote a satyr play, Circe (Fr. 114 N^2), of which there are no helpful fragments which may have portrayed the Companions and their plight.

Anaxilas, a Middle Comedy playwright, wrote a Circe in a fragment of which a character describes how difficult it is to scratch one's nose when it's a snout.

> δεινὸν μὲν γὰρ ἔχονθ' ὑος
> ῥύγχος, ὦ φίλε, κνησιᾶν
>
> Anaxilas F. 13 Edm.

Another character, in the Calypso describes a similar part of the change.

> ῥύγχος φορῶν ὕειον ᾐσθόμην τότε.
>
> Anaxilas F. 11 Edm.

In both examples, the characters obviously retained their human awareness after their transformation.

This myth appears in the sources in art as early as the middle of the sixth century B.C. Circe and the Companions appear on a Black-figured kylix, c. 560 B.C., by the Boston Circe-Achelous Painter and on a kylix by

the Boston Polyphemus Painter, c. 550 B.C.[1] Circe is portrayed nude on both cups, flanked by men whose upper bodies have turned to various animals, e.g. pigs, horses, roosters, and rams. Circe stirs something with a wand in a kylix, presumably a potion to make her victims forget their homeland. On the later cup the background is filled with letters, none of which seem to make up words. Nonsense inscriptions are common on Black-figured pots of this period,[2] but here they may indicate Circe's spoken charm.[3] I think that it is equally possible that they are meant to represent the sounds made by the men after they are half-metamorphosed into the various animals. They presumably would have had difficulty speaking in a normal human fashion in the state depicted on the cup. Circe's nudity may indicate how she was able to entice the men to drink her potion. She is normally portrayed clothed.

The remainder of the examples in the sources in art generally show a closer correspondence to Homer, i.e. the men are portrayed as pigs, almost always with the upper part of the body metamorphosed.[4]

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1. S.B. Luce, 'A Polyphemus Cylix in the Museum of Fine Arts in Boston', AJA, 17 (1913), 1-13, and 'Heracles and Achelous on a Cylix in Boston', AJA, 27 (1923), 425-7.

2. I thank K.M.D. Dunbabin of the Classics Dept., McMaster University for drawing this to my attention.

3. Luce, AJA, 17 (1913).

4. See collected examples in O. Touchefeu-Meynier, Thèmes odysséennes dans l'Art antique, (Paris, 1968). The variant tradition, in which the men are shown metamorphosed into other animals as on the early cups, appear on some Etruscan funeral reliefs: O. Brunn and G. Körte, I rilievi delle urne etrusche, (Roma, 1965-74, repr. 1870-96), vol. 1, pl. 88.1 and 2. The men are portrayed in shapeless, non-identifiable forms in Apollonius Rhodius Argonautica 4.673, but this is due to the influence of natural philosophy. See H. Fränkel, Noten zu Argonautika des Apollonios, (Munich, 1968), ad loc.

The myth of Circe and the Companions, in its basic format, seems to be set out from an early period, with little specific variation. Ovid appears to be following the basic format as set out in the earlier epic by Homer, to which he has added more detail to the description of the change. The dialogue format, Macareus telling the story to Achaemenides, may be an influence from the comedies of Anaxilas.

PICUS

The story of Picus was told by a nymph to Macareus, one of the companions of Ulysses, sojourning on Circe's island. Macareus noticed a statue of Picus, and asked for a story about it. The nymph said that Picus was an Ausonian king who was seen and immediately desired by Circe while he was hunting in the woods. Circe approached him and was rejected. She was enraged at the rebuff, struck Picus with her wand, and turned him to a woodpecker. The entire story may be found at 14.320-396.

> Tum bis ad occasum, bis se convertit ad ortus,
> ter iuvenem baculo tetigit, tria carmina dixit.
> ille fugit, sed se solito velocius ipse
> currere miratur; pennas in corpore vidit
> seque novam subito Latiis accedere silvis
> indignatus avem duro fera robora rostro
> figit et iratus longis dat vulnera ramis.
> purpureum chlamydis pennae traxere colorem,
> fibula quod fuerat vestemque momorderat aurum,
> pluma fit, et fulvo cervix praecingitur auro,
> nec quicquam antiquum Pico nisi nomina restant.
>
> 14.386-396

The transformation begins as Picus flees Circe. He is surprised at his unaccustomed swiftness (388-9) and then sees wings on his body, which explain his new speed (389). The change appears to have occurred very quickly, as Ovid indicates by saying that the new bird is suddenly, subito, an accession to the Latian woods (390).

In the remainder of the transformation Ovid describes the new bird and indicates the various qualities of the man which caused the subsequent characteristics of the bird.

The physical characteristics of the man obviously result in aspects of the bird's appearance. Picus' cloak accounts for the color of the bird's

wings (393). The man's gold fibula was turned to plumage, and created a gold-colored circlet about the neck of the bird (394-5).

The new bird acquired, presumably, anger as he was transformed from a human being. Ovid explains that nothing antiquum is left of Picus except his name. The new bird, the woodpecker, acquired the feelings described as indignatus and iratus. Ovid says that Picus felt his fate was undeserved and was therefore angry. In this way Ovid accounts for the behaviour of the woodpecker, that is, to peck away at the trees and to give them wounds on their long branches (391-2).

The continuity between the two forms, man and woodpecker, has been explained by the qualities transferred from the clothing to the plumage. In addition, a behavioural characteristic of the bird, not present in the man, was acquired during the process of metamorphosis. The explanatory device which Ovid uses here is similar to the one employed in the episode of the Minyades (4.405-414), where he explains the bats' affinity for shadows as an acquisition caused by an emotional reaction to the metamorphosis.

The story of Picus comes out of Italian folk-lore. Picus was variously held to be an early king[1], eponymous founder of the tribe Picentes[2], a deity[3], sometimes identified with Mars[4]. This last identification is probably associated closely with the bird's belligerent behaviour.

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1. Verg. Aen. 7.171. This identification remains in Ovid (14.320-1).

2. CIL VI 5.395.

3. Verg. Aen. 8.48, Ov. Fast. 3.303, and 285 where he is linked with Faunus. He is said to be proles Saturnia at Met. 14.320. See also Plut. Quaest. Rom. 268E21.

4. Dion. Hal. Ant. Rom. 2.70. The identification with Mars is inplied by Picus' abilities with horses, Aen. 7.189, where he is domitor equum, and Meta. 14.321, where Ovid describes him as utilium bello studiosus equorum.

The story was related by Aemilius Macer in his Ornithogonia. No helpful fragments remain (Morel, FPL 344B). The only indication of any interest in the metamorphosis itself occurs in Vergil.

> Picus...quem capta cupidine coniunx
> aurea percussum virga versumque venenis
> fecit avem Circe sparsitque coloribus alas.
>
> Aen. 8.189-91

In the Vergilian account the coloration of the bird is directly caused by Circe herself. Ovid lessens the role of the deity in his narrative. Although she touched him with her wand, and spoke charms to cause the transformation, the metamorphosis after that proceeds without further reference to Circe. In Vergil's account, she struck Picus with her wand, used poison and continued to be directly involved after that, with specific reference to the coloration of the wings.

ACMON

During the war between Turnus and Aeneas for the possession of Italy, one of Turnus' men went to Diomedes to ask for help. Diomedes refused, saying he had no men or resources to offer because he had lost so much during the Trojan War and during his subsequent migration to Italy. He related one particularly painful incident, the loss of some of his men, including Acmon, who had all been turned to birds after scorning Venus.

> talibus iratum Venerem Pleuronius Acmon
> instimulat verbis stimulisque resuscitat iram.
> dicta placent paucis; numeri maioris amici
> Acmona corripimus; cui respondere volenti
> vox pariter vocisque via est tenuata, comaeque
> in plumas abeunt, plumis nova colla teguntur
> pectoraque et tergum, maiores bracchia pennas
> accipiunt, cubitique leves sinuantur in alas;
> magna pedis digitos pars occupat, oraque cornu
> indurata rigent finemque in acumine ponunt.
> hunc Lycus, hunc Idas et cum Rhexenore Nycteus,
> hunc miratur Abas, et dum mirantur, eandem
> accipiunt faciem; numerusque ex agmine maior
> subvolat et remos plausis circumvolat alis.
> si, volucrum quae sit dubiarum forma, requiris,
> ut non cygnorum, sic albis proxima cygnis.
>
> 14.494-509

Acmon acquires a voice thinned in pitch due to his thinned neck (498). His hair becomes feathers and covers neck, chest and back (498-500). His arms acquire larger feathers, and a new physiological detail is noted. The elbows 'snake around' <u>sinuantur</u>, and turn into wings (502). Ovid is trying to explain that a bird's elbows bend in the opposite direction from a man's elbows, and in what manner the elbows of a man who is metamorphosing to a bird would have to change. This rather clinical observation between

man, and an animal's front legs or a bird's wings had been previously noted by Aristotle (Motu An. 711a 12).

Webbing appears between the toes of the man when he changes to a bird, magna pedis digitos pars occupat (502), that is, the individual toes are not separate, but look as if they are all of one piece with the foot. This is similar to the Cygnus episode in which Ovid specifically mentions the webbing on the feet and how it joins the toes together.[1]

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1. See above, p. 34f.

THE METAMORPHOSES TO ANIMAL FORMS: OBSERVATIONS AND CONCLUSIONS

There are fifty-five persons who undergo metamorphosis to an animal form, i.e., mammal, insect, fish, reptile, amphibian or bird. Thirty-four of these are metamorphoses to birds, including the Minyades, who are metamorphosed to bats and treated as birds. Ovid describes the process of change for only six of the thirty-four transformations to birds, about nineteen per cent, whereas fourteen out of the twenty-one examples are described for the rest of the animal transformations, or about seventy-eight per cent.[1]

Two reasons may be suggested for this vast difference. The most obvious reason is that the animals are larger and more easily identifiable and therefore simply provide greater scope for any sort of description, including that of a human being changing into one. The few examples of persons changing into birds that are described are all changes into rather distinct varieties, e.g., the crow and magpies, who talk; the woodpecker with its bright plumage; the swan and its doublet, Acmon; and the rather colorless Meleagrides who have the least elaborate description.

A second reason may be that there may have been just enough collections of bird metamorphoses before Ovid with codified transformation descriptions for Ovid to chose to ignore this group with respect to the transformation descriptions. Most of the catalogues of metamorphoses before Ovid seem to have been of varied content. There were, however,

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1. See Lafaye, Modeles, p. 245f.

two which were devoted exclusively to birds, the Ornithogonia of Boio(s), and a later work of the same name by Aemilius Macer. These certainly were available to Ovid.[1]

Of the twenty characters who are described in their process of transformation to animals, only two, Ocyroe and Stellio, have no source extant for their stories. These, therefore, may be at least partially Ovid's own invention. Some characters, for whom a metamorphosis was known, appear for the first time in Ovid with a description of the process. These are Lycaon, the Lycian Peasants, Hippomenes and Atalanta, Hecuba, the Meleagrides, Cygnus, the Minyades, the Pierides, and Acmon. Six characters, or groups of characters, appear in art or elsewhere in literature with some description of the process of metamorphosis. These are Cadmus, Callisto, Io, the Companions of Ulysses, Actaeon, and the Tyrrhenian Sailors. Cadmus does not appear in art, nor does the description of the Tyrrhenian Sailors in literature, as far as can be ascertained from the extant sources, before Ovid. The remaining characters, Io, Actaeon, the Companions of Ulysses and Callisto appeared in both art and literature.

Ovid narrates one-half of the episodes in propria persona. One, the episode of Ocyroe, he narrates partially in the persona of the victim, and partially in propria persona. He uses a third person, giving the effect of an eyewitness account, in six of the examples, and uses a first person, i.e. the victim himself, for the remainder, which also gives the effect of an eyewitness account.

A very general observation may be made about Ovid's method of

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1. See above, Introduction, p. 10f.

describing a person changing from an old form into a new one. He composes his description by playing upon the most obvious parallels between the two forms. This provides a sense of continuity between the two forms, which must necessarily be a basic premise for the phenomenon to occur. This basic method provides, in itself, variatio, for the simple reason that each resulting form is a different animal, and therefore the description of the person as he changes into his new form will be different. There are also, however, similarities in the method of description.

The physical correspondences between bodily parts of humans and bodily parts of animals provide the most noticeable parallel in the general method of descriptions of change.

Ovid tends to dwell on the upper parts of the body in his descriptions of persons changing into animals, perhaps because it is the face in particular which one notices first, then the rest of the parts of the body. In nineteen of his twenty-one examples Ovid makes some mention of change in the facial area, which may include the face generally, mouth, eyes or nose. The two exceptions are the Minyades and Cornix. The small Minyades, the bats, do not have faces that are particularly visible. Cornix, the crow, who continues to speak and tell her own story, may indirectly have drawn attention to her face. The change in the facial area is mentioned first in five episodes, Lycaon, Io, Actaeon, Stellio, and Arachne, and last in two episodes, Ocyroe and Cygnus (three, counting the doublet Acmon).

A comment is made for most of the characters on the change of hair to fur, body color, quality of the skin, or general size of the new

creature. This may be understood as a general observation on the animal as a whole. For the Tyrrhenian Sailors, Cadmus, Arachne, Hippomenes and Atalanta, Ovid places this observation at the beginning of the description, and last in the descriptions of Lycaon, Ocyroe, Stellio and the Minyades. Only for Hecuba is there no comment that may be understood to be a general observation.

Ovid mentions some change in the arms, including nails, hands and shoulders, for all but three characters. For the Cercopes and the Lycian Peasants he refers generally to membra, which may include both arms and legs, and for Hecuba he makes no comment whatsoever. This notice of change in arms looks forward to the change in gait, i.e., from two to four legs, which is frequently emphasized.

The change in gait, and the notice of the changes in those bodily parts that would account for a change in gait, help to provide a sense of continuing action. This emphasis on movement is specifically mentioned for sixteen of the characters. The victim notes, or has noted for him, that he runs faster, flies, swims or has the appropriate change in stance that puts him in a position to move differently. The change in gait is implied for four characters by mention of a change in a bodily part, e.g. arms, that would enable or force them to change their manner of movement. Arachne acquires a thread to travel upon, and Lycaon, Stellio and the Cercopes suffer some change in their limbs which will force them to move differently. Only for Hecuba is there no mention of any change in gait.

The character who undergoes a metamorphosis either has difficulty in continuing to speak as a human being or simply ceases to speak at all

during the course of metamorphosis. This also provides a sense of action. Ovid describes the change in two basic ways. For some characters, he mentions or implies their inability to speak by describing them as they try to speak , and are able only to make animal sounds. This he does for Callisto, Ocyroe, Actaeon, Io, the Tyrrhenian Sailors, and Cadmus. For other characters, he simply mentions the new animal sound, without the attempt of the person to speak, or wish to speak, as a human being. This is the method in the episodes of Lycaon, Cygnus (Acmon), the Minyades, the Cercopes, Hecuba, the Companions of Ulysses and the Lycian Peasants.

The exceptions are the Meleagrides, Arachne, Stellio, Cornix, the Pierides and Picus. Cornix and the Pierides continue to speak, so perhaps this is not a particularly important point for their metamorphoses. Picus actively uses his beak to peck away at trees, and Stellio and Arachne gained their new forms through misuse of human speech, so it is fitting that they not be able to speak at all. There is an implied change in the power of speech for the Meleagrides, who simply acquire beaks.

Besides the continuity provided by the obvious physical parallels in the transformations of persons to animal forms, there are, in addition, other devices which Ovid uses to provide a sense of continuing action and correspondence between the old and new forms.

Sometimes a person has a negative character trait, a flaw, that explains why he deteriorates into the particular form that he does. Lycaon was savage, like a wolf, and turned into one. The Lycian Peasants had rude, abusive voices and became frogs. Hippomenes and Atalanta were lovers and behaved in such a libidinous manner that they were turned into

lions, which were known for this trait. The Pierides, abusive and given to excessive chatter, turned into birds which behaved in this manner.

Some characters are changed into a new form because of an emotional reaction that is so strong that it becomes the overriding characteristic. Hecuba, angered and crazed, becomes snappish like a dog, and turns into one. Cygnus, afraid of flames because his beloved Phaethon was burned, becomes a water bird. The Minyades are terrified of the god Bacchus approaching in his excessive light, and seek the shadows, thus becoming bats and remaining in semi-darkness forever. Some characters have an emotional reaction to the metamorphosis itself, which accounts for a trait in the new creature. Picus, angered at his undeserved transformation to a woodpecker, retains this anger and pecks away at trees. Stellio, who is changed to a lizard, is afraid of human beings, presumably because of his diminished size, and thereafter avoids them.

There are several examples of metamorphosis in which a positive trait is continued into the new form. Arachne does not lose her ability to spin and weave. Cadmus and Harmonia retain their kindliness to human beings because they remember that they themselves were once in that form. Io retains her candor.

Sometimes the character does not have any traits that could explain the new form. For these episodes Ovid provides a 'forced' continuity. The most common example of this type is in those descriptions in which Ovid says that the character retained his own mind. This is by no means a universal occurrence in the metamorphoses. Characters who retain knowledge of their former selves are Io, Callisto, Actaeon, Cadmus

and Harmonia, the Companions of Ulysses and Cornix. For the others, it is questionable whether they retain any knowledge of their old human identity. Other examples of forced continuity may be found in the episode of Ocyroe, who supposes her developing form is partially inherited from her father, the centaur Chiron. Cornix becomes a crow because of, it is implied, her association with a virgin goddess. She also retains her mind and the ability to speak.

In the episodes of the Meleagrides and the Tyrrhenian Sailors, there is no continuity between the old and new forms, other than the sense of continuity provided between the correspondence of the various physical parts.

The role of the various deities in the metamorphoses to animal forms is generally more prominent in those episodes in which there is either no continuity, a forced continuity, or a continuity provided by an acquired or positive trait. This group is composed of thirteen examples. A deity is said to be responsible for and initiates the metamorphosis by a wand, potion or touch. This may be termed actual participation of the deity. The examples are the Meleagrides and Actaeon, which examples demonstrate deity participation throughout, and the Companions of Ulysses and Callisto, who have their transformations initiated by a deity. For these four, there is no continuity from old to new form other than a physical correspondence or forced trait. Arachne, Picus and Stellio are turned to new forms by a deity who sprinkles them with something. Arachne has a positive trait which continues into her new form, and Picus and Stellio gain qualities which continue during the course of the metamorphosis.

A second level of deity participation is implied rather than actual. A deity is present, expresses a wish or is said to give aid in the form of a metamorphosis, and thus the transformation proceeds. This is so in the case of Cornix, Ocyroe and Cadmus, all of the forced connection category, and of Io, whose reverse metamorphosis came about after the goddess Juno had been softened in her wrath.

For two examples, a deity is present, but it is not said that he either caused the change or wished it to come about, e.g., the Tyrrhenian Sailors and the Minyades. Certainly in the sources before Ovid, it is Bacchus who causes both; however, in Ovid the emphasis on deity participation is reduced in favor of the poet's own description. In the episodes of Lycaon and the Pierides, a deity is present, but is not said to participate. There is no explanation for the change of the sailors to dolphins; the Minyades have an emotional reaction during the course of their metamorphosis which accounts for a later trait. Lycaon and the Pierides both have negative traits which help to explain their new forms.

Hecuba and Cygnus both have an emotional reaction which helps to account for their new form; no deity is present in either example.

Acmon, the Lycian Peasants and Hippomenes and Atalanta all are guilty of some transgress, and this negative quality accounts in part for the new form. A deity is present and expresses anger at the victim, and thus the metamorphosis proceeds.

To sum up briefly, the metamorphosis descriptions of persons turning into animals are composed around a series of devices which provide a sense of continuity in some manner that may account for the phenomenon.

First and foremost are the physical correspondences, then a variety of traits. There is less participation of the various deities in those episodes in which there are more traits to explain the metamorphosis. Even in the episodes in which the deities are said to begin the process, the deity rarely continues in the course of the action. The metamorphosis tends to proceed as if of its own accord.

THE METAMORPHOSES TO STONES: INTRODUCTION

When man metamorphoses to another animate form such as an animal, Ovid has, in his descriptions of the change, often played upon an aspect of character, physical appearance or behavior that was present in the old form and continued on into the new, and was, sometimes, at least partially responsible for the metamorphosis.

There are various similarities between man and animal that are noteworthy, but for the metamorphoses of man to stone there are no animate qualities common to both forms which would help to link them. In some episodes, Ovid has likened the human form to its most obvious counterpart in stone, a statue. Others become natural stone formations.

In the metamorphoses of man to the various animal forms, the change in manner of movement played an important part in the transition. In this group, the lack of movement presented a different problem. Ovid had to explain why a man ceased to move, and became stiff and hard like a stone. To do this, he has often used similes drawn from the natural world to explain the process of transformation as clearly as possible.

AGLAUROS

Mercury spied a beautiful young girl, Herse, in a religious procession and fell in love with her. He went to her home and met her sister Aglauros. She agreed to help Mercury win her sister in exchange for gold. Minerva was, however, angry at Aglauros because she had defied her and looked at the baby Erysichthon housed in a little box given to Aglauros for safe-keeping. She was determined that Aglauros would not benefit from the arrangement with Mercury and went straightaway to the home of Envy, Invidia. She requested that envy be instilled in Aglauros and Invidia agreed to do her bidding. Aglauros was consumed with jealousy. She then refused to allow Mercury entrance to Herse's room, saying she would not let him pass. Mercury gained entrance by tapping the door with his magic wand, and as Aglauros tried to rise and stop him she found that she could not get up from her sitting position. The episode may be found at 2.708-832 and is narrated by Ovid in propria persona.

> caelestique fores virga patefecit, at illi
> surgere conanti partes, quascumque sedendo
> flectitur, ignava nequeunt gravitate moveri.
> illa quidem pugnat recto se attollere trunco,
> sed genuum iunctura riget, frigusque per ungues
> labitur, et pallent amisso sanguine venae;
> utque malum late solet inmedicabile cancer
> serpere et inlaesas vitiatis addere partes,
> sic letalis hiems paulatim in pectora venit
> vitalesque vias et respiramina clausit,
> nec conata loqui est nec, si conata fuisset,
> vocis habebat iter; saxum iam colla tenebat,
> oraque duruerant, signumque exsangue sedebat;
> nec lapis albus erat: sua mens infecerat illam.
>
> 2.819-832

The process of transformation begins when Aglauros tries to rise and finds she cannot (821). Her sitting position intensifies her inability to move. There seems to be no particular reason for it.

Fränkel suggests that this episode was probably inspired by a monumental seated archaic statue.[1] This need not be the case, although there may indeed have been a seated statue of Aglauros. A comparison between a person who has turned to stone and a statue is a very obvious one to make.[2]

The words ignava, 'sluggish', and gravitate, giving the reason, 'because of the heaviness', look forward to the simile (825) as it indicates the lethargy caused by the heavy quality of the stone Aglauros is to become which is compared to the lethargy caused by disease.

Aglauros does not understand why she cannot rise, Ovid explains. He says that she fights, pugnat, to try and get up from her seated position (822). The word picks up the girl's opposition to Mercury caused by the envy for her sister's good fortune, as presumably she is attempting to rise to stop the god from entering her sister's room. She, of course, loses her fight to get up from the floor, and this looks forward to a similar defeat against the inmedicabile cancer in the disease simile.

As Aglauros fights, her knees stiffen (823), which also prevents her from rising. Cold, frigus, slips through to the ends of her nails, including, perhaps, fingers as well as toes (823-4). Her veins grow pale

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1. Fränkel, Ovid, p. 209, n. 9.

2. Ovid's use of works of art is considered general: Lafaye, Modèles, p. 115f. and my Introduction, p. 15f.

from the disappearance of blood (824).

Ovid compares the metamorphosis of Aglauros to stone to an incurable disease, inmedicabile cancer (825-6). He explains that the disease creeps, serpere through the healthy part of her body as well as the diseased parts (826). The word serpere recalls labitur (824).

The disease simile is followed by a metaphorical use of hiems, winter (827). Qualified by letalis,'deadly', it recalls frigus (823) and the two words together, 'deadly winter', may be understood to mean 'death-bringing cold', which as Ovid explains shortly thereafter, comes to her chest (827). By this he means that the disease has taken over the very vital organs, the lungs, indicated by his explanation that the disease closes vitalis...vias and respiramina, air passages and windpipe, respectively (828).

The inability to speak is specifically mentioned in the following line, and is a result of the closed air passages, a fact that Ovid reiterates (830).

Aglauros becomes a bloodless statue which is not of white stone because her own attitude had so infected her that it caused a change of color (832). This last comment summarizes the entire story of Aglauros and her jealousy. It is quite evident that the girl's prior mental state was carried over into her new form and actually helped to cause her metamorphosis. Blackness is associated with Invidia, as well as the sort of cold that could slow down or stop movement.[1]

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1. The house of Invidia is described as nigro squalentia tabo tecta (2.760) and tristis et ignavi plenissima frigoris (2.763).

Aglauros' metamorphosis is the first of those to stone which Ovid describes in detail. As such, it tends to be programmatic for the others, which are described in less detail or not at all.

In this episode, Ovid makes a comparison between the process of Aglauros' metamorphosis to stone and the spread of a fatal disease throughout the body. The source for this simile has not been traced to any previous author.[1] This suggests that it may have been an Ovidian invention.

The similarity of a corpse to a stone is perfectly obvious and must have been so to Ovid. In almost all of the other examples of metamorphoses to stone that are described, the cessation of circulation of the blood is mentioned. This suggests that the description of Aglauros is programmatic.

The coldness which affects Aglauros as she turns to stone occurs in other descriptions of metamorphoses of this type. This also suggests that Aglauros' metamorphosis is programmatic for the others.

The effect of this particular type of metamorphosis on the victim, with respect to the circulation of the blood and the loss of body heat, was noted by Quirin, briefly.[2]

Loss of color caused by the cessation of circulation accounts for the paleness of the victim in other examples. Cessation of circulation, coldness and paleness are all obvious qualities of death, and with stiffness and hardness added, the parallel is very obvious.

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1. Bömer, ad loc., 825; E. Wilkins, 'A Classification of the Similes of Ovid', CW, 25 (1932), 73-86.

2. Quirin, Kunst, p. 83.

Bömer has noted a parallel between Ovid and the medical writer Celsus, a contemporary of Tiberius, with respect to the description of cancer, the word Ovid uses to refer to the disease that affected Aglauros.[1]

There are several passages from the medical writer that are relevant. He ascribes the cause of the disease to several things.

> Interdum vel ex nimia inflammatione, vel ob aestus inmodicos, vel ob nimia frigora, vel quia nimis vulnus adstrictum est, vel quia corpus aut senile aut mali habitus est, cancer occupat.
>
> Cels. 5.31

From these various causes, it may be postulated that Aglauros contracted cancer from a mali habitus, a bad condition or habit.

Celsus describes cancer further:

> Omnis autem cancer non solum id corrumpit, quod occupavit, sed etiam serpit; deinde aliis aliisque signis discernitur.
>
> Cels. 5.31

Cancer spreads as did the metamorphosis of Aglauros; notable is the use of the word serpit, which is precisely the verb chosen by Ovid to describe the course of the disease (2.826).

The color of the body in the parts affected by cancer is mentioned by Celsus:

> modo ulcus nigrum est, quia caro eius corrupta est.
>
> Cels. 5.31

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1. Bömer, ad loc., 2.825.

Aglauros was described as no longer white (2.832); one assumes she was black.

The comparison between a person metamorphosed to a stone and a corpse is not explicitly stated, but certainly suggested by the reference to inmedicabile cancer, incurable, therefore fatal, cancer. Turning to Celsus again, he describes several signs of approaching death.

> color aut niger aut pallidus.
>
> Cels. 2.6.1

Ovid plays with both colors in his description of Aglauros' metamorphosis. She would be pale, from disappearance of blood (824), and later is black, or, at least not white (832).

Very specifically Celsus that the (small) veins pale:

> atque in iisdem [the eyes] venulae pallent.
>
> Cels. 6.3

He also mentions other areas of the face which grow pale with approaching death, such as eyelids, lips and nostrils.

> eaedemque palpebrae pallent, et idem pallor
> labra et nares decolorat.
>
> Cels. 2.6.4

Besides paleness, coldness especially of the fingers and nails are signs of approaching death.

> illa quoque mortis indicia sunt: ungues digiti
> pallidi, frigidus spiritus.
>
> Cels. 2.6.5

This coldness in nails is certainly evident in Aglauros' metamorphosis (823) and, with her tongue frozen hard against her palate, she might well have had frigidus spiritus.

Coldness of the surface of the body as well as the breath is an indication of death.

> aut cui febre non quiescente exterior pars friget.
>
> Cels. 2.6.7

If Aglauros had coldness lapping down to the very nails, it is likely that her whole body would have been cold to the touch.

Aglauros' metamorphosis finally reaches her chest and apparently stops the passages of breath, which, Celsus says, is yet another sign of death.

> neque is servari potest, qui...subito strangulatur.
>
> Cels. 2.6.7

Aglauros had succumbed to the disease, or metamorphosis. She was completely hard, and could be compared to a statue. Ovid does say that: signumque exsangue (831). By the use of the word exsangue, Ovid ends the description of Aglauros' metamorphosis by a clear parallel between the two states, bloodless statue and now bloodless corpse.

Celsus wrote his De Medicina sometime during the reign of Tiberius. There was little on medicine in Latin before him, and it has been suggested that Celsus used Ovid with respect to certain stylistic devices Some similarities have been noted, in particular the use of the verb

serpere, to describe cancer, which appears to be an all-purpose term for any disease that spread throughout the body.[1]

Despite Ovid's use of a disease simile in his description, his own knowledge of medicine was probably very general. Under both Julius Caesar and Augustus, the study of medicine was encouraged, and Greek physicians immigrated to Rome to practice and teach.[2] Even before this period, a general knowledge of medicine was thought to be useful for the Roman landowner.[3] Consequently, general knowledge of medicine would have been accessible to Ovid at Rome, either because it was already common knowledge or because of the accessibility of doctors.

The sources for the story of Aglauros are obscure. The myth of the daughters of Cecrops and the baby Erysichthon was common enough.[4] Herodotus (8.53) mentions a cult to Aglauros at Athens, and Hyginus says there was a statue of her there (Fab. 253). The love of Hermes for Herse has no extant source, nor does the subsequent metamorphosis of Aglauros.

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1. On the varieties of cancer, see 'Appendix 1' in Celsus, De Medicina, trans., with notes by W.G. Spencer, 3 vols., (Cambridge, Mass., 1961), p. 589-92. Invidia, which had infected Aglauros, was believed to make both the person who envied and the person who was envied very ill (the latter because of an 'evil-eye' cast upon him by the envious person), and this makes the simile in this episode extremely apt. See further on Invidia and the evil-eye, O. Jahn, 'Über den Aberglauben des Bösen Blicks bei den Alten', Berichte der Kön. Sächs. Gesellschaft der Wissenschaften zu Leipzig, 7, (1855), 28-110, esp. p. 34f.

2. Suet. Aug. 42.

3. J. Scarborough, Roman Medicine, (Ithaca, 1969), p. 56.

4. See article by J. Toepffer, 'Aglauros', RE, 1 band, cols. 825-830.

THE HANDMAIDS OF INO

Ino was the wife of Athamas and the grand-daughter of Cadmus. She and Athamas were driven mad by Juno; Athamas killed one of his little sons and Ino barely escaped with the other. She ran to the sea, and jumped into it with her child. Her handmaids attempted to follow her. As they maligned Juno, calling her too harsh, they were turned to stone by the angry goddess as they tried to jump into the sea. The story may be found at 4.481-561, narrated by Ovid in propria persona.

> Sidoniae comites, quantum valuere, secutae
> signa pedum primo videre novissima saxo:
> nec dubium de morte ratae Cadmeida palmis
> deplanxere domum scissae cum veste capillos,
> utque parum iustae nimiumque in paelice saevae
> invidiam fecere deae; convicia Juno
> non tulit et 'faciam vos ipsas maxima' dixit
> 'saevitiae monimenta meae.' res dicta secuta est.
> nam quae praecipue fuerat pia, 'persequar' inquit
> 'in freta reginam', saltumque datura moveri
> haud usquam potuit scopuloque adfixa cohaesit;
> altera dum solito temptat plangore ferire
> pectora, temptatos sensit riguisse lacertos;
> illa, manus ut forte tetenderat in maris undas,
> saxea facta manus in easdem porrigit undas;
> huius, ut arreptum laniabat vertice crinem,
> duratos subito digitos in crine videres:
> quo quaeque in gestu deprensa est, haesit in illo.
> pars volucres factae; quae nunc quoque gurgite in illo
> aequora destringunt summis Ismenides alis.
>
> 4.542-562

The transformation is initiated by Juno, whose wrath the women had incurred. Juno said faciam vos ipsas maxima.../ saevitiae monimenta meae (549-50) and thereafter the women began to harden into stone. Ovid's point of interest is the finished shape of the two women, human-shaped rocks on a headland. This is the only source for the story of Ino's handmaids' metamorphosis to stone and birds.

As Ovid describes the metamorphosis of the women, he assigns one different point in the process to each woman in turn. He also used this device in his description of the transformation of the Tyrrhenian Sailors into dolphins (6.671-686) and of the Heliades into trees (2.340-366). The effect created is one of movement and action.

In this episode, Ovid begins the metamorphosis description by stating that the first handmaid stuck to the rock (553). She is described as adfixa, and this participle in combination with the main verb doubles the emphasis on her inability to move.

The second woman tried to beat her breast and found her arms stiff (554). The use of the participle temptatos is similar to adfixa and creates the same sense of action.

Ovid returns to the first woman to describe her as she stretched out her hand to the sea (556). In the next line, he describes her hand as saxea facta . The use of the participle facta bears the same relationship to the main verb as did temptatos and adfixa, time prior, and this has the effect of making the metamorphosis, already completed, seem doubly fixed. The prior completion also creates an instantaneous effect in the description.

The second woman is then described plucking at her hair when her fingers hardened in it (558-9). The main verb laniabat is in the imperfect, which provides a sense of continuing action even though the action is past. This sense of action is further strengthened by the past participle arreptum, used in the same way for the same effect as those described above.

In the very next line, the word subito adds to the heightened sense of action, specifically to the instantaneous effect already created

by the use of the various past participles. In the same line, the audience is invited to view more closely the process of transformation videres, specifically at the point when the woman's fingers hardened in her hair.

The process of transformation in this episode has only the statue motif in it, that is, Ovid plays upon the visual similarity between the women and the resultant stone, human-shaped headlands. There is little sense whatsoever of the physiological. Not that it is needed; Ovid had already defined the mechanism of the process in the earlier Aglauros episode. The audience would therefore have a model in mind for this one. The women are described in various phases of activity when they are turned to stone; the audience is prepared for the outcome from the beginning by monimenta(550) before the transformation actually took place.

Like the transformation of Phineus and his men to statues(5.177-235) which was initiated by the Gorgon's head, this transformation is initiated by an external force, in this case Juno. There is in both groups no prior trait upon which to base a common link between old and new forms which would help to explain the phenomenon of metamorphosis. The continuity is only visual. The lack of any other trait is perhaps why Ovid uses very specifically and obviously the goddess Juno as the initiator of the action, and perhaps why it seems instantaneous.

NIOBE

Niobe boasted that she was better than the goddess Leto because she had so many more children. Leto's children, Apollo and Diana, avenged their mother by killing all of Niobe's children. Niobe is thereafter literally petrified by her grief. The entire story may be found at 6.146-312. Ovid narrates in propria persona and begins his description of the metamorphosis after the woman had turned to stone while begging for her last remaining child to be spared.

> dumque rogat, pro qua rogat, occidit. orba resedit
> exanimes inter natos natasque virumque
> deriguitque malis: nullos movet aura capillos,
> in vultu color est sine sanguine, lumina maestis
> stant inmota genis; nihil est in imagine vivum.
> ipsa quoque interius cum duro lingua palato
> congelat, et venae desistunt posse moveri;
> nec flecti cervix nec bracchia reddere motus
> nec pes ire potest; intra quoque viscera saxum est.
> flet tamen et validi circumdata turbine venti
> in patriam rapta est; ibi fixa cacumine montis
> liquitur, et lacrimas etiam nunc marmora manant.
>
> 6.301-312

Niobe sits among her dead children and is literally hardened by her evils, deriguit malis. After Niobe has become rigid, Ovid says that the wind does not move her hair (303). He describes her face as having a color without blood (304). This recalls the pallor of Aglauros (2.824) and is also suggestive of white marble. Her eyes are immovable; nothing, in fact, is left which is living (304-5).

Ovid has made observations on her external appearance; next he notes Niobe's interior physiology. Her tongue freezes hard against her

palate (306-7). The quality of coldness is reminiscent of Aglauros (2.823) Niobe's veins cease to be able to move (307). The obvious suggestion is that they are without flowing blood, or perhaps blood at all, since it was thought that the blood receded from the veins at death.[1]

Ovid then returns to Niobe's external appearance, specifically the movable parts of the body. He states that her neck cannot turn (308). Her arms cannot move, nor is she able to walk (308-9). One last internal detail is given: her intestines are stone (309).

Within the course of the description Ovid has implied the cessation of speech by reference to her hardened tongue, and by the fact that her metamorphosis comes upon her almost during her request for the last child to be spared. She is first described as deriguit, that is, already stiffened as she sits among her dead children.

Within the course of the description, Ovid has implied the cessation of speech by reference to her tongue growing cold against her hardened palate (306-7).

Ovid specifically says that Niobe cannot walk (309). Change in manner of movement, which in the metamorphoses of persons to animals was indicated by their respective change in gait from two to four feet,[2] is paralleled in the metamorphoses of persons to stone by emphasis on the victim's lack of movement. In this episode, for example, Ovid mentions in six out of twelve lines the fact that Niobe or some part of her person has become immovable. This is separate from the references to the stiffened parts of her body, e.g., indicated by words such as deriguit. Of

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1. R.E. Siegal, Galen's System of Physiology and Medicine, (Basel, 1968).

2. See abve, p. 103f.

course, these imply lack of motion, but not as explicitly as words specifically meaning 'move'. The particular references are: nullos movet... (303), lumina...inmota (304-5), venae desistunt posse moveri (307), nec flecti cervix nec bracchia reddere motus (twice in 308), nec pes ire... (309).

Niobe is one of the oldest characters who have a metamorphosis myth. The first reference to it appears in Homer's Iliad, where it is used as an exemplum to illustrate to Priam that he should not grieve for his dead son Hector more than Niobe did for her slain children. Even Niobe took food after awhile.

καὶ γάρ τ' ἠΰκομος Νιόβη ἐμνήσατο σίτου,
τῇ περ δώδεκα παῖδες ἐνὶ μεγάροισιν ὄλοντο,
ἕξ μὲν θυγατέρες, ἕξ δ' υἱέες ἡβώοντες.
τοὺς μὲν Ἀπόλλων πέφνεν ἀπ' ἀργυρέοιο βιοῖο
χωόμενος Νιόβῃ, τὰς δ' Ἄρτεμις ἰσχέαιρα,
οὕνεκ' ἄρα Λητοῖ ἰσάσκετο καλλιπαρῄῳ·
φῇ δοιὼ τεκέειν, ἡ δ' αὐτὴ γείνατο πολλούς
τὼ δ' ἄρα καὶ δοιώ περ ἐόντ' ἀπὸ πάντας ὄλεσσαν.
οἱ μὲν ἄρ' ἐννῆμαρ κέατ' ἐν φόνῳ, οὐδέ τις ἦεν
κατθάψαι, λαοὺς δὲ λίθους ποίησε Κρονίων·
τοὺς δ' ἄρα τῇ δεκάτῃ θάψαν θεοὶ Οὐρανίωνες.
ἡ δ' ἄρα σίτου μνήσατ', ἐπεὶ κάμε δάκρυ χέουσα.
νῦν δέ που ἐν πέτρῃσιν, ἐν οὔρεσιν οἰοπόλοισιν,
ἐν Σιπύλῳ, ὅθι φασὶ θεάων ἔμμεναι εὐνὰς
νυμφάων, αἵ τ' ἀμφ' Ἀχελώϊον ἐρρώσαντο,
ἔνθα λίθος περ ἐοῦσα θεῶν ἐκ κήδεα πέσσει.

Hom. Il. 24.601-617

The reference describes Niobe's grief, mentions that Zeus turned the townspeople around her to stone after the children had been killed (611), and then Homer says that Niobe is 'among the rocks', or 'now in rock'. There is no mention of the process of change, even in retrospect as

Ovid describes her. The continued grief of Niobe is mentioned, and is used by Ovid to form a continuous link between the old and new forms.

Niobe and her children was a popular group subject in both literature and art, but the representation of her metamorphosis seems to have received little notice.[1]

There are some exceptions. Niobe is depicted with the lower half of her body painted white on some South Italian vases dating to c. 340-30 B.C.[2] The purpose of the whitened area is perhaps to indicate a metamorphosis. She is represented on another South Italian vase more clearly as if she were rock in the lower part of her body.[3]

This particular depiction of Niobe is perhaps intended to indicate that it was from Aeschylus' play.[4] In the collected fragments of his play, Niobe was so grief stricken that she sat silent for most of the action of the play.[5]

The depiction of Niobe in the process of transformation may indicate that some reference to it was included in the play. There is also a second possibility. Niobe was most commonly portrayed with her dead children

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1. See list of monuments in R.M. Cook, Niobe and her Children, (Cambridge, 1964).

2. Trendall and Webster, Illustrations, p. 58.

3. A. Kossatz-Deissmann, Dramen des Aischylos, p.75-88, Taf. 11; 12.2.

4. Trendall and Webster, Illustrations, p. 58.

5. Aeschylus, 'Niobe', vol. 2, edt. by H.W. Smyth, p. 430-5 and 556-62.

about her. On these vases she has none of them. The painters may have wished to make certain that no one could mistake the character for any other than Niobe who turns to stone, and thus painted her lower half white to indicate her metamorphosis.

This variant tradition does not appear to be reflected in Ovid's description. He was aware of the more popular depiction in art, it would appear, since he makes a reference to Niobe leaning over and trying to shield her last child from death, covering her with part of her dress (6.295-300). This description is curiously reminiscent of the famous group sculpture of Niobe and her children now in the Uffizi Gallery in Florence.[1] While it is worthwhile reminding oneself that Ovid was aware of works of art, it is also worthwhile bearing in mind that they need not have specific relevance to any literary representation in the poem.[2] In this episode, it is clear from the last two lines of the metamorphosis description quoted above that Ovid had the seated weeping Niobe of Mt. Sipylus in mind, after the representation in Homer's Iliad.[3]

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1. See Anderson, p. 86 for illustration.

2. See above, Introduction, p. 15f.

3. See notes ad loc, Homer Il. 24.602-17, in edition by D.B. Monroe, (Oxford, 1897).

PHINEUS AND COMRADES

Phineus was the promised husband of Andromeda. He lost her to Perseus who was able to free the girl from a sea monster. At the wedding feast, Phineus tried to reclaim his bride and a battle ensued. Perseus finally produced the head of the Gorgon which he had recently killed, and with it, he turned his enemies to stone. The Perseus story may be found at 4.663-5.235; Ovid narrates <u>in propria persona</u>.

Verum ubi virtutem turbae succumbere vidit,
'auxilium' Perseus 'quoniam sic cogitis ipsi,'
dixit 'ab hoste petam. vultus avertite vestros,
siquis amicus adest.' et Gorgonis extulit ora.
'quaere alium, tua quem moveant oracula' dixit
Thescelus, utque manu iaculum fatale parabat
mittere, in hoc haesit signum de marmore gestu.
proximus huic Ampyx animi plenissima magni
pectora Lyncidae gladio petit, inque petendo
dextera deriguit nec citra mota nec ultra est.
at Nileus, qui se genitum septemplice Nilo
ementitus erat, clipeo quoque flumina septem
argento partim, partim caelaverat auro,
'adspice,' ait 'Perseu, nostrae primordia gentis!
magna feres tacitas solacia mortis ad umbras,
a tanto cecidisse viro'-pars ultima vocis
in medio suppressa sono est, adapertaque velle
ora loqui credas, nec sunt ea pervia verbis.
increpat hos 'vitio' que 'animi, non viribus' inquit
'Gorgoneis torpetis' Eryx, 'incurrite mecum
et prosternite humi iuvenem magica arma moventem!'
incursurus erat: tenuit vestigia tellus,
inmotusque silex armataque mansit imago.
hi tamen ex merito poenas subiere, sed unus
miles erat Persei, pro quo dum pugnat, Aconteus,
Gorgone conspecta saxo concrevit oborto;
quem ratus Astyages etiamnum vivere, longo
ense ferit: sonuit tinnitibus ensis acutis;
dum stupet Astyages, naturam traxit eandem
marmoreoque manet vultus mirantis in ore.
nomina longa mora est media de plebe virorum
dicere: bis centum restabant corpora pugnae,
Gorgone bis centum riguerunt corpora visa.
Paenitet iniusti tunc denique Phinea belli.
sed quid agat? simulacra videt diversa figuris
agnoscitque suos et nomine quemque vocatum
poscit opem credensque parum sibi proxima tangit

corpora: marmor erant; avertitur atque ita supplex
confessasque manus obliquaque bracchia tendens
'vincis', ait 'Perseu! remove tua monstra tuaeque
saxificos vultus, quaecumque ea, tolle Medusae:
tolle, precor. non nos odium regnique cupido
conpulit ad bellum: pro coniuge movimus arma;
causa fuit meritis melior tua, tempora nostra.
non cessisse piget; nihil, o fortissime, praeter
hanc animam concede mihi, tua cetera sunto.'
talia dicenti neque eum, quem voce rogabat,
respicere audenti 'quod' ait, 'timidissime Phineu,
et possum tribuisse et magnum est munus inerti,
(pone metum) tribuam: nullo violabere ferro;
quin etiam mansura dabo monimenta per aevum,
inque domo soceri semper spectabere nostri,
ut mea se sponsi soletur imagine coniunx.'
dixit et in partem Phorcynida transtulit illam,
ad quam se trepido Phineus obverterat ore.
tum quoque conanti sua vertere lumina cervix
deriguit, saxoque oculorum induruit umor;
sed tamen os timidum vultusque in marmore supplex
submissaeque manus faciesque obnoxia mansit.

5.177-235

The metamorphosis of Phineus and his men during the course of their battle with Perseus is handled totally in terms of their turning to statues. It is initiated magically by the power of the Gorgon's head, and the only element of continuity between old and new forms is the similarity of appearance.

The group of men who are turned to statues are in the various postures of battle at the point of each one's transformation. One instant in the course of the metamorphosis is noted for each different man, until Phineus himself.

The first to be transformed to stone is Thescelus. Handled very simply, the specific mention of signum prepares the audience for the transformation of all the men to statues (182-3).

His inability to move is indicated by haesit. There is emphasis on his arms, by reference to his javelin which he was preparing to toss from his hand. Gestu again draws attention to the arms and to the whole movement of throwing a spear.

In the next three lines, Ampyx is likewise depicted in the process of using his weapon as he is metamorphosed.

> proximus huic Ampyx animi plenissima magni
> pectora Lycidae gladio petit, inque petendo
> dextera deriguit nec citra mota nec ultra est.
>
> 5.184-6

Emphasis is on the right hand (186) which would be the most notable part of the body as Ampyx attempted to use his sword.

The cessation of speech is noted for another, the boaster Nileus. He is in the midst of threatening Perseus (191-3) when he suddenly loses his ability to speak.

> pars ultima vocis
> in medio suppressa sono est, adapertaque velle
> ora loqui credas, nec sunt ea pervia verbis.
>
> 5.193-5

Nileus' speech abruptly stops, as indicated by pars ultima and in medio sono. This is further emphasized by Ovid's mention of the statue's appearance, with specific reference to the open mouth adaperta...ora and then by the use of the rhetorical subjunctive credas which invites the audience to consider the mouth, and by telling them what their reaction will be. The viewer would think that the open mouth wished to speak, almost as if it were endowed with conscious thought. Finally, nec sunt ea pervia verbis summarizes the total loss of speech and the reason for it, caused by the

metamorphosis. Attention to Nileus' loss of speech seems fitting for this boaster.

The transformation of Eryx is handled in terms of his inability to move.

> incursurus erat: tenuit vestigia tellus,
> inmotusque silex armataque mansit imago.
>
> 5.198-9

In the first line Ovid expresses the man's intent, incursurus, then the reason why he could not carry it out, because the earth held his footsteps. Imago suggests that he has become a statue.

Aconteus is transformed without any description of the process (200-202).

Astyages becomes marble, and the statue is notable for its facial expression (203-206). He appears to have been fooled by the lifelike pose of the soldier Aconteus, already turned to stone, and against whom Astyages drew his sword and struck, only to have the metal sound against the stone, tinnitibus...acutis (204)'with a sharp ring'. The placement of marmoreo and ore at the beginning and end of line 206 respectively, emphasizes both the material of the newly transformed person and the area, the face, which is the most remarkable characteristic about it.

After his men have been turned to stone, Phineus himself is changed to a statue. Perseus' speech before the transformation indicates its outcome (224-229). Monimenta (227) and imagine (229) are both used of statues. The last movement by Phineus is his attempt to avoid the head of the Gorgon (231). The words trepido...ore with supplex and precor indicate the most

notable characteristic that is to remain, fear, and its expression on the statue's face, that Ovid is to emphasize in the next few lines.

As Phineus is attempting to turn his head, and avert his eyes, his neck and the water of his eyes harden (232). This leaves Phineus with suppliant's tears hardening on his face, and a fearful expression, indicated by os timidum. His general stance, that of a suppliant, is indicated by submissae...manus, and by facies...obnoxia Ovid summarizes his entire suppliant's expression and general aspect.

The continuity in the episode is visual. Even the stupified emotional reaction of Astyages, and the fearful one of Phineus at the point of metamorphosis are manifested in visual terms in the description. This is different from Niobe's grief, for example, which is more the sort of trait that is actually responsible for the metamorphosis and explains its occurrence. Lack of any real explanatory devices in the episode of Phineus is replaced by the Gorgen's head as a device.

The main elements of the story of Phineus and his battle with Perseus appear to be taken from various sources. Hyginus (Fab. 64) mentions that Perseus turned Polydectes or Proetus to stone, because he was jealous of Perseus and wished to kill him. Phineus appears in a fragment of Euripides (Fr. 881N^2) as a brother of Cepheus and fiancé of Andromeda. Apollodorus (2.4,4) mentions the story, a plot against Perseus, and that he changes the plotters to stone. There is no mention of an actual battle. The multiplicity of transformations described in the course of battle seems to be an Ovidian device. It is, in fact, a variant of his standard device

of describing individuals within a group who undergo metamorphosis. Other examples are the Handmaids of Ino (4.542-561), the Tyrrhenian Sailors (3.670-686), and the Edonian Women (11.67-84). Here, in the episode of Phineus he describes the men as various components of group sculpture.[1]

1. A tradition of representation of this conflict may or may not have had influence on Ovid. See K. Schauenburg, Perseus, (Bonn, 1960), p. 77. I am inclined to view this episode as a variant of Ovid's own technique; he uses groups, and statues, in other episodes as devices for his descriptions.

THE PROPOETIDES AND PYGMALION'S IVORY MAID

The Propoetides receive a short notice among a group of stories told by Ovid in the persona of Orpheus. Their story is an introduction to the story of Pygmalion and his ivory maid.

> Sunt tamen obscenae Venerem Propoetides ausae
> esse negare deam; pro quo sua, numinis ira,
> corpora cum forma primae vulgasse feruntur:
> utque pudor cessit sanguisque induruit oris,
> in rigidum parvo silicem discrimine versae.
>
> 10.238-243

Ovid says that the women lose their shame (241). It is clear that by shame he also means the ability to blush: the blood hardened in the faces of the women (241). The women, then, also grow pale, as well as stiffen when the circulation of their blood stops.

In the Aglauros episode, discussed above, the stiffening of the body was associated with death (from disease). In this episode, the stiffening of the Propoetides from lack of circulation of blood may also be associated with death, and therefore form the same sort of convenient parallel between a stone and a human being after death. Blood seems to be thought responsible for the color and pliability of the flesh of living persons.

The Propoetides do not seem to retain any of their human characteristics; they are simply stone, <u>silex</u>, after their transformation, although it is a bad trait, their lack of shame, which leads to the metamorphosis by causing their blood to stop flowing and thus to cause a hardening of all of their body into stone.

The story of the Propoetides is unknown before Ovid. He may have invented it. The lack of morals of the Propoetides and other Cypriot women so horrified Pygmalion that he fashioned a statue from ivory which he viewed as flawless in character and appearance and then fell in love with it. Ovid's version of Pygmalion and his statue differs from known sources before him and therefore both stories may easily be examples of his own creative genius.

This episode is also narrated by Ovid in the persona of Orpheus. The entire story may be found at 10.243-297.

After Pygmalion had fashioned his ideal girl, he prayed to Venus for a real girl just like her. He returns home to find his own statue coming to life at his touch.

> ut rediit, simulacra suae petit ille puellae
> incumbensque toro dedit oscula: visa tepere est;
> admovet os iterum, manibus quoque pectora temptat:
> temptatum mollescit ebur positoque rigore
> subsidit digitis ceditque, ut Hymettia sole
> cera remollescit tractataque pollice multas
> flectitur in facies ipsoque fit utilis usu.
> dum stupet et medio gaudet fallique veretur,
> rursus amans rursusque manu sua vota retractat;
> corpus erat: saliunt temptatae pollice venae.
> tum vero Paphius plenissima concipit heros
> verba, quibus Veneri grates agat, oraque tandem
> ore suo non falsa premit dataque oscula virgo
> sensit et erubuit timidumque ad lumina lumen
> attollens pariter cum caelo vidit amantem.
>
> 10.280-294

Ovid handles the reverse metamorphosis of the ivory as if it were stone. The maid's first sign of life is warmth, <u>visa tepere est</u> (281). The second sign of life is her softness. Pygmalion touches her <u>pectora</u>

and finds that the ivory softens to his touch and that his fingers sink into the flesh (282-4). The word pectora has been used in several other episodes and is generally to be translated 'chest'; here it is certainly to be translated 'breast' and is meant to have an erotic connotation.

Ovid compares the softening ivory to wax warming in the sun (285-6). This simile not only provides a good comparison for the warm softness of the statue as it becomes a real woman, but it also re-emphasizes Pygmalion's role as creator and sculptor of his own ideal. The key word is remollescit implying, perhaps, the 'resculpting' of the statue which, of course, had already once been shaped by Pygmalion. Wax was used as in one method of mold-making by sculptors.[1] Ovid's reference to the material here has a fitting association to Pygmalion the sculptor.

The statue is pronounced human, corpus erat, and the reason is immediately given: saliunt temptatae pollice venae (289). The importance of circulation of the blood as a sign of life, and also Ovid's use of this physiological fact as a point of difference between man and stone, is obvious here.

The last step in bringing the statue to life is to add the ability to blush, indicative of both the flow of blood in the veins (as above) and most certainly human coloration as well (292-4). Pygmalion's virgo, with the ability to blush, has the appropriate sensibility, shame, which the Propoetides had lacked and therefore the maid is in direct contrast to them, as she is fully human, whereas the Propoetides are not.

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1. Pliny discusses the use of wax as an aid to sculptors, Nat. 35.153.

The story of Pygmalion appears before Ovid, told by Philostephanus, a contemporary of Callimachus (FHG 3.31.13). Pygmalion was a king of Cyprus who fell in love with an ivory statue of Aphrodite. There was no mention of metamorphosis. This appears to be an Ovidian addition, as is the portrayal of Pygmalion as a commoner and his statue as representative of a simple maid.

Statues of women, or more commonly goddesses, that were so beautiful that they caused men to fall in love with them occur from time to time in ancient sources. Sometimes the lover, driven mad with desire, attempted to consummate his love.[1]

In the story of Pygmalion and his maid, Ovid uses this topos and develops it further. He offers a solution to the problem caused by this sort of love, which in reality would remain unrequited, although it might be returned in the lover's imagination. Ovid blends fantasy and reality skilfully in this episode; Pygmalion's love, totally within the realm of fantasy, is moved to reality by means of Ovid's fantastic solution, metamorphosis.

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1. These slightly off-color stories are collected and discussed by A. Scobie and A.J.W. Taylor, 'Perversions Ancient and Modern: Agalmatophilia, The Statue Syndrome', Journ. Hist. Behav. Stud., 11 (1975), 49-54.

ANAXARETE

Anaxarete was a hard-hearted girl who rejected all the attempts of her suitor Iphis. She ultimately caused his death from unrequited love. When she saw his dead body carried past her window, she turned to stone at the sight of it. The entire story may be found at 14.698-764. Ovid narrates in the persona of Vertumnus, to Pomona, as an admonition against a harsh rejection of his own amorous attempts.

> vixque bene inpositum lecto prospexerat Iphin,
> deriguere oculi, calidusque e corpore sanguis
> inducto pallore fugit, conataque retro
> ferre pedes haesit, conata avertere vultus
> hoc quoque non potuit, paulatimque occupat artus,
> quod fuit in duro iam pridem corpore, saxum.
> neve ea ficta putes, dominae sub imagine signum
> servat adhuc Salamis, Veneris quoque nomine templum
> Prospicientis habet.
>
> 14.753-761

The first evidence of metamorphosis is the stiffening and hardening of her eyes (754), which are the first point of contact with her dead suitor. The hardness then spreads to the other parts of her body in succession. Ovid next says that heat and blood, calidus...sanguis leave her body and are replaced by pallor (754-5). Her feet clung (to the floor); she could not turn her head, and then bit by bit the stone takes over the limbs, the stone which was once within her hard body (755-6).

The transformation described in this episode follows the same general format as the transformation of Aglauros (2.819-832). There is the systematic hardening of the body, with cold, paleness and loss of blood accompanying the process. The metamorphosis is treated in both episodes as if the girls were becoming corpses.

In the Anaxarete episode, there is no specific mention of disease as there was in the Aglauros episode. There is, however, the girl's hardness of heart; Ovid described her as durior...saxo (712-13) and this character trait is indicated by her rejection of her lover Iphis. In much the same way as Aglauros' jealousy, Anaxarete's negative trait causes her to become stone.

Besides the continued trait of hardness which helps to make this transformation credible, Vertumnus attempts to add further veracity by claiming that the hardened Anaxarete stands as a statue, visible to all, in the city of Salamis (759-61).

The source for this story is Hermesianax, Leontion 2 and remains paraphrased by Antoninus Liberalis. It would appear, then, to date from c. 290 B.C.[1] Elements of the story are similar.

> Καὶ οἱ μὲν ἔμελλον κηδεύσειν, Ἀρσινόη δὲ πρὸς ὕβριν ἐπεθύμησεν ἐκ τῶν οἴκων ἐκκύψασα τὸ σῶμα τὸ τοῦ Ἀρκεοφῶντος κατακαιόμενον ἰδεῖν. Καὶ ἡ μὲν ἐθεᾶτο, μισήσασα δὲ τὸ ἦθος Ἀφροδίτη μετέβαλεν αὐτὴν καὶ ἐποίησεν ἐξ ἀνθρώπου λίθον καὶ τοὺς πόδας ἐρρίζωσεν ἐπι τὴν γῆν.
>
> Ant. Lib. Met. 39.6

The names are different, but points of the action are the same. The hero, Arceophon, dies for love of Arsinoe. In the above passage, Arsinoe sees her dead lover from her window as he is burning on his pyre. Her flawed character is mentioned. When she is turned to stone, her feet are rooted to the earth. This is the end of the similarity between the

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1. So dated by Haupt, ad loc., 14.698.

two descriptions. Ovid makes more use of the character flaw in his version. This he accomplishes by removing Aphrodite as the initiator of the metamorphosis and replaces the function of the goddess completely by the girl's defect of character. In the paraphrase Aphrodite makes the girl stone, and fastens her feet to the earth. In Ovid's version, Anaxarete becomes stone to match her hardness of character manifested by her treatment of Iphis, and her feet cling to the ground as a matter of course.

The story, it seems, was an aetion for the existence of a particular statue, and cult, of Aphrodite at Salamis.[1] It would appear, however, that Ovid has invented the more elaborate metamorphosis description to add to the tradition.

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1. Haupt, ad loc., 14.698, 761. See also Ant. Lib., Met., p. 160, n. 3. The statue was Ἀφροδίτη Παρακυπτούση, Venus Prospiciens.

LICHAS

Lichas was the servant of Hercules and inadvertently caused his death. He delivered a cloak steeped in poison that caused the hero's body to burn from his bones. Hercules, enraged with pain, saw Lichas and directed all the force of his anger against him. He picked up his servant and hurled him towards the sea, where he remained as a headland, turned to stone. The entire story may be found at 9.134-229, and is narrated by Ovid in propria persona.

> ille per aerias pendens induruit auras,
> utque ferunt imbres gelidis concrescere ventis,
> inde nives fieri, nivibus quoque molle rotatis
> adstringi et spissa glomerari grandine corpus,
> sic illum validis iactum per inane lacertis
> exsanguemque metu nec quicquam umoris habentem
> in rigidos versum silices prior edidit aetas.
>
> 9.219-225

The transformation of Lichas is brought about by two things. He is bloodless from fear (224). This recalls other transformations to stone, in which the loss of blood or stoppage of circulation contributed to the process of metamorphosis, e.g. Aglauros (2.819-832), Niobe (6.301-312), Propoetides (10.238-242), Anaxarete (14.753-61), and the reverse metamorphosis of Pygmalion's statue whose blood begins to flow (10.280-294). The audience would probably be able to complete the process with this reference to Lichas' loss of blood.

Ovid has added a second and new device to this transformation. In the simile Ovid compares the body of Lichas, hurled by Hercules through the air, to a hailstone which is formed from rain and freezes hard as it is hurled through the air.

The simile is drawn from Lucretius' description of the formation of hail (6.527-34). By adapting this part of Lucretius to a simile in his description of Lichas' metamorphosis to stone, Ovid is comparing it to a readily visible natural phenomenon. This has the effect of making Lichas' transformation credible.

The simile recalls another quality of metamorphosis to stone, coldness. This is found in the episodes of Aglauros and Niobe, and its opposite, loss of heat in the episode of Anaxarete and acquisition of it for Pygmalion's statue.

The metamorphosis of Lichas may well have been an Ovidian invention. Lichas was a known part of the Hercules saga as early as Aeschylus, who mentions that he was killed by the hero (Fr. 55.13f). The place where Lichas was killed was named after him, as related by Hyginus (Fab. 36). There is not, before Ovid, any mention of metamorphosis. This may account for Ovid's care in constructing a description, since he was departing from the known tradition.

A second and probably equally important reason for Ovid's care in this description is that for Lichas, there is no trait, no obvious quality, that may be used to form a link between old and new forms. This may well be an indication of the dearth of source material readily available to Ovid, therefore a further indication of his inventiveness. Lichas' emotional reaction, fear, causing the lack of blood (224), is the only quality that may be said to contribute to any sense of continuity between the man and the stone.

THE METAMORPHOSES TO STONE: OBSERVATIONS AND CONCLUSIONS

Twenty-two persons are metamorphosed to stone, and for one, Ovid reverses the process.[1] Pygmalion's ivory statue, the reverse metamorphosis, although not stone, is treated by Ovid as if it were in his description. Counting Pygmalion's statue, Ovid describes the transformation process for eight of the twenty-three characters, approximately one-third of the total.

Ovid narrates in propria persona for all of the episodes, except for the episodes of the Propoetides and Pygmalion, where he uses the persona of Orpheus.

Unlike the animal metamorphoses, there are almost no examples extant prior to Ovid of any metamorphosis description for this group, with the exception of one literary example for Anaxarete, and one representation of Niobe on three vases.

In fact, there is not even any mention of metamorphosis at all for five of the examples, e.g. Aglauros, the Handmaids of Ino, the Propoetides, Pygmalion's statue, and Lichas, let alone a description of it. Phineus, Niobe and Anaxarete all have at least a mention of their transformation prior to Ovid. This is markedly different from the group of animal metamorphoses, for which there are at least references to the metamorphoses of the characters, even if there are not descriptions of the process extant. This suggests that, with respect to the descriptions of the metamorphoses of persons to stone, Ovid found himself on uncharted

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1. The counts are from Lafaye, Modèles, p. 245f.

ground.

The descriptions of the metamorphoses to stone show a certain common method of description, specifically within the group of stones, and more generally within all groups of Ovid's metamorphosis descriptions.

In the animal metamorphoses Ovid showed a marked interest in the upper parts of the body. He described the change in the face and arms, for example, as the person was changed to the new animal form. He shows a similar interest in the upper parts of the body of the persons metamorphosing to stone.

The facial expression is specifically mentioned for Phineus and his group. Anaxarete is described as having hardened eyes and an immovable face. The Propoetides cannot blush. Niobe weeps, and Ovid refers to her hair, eyes, neck, arms, tongue and face generally in the description. Pygmalion's statue acquires facial color, and Ovid makes specific reference to her eyes and breat. The Handmaids are hardened in their posture of breast-beating and hair-tearing, which calls attention to arms, chest and head.

There are two exceptions. One is Aglauros, for whom Ovid discusses the entire body. Since she is the first example of a person metamorphosing to stone, the description is programmatic for all the others. The second is Lichas, for whom very little is actually described, the main interest being the simile which Ovid uses to explain his particular metamorphosis. Since other examples had been described, the audience would have been able to fill in the remaining details.

Movement played an important part in the descriptions of the animal metamorphoses. The change in manner of movement, how the newly

metamorphosed creature was forced to walk or run on four legs instead of two, or fly, was frequently noted by Ovid.

Ovid shows the same interest in movement in the descriptions of persons turning to stone. The victim, in six of the examples, is suddenly unable to move at all. The two exceptions are the short descriptions of the Propoetides and Lichas.

The importance of movement in the descriptions of stone metamorphoses is indicated by the fact that Ovid mentions this element of change first in all descriptions, except for the reverse metamorphosis of Pygmalion's statue. In this episode the ability to move is mentioned in the last line of the description, and since it is a reverse metamorphosis it occupies the same position of importance in comparison to the other examples.

There is less emphasis on the change in speech for the victims metamorphosing to stone than there had been for the animals. This is understandable; animals make a variety of sounds and presented Ovid with the opportunity for poetic embellishment. The cessation of speech is specifically mentioned for Aglauros and Phineus, and rather pointedly implied for Niobe by mention of her frozen tongue.

Animals act, make noises and move as people do; stones obviously do not, but, they do resemble people when they are statues. The distinguishing mark of a statue is the lack of the signs of life. In the descriptions of the metamorphoses to stone, Ovid plays upon the loss of the various signs of life. The metamorphosis descriptions involve an obvious or subtle comparison to death, and its effects on the body. This

metamorphosis is compared to the spread of a fatal disease. This comparison is implied for the descriptions following, in which Ovid mentions the loss of one or more of these same signs of life.

In six of the eight examples Ovid explained that the flow of blood stopped, or, in the example of the reverse metamorphosis of Pygmalion's statue, that the blood began to flow. Coldness is acquired when the victim changes to stone. Pygmalion's statue becomes warm to the touch.

The two exceptions are the episodes of Phineus and his men and the Handmaids of Ino. Both of these metamorphoses are initiated by a device, the Gorgon's head and the goddess Juno, respectively. The transformation of the members of the two groups seems almost instantaneous. One reason may be that detailed description for the many members may have been too difficult and in danger of becoming boring.

Hardness and rigidity are, of course, obvious and they occur in all descriptions, forming, perhaps, the most obvious parallel quality of both stone and corpse.

The comparison of a person metamorphosing to stone to corpse and statue is similar to the continuity provided for the metamorphosis of persons to animal by the comparison of the bodily parts common to man and animal.

Besides the physical correspondences, there are also other devices which Ovid employs to explain the transfer from one form to the other. A negative character trait explains why Aglauros, the Propoetides and Anaxarete changed to stone. They all exhibit stubbornness or hardness of character. Pygmalion's statue, although not possessing a trait of

her own, has all manner of perfect qualities in the mind of her lover. Niobe and Lichas' metamorphoses are linked by means of an emotional reaction which causes them, in part, to turn to stone. Niobe is frozen by her grief, and Lichas is petrified by fear. There is no trait which explains the metamorphosis of the Handmaids or Phineus.

The level of participation by a deity in these examples of metamorphosis corresponds to the devices used to explain the metamorphosis. There is full participation by a deity in the episode of the Handmaids, and the Gorgon's head, used in the episode of Phineus, is to be counted as the same. In these episodes, the comparisons of the persons to stones is only described in terms of physical resemblance. A deity is present, but does not actually participate in the course of the metamorphosis in the episodes of Aglauros, Niobe, Pygmalion and the Propoetides. There is implied participation in the episodes of the Propoetides and Pygmalion's statue, but it is far from explicit. There is no involvement whatsoever in the examples of Lichas and Anaxarete in Ovid's descriptions.

There is no indication that the characters retained any awareness of their human form like the animals, but this is not really surprising. The possibilities for connective devices are fewer, simply because stones do not offer any animate qualities to form a description. This is perhaps why, in this group of metamorphoses to stone, Ovid employs similes during the course of the description. There are only four similes in all of the descriptions of metamorphosis; three are in this group, the fourth in the episode of the Edonian women, metamorphosed to trees.

Ovid's similes have not been fully studied. J. Washietl made a preliminary study and typology, nearly a century ago, of some of the

similes used by Ovid. He did not study the ones used specifically in the metamorphosis descriptions, but he did make one helpful observation about Ovid's method of description. He noticed that the descriptions often turn on a quality similar to both forms.[1]

E. Wilkins later systematically categorized all of Ovid's similes in his various works, and made some very brief comment on their use with respect to Ovid's divergence from and similarity to preceeding epic authors.[2]

T. Brunner tried to categorize the function of Ovid's similes with specific respect to the Metamorphoses.[3] He divides the applications of the similes into three categories. One category is composed of Ovid's use of similes at emotional high points, a second at physical high points, such as battles and scenes of intense physical activity. He classes the hailstone simile in the Lichas episode under this heading.

Brunner's third category is composed of similes used to explain and clarify those situations characterized by the supernatural, grandiose or amazing. He provides no complete list for any of his categories, but the similes used to explain the process of metamorphosis should certainly be under his third category. Brunner concludes that Ovid uses similes in order to give epic qualities to his work. This is certainly true in a general sense, but with specific reference to the similes used in the meta-

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1. J. Washietl, De Similitudinibus Imaginibusque Ovidianis, (Bonn, 1883).

2. E. Wilkins, CW, 25 (1932).

3. T. Brunner, 'The Function of the Simile in Ovid's Metamorphoses', CJ, 61 (1925), 354-63.

morphosis descriptions, which is my sub-category of his third, I suggest that Ovid used similes to make the process of metamorphosis credible and realistic.

The first clue leading towards this conclusion is the simile of Lichas to a hailstone. While suffering his metamorphosis, he is compared to a hailstone hardening and losing moisture as it is hurled through the air. This simile is drawn from Lucretius, whose method of illustration of phenomena was to explain in the most simple terms, drawing parallels and examples from the most commonly observable occurrences.[1]

Ovid's similes, the comparison of Aglauros' metamorphosis to a fatal disease, and the comparison of the statue softening like wax in the sun and the comparison of Lichas to a hailstone, are all examples of common everyday phenomena and would be understood by most people. In this way Ovid attempts to make the descriptions in which these similes occur realistic and credible. Ovid's direct borrowing from Lucretius implies a conscious imitation of the earlier poet's method with respect to these examples.

Ovid carries this method one step further than his predecessor. The similes are, at first glance, drawn from the natural world. On second glance, however, the similes may be seen to be taken from established disciplines. This tends to make them slightly 'scientific', and adds veracity to those descriptions in which they are used.

Medicine was an established discipline, a science, craft, and also had some force of religion behind it, e.g., the cult of Asclepius.

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1. Lucretius, De Rerum Natura, edt. by C. Bailey, (Oxford, 1947), intro.,

Thus, a simile involving disease used in the Aglauros episode, in language that is imitated by Rome's first medical writer, indicates a certain attempt to be 'scientific'.

The simile of softening wax used in the episode of Pygmalion's statue appears to be a reference to the craft of sculpture. There are several indications of this. First, Pliny's reference to the use of wax to make molds for statues.[1] Second, the use of the word remollescit to describe the softening wax. One would expect mollescit, or some other, but not a word that implied 'again'. As stated previously, I think that this is a reference to the fact that Pygmalion, in a sense, resculpted his statue by means of his prayers to Venus and his love for his perfect idol. Third, the character of Pygmalion, originally a king of Cyprus, becomes in Ovid a sculptor. This is probably his own invention, and appears to be a divergence from the original story. All of these points indicate that Ovid meant that the simile should refer specifically to the sculptor's craft.

The similes used by Ovid to explain these metamorphoses to stones have a double emphasis. They explain the process by means of a parallel to common phenomena, and they also have the force of established disciplines behind them, e.g., medicine, sculpture, and natural philosophy. This not only lends additional veracity to the descriptions of the process in which the similes occur, but also tends to raise these parts of the Metamorphoses to the level of the established disciplines.

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1. See discussion under Pygmalion, above, p. 135f. Ivory sculpting does not require a mould, but I do not think Ovid was concerned with this detail.

THE METAMORPHOSES TO WATER: INTRODUCTION

There are very few examples of persons who change to bodies of water in the Metamorphoses, four in all.[1] Of these, Ovid describes the process of change for two of them. He obviously found it difficult, because of the lack of physical parallels and other types of connective devices, to explain the process of change from human shape to a body of water.

In the two which he does elaborate, his general method, seen in the descriptions of persons changing to animals and stones, is used in the descriptions of persons changing to bodies of water.

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1. Lafaye, Modèles, p. 248, lists seven. This is misleading, since neither Salmacis (see my note, p. 154 below), Marsyas (6.382-400) nor Acis (13.747-897) themselves turn into bodies of water, but are only instrumental in causing such a change to occur.

CYANE

Cyane was the nymph of the pond which was used as an entrance to the underworld by Pluto after he had stolen Persephone. Cyane attempted to stop the rape of Persephone and was ignored by Pluto. She felt that her own divinity had been wounded, and she grieved and cried until she finally turned completely into water herself and merged with her own pond. The story is part of the Ceres and Persephone cycle, narrated by Ovid in the persona of the Muse Calliope, 5.341-571.

> At Cyane raptamque deam contemptaque fontis
> iura sui maerens, inconsolabile vulnus
> mente gerit tacita lacrimisque absumitur omnis
> et, quarum fuerat magnum modo numen, in illas
> extenuatur aquas: molliri membra videres,
> ossa pati flexus, ungues posuisse rigorem,
> primaque de tota tenuissima quaeque liquescunt,
> caerulei crines digitique et crura pedesque:
> nam brevis in gelidas membris exilibus undas
> transitus est; post haec umeri tergusque latusque
> pectoraque in tenues abeunt evanida rivos;
> denique pro vivo vitiatas sanguine venas
> lympha subit, restatque nihil, quod prendere posses.
>
> 5.425-37

Ovid explains that the nymph is wholly consumed by tears and 'thinned out', extenuatur, into her own waters (427-9). The rhetorical videres (429) emphasizes the visual quality of the description which is to follow: the audience is told that it would see the limbs soften, the bones become flexible, and the nails lose their hardness (429-30). Ovid explains that the slenderest parts are the first to dissolve (431) and provides a short list, sea-blue hair, fingers, legs and feet (432). He explains that there is but a small transition between slender limbs

and cool waters (433). Ovid then proceeds to list the larger and less slender parts of the body and then finally the interior part of the body, the veins themselves. The blood is replaced by clear water, lympha (437).

The description of this transformation is elaborate. Ovid lists more than the usual number of bodily parts that are transformed. One reason for the excessive physical detail in this episode may be that Cyane is the first example in the Metamorphoses of the transformation of a person to a body of water, and therefore is programmatic for the rest.[1] Once described, the audience would understand how such a transformation could be effected, and be able to complete the process in its own mind for another character who turns to water without another explanation.

A second reason for the excessive detail may be that this type of transformation description had not been attempted before at all, by Ovid or anyone else, and therefore it was doubly important to describe the transformation explicitly in order to begin a tradition of this type of metamorphosis description.

Bömer suggests that the transformation in this episode is Ovid's invention.[2] Cyane seems to be a personification which was developed rather late. There is scant reference to Cyane as a character before Ovid. It is possible that to this late personification Ovid contributed

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1. Salmacis, another pond nymph (4.285-388), appears in the list of transformations to water in Lafaye, Modèles, p. 248. This is misleading. She is joined to the body of Hermaphroditus when he swims in her pond, and he in turn prays that the water of her pond thereafter change the sex of any other person who swims in it. Cyane is actually the first example of a transformation into water.

2. Bömer, ad loc., 5.409; Galinsky, Metamorphoses, p. 181.

the additional element of metamorphosis. Since he had before him many examples of metamorphoses other than the one to water, the actual invention of one really only required the addition of specific details.

The name Cyane is Greek, derived from a word meaning 'bluish-black', κυάνεος. An appropriate Latin parallel is perhaps caeruleus. It is applied to the hair of Poseidon in Homer (Il. 20.144, Od. 9.536), and came in time to be used for Fate, κῆρες κυάνεαι (Hes. Scut. 249), and κυανέη...μοῖρα (Aesch. Epigr. 2.1 Diehl). It formed part of a compound adjectival epithet used of the underworld, Ἄιδη κυανοχαῖτα, 'dark-haired Hades' (Hom. Hymn Cer. 347).

At some point, the color term used both for things associated with water, and things associated with fate and the underworld was applied to a specific pond in Sicily through which Pluto was said to have re-entered the underworld. This association appears in Diodorus.

> καὶ τὴν γῆν ἀναρρήξαντα αὐτὸν μὲν μετὰ τῆς ἁρπαγείσης δῦναι καθ' Ἅιδου, πηγὴν δ'ἀνεῖναι τὴν ὀνομαζομένην Κυάνην, πρὸς ἣ κατ' ἐνιαυτὸν οἱ Συρακόσιοι πανήγυριν ἐπιφανη συντελοῦσι
>
> Dio. 5.2 = FGrHist. 566, F164, p. 648.5f.

Cyane does not appear in Latin literature before Ovid, but Cicero mentions the story in a reference to the myth of the rape of Persephone, which appears to follow the tradition of Diodorus.

> Ditem patrem...virginem secum adportasse et subito non longe a Syracusis penetrasse sub terras lacumque in eo loco repente exstitisse, ubi usque ad hoc tempus Syracusani festos dies anniversarios agunt celeberrimo virorum mulierumque conventu.
>
> Verr. 4.107

It appears that Ovid had only the existence of a specific geographic locale for the pond, and the name, and the information that Pluto re-entered the underworld with Persephone at that spot. The lateness of the existing references, the lack of any real character for Cyane, let alone her for her metamorphosis, does tend to suggest that Ovid has made a sizable addition to the tradition about her.

ARETHUSA

Arethusa was a nymph of another pond in Sicily and was devoted to the goddess of the hunt, Diana. An attractive young girl, Arethusa was pursued by the river god Alpheus. She was hidden from him by a cloud of mist sent by Diana. Alpheus refused to be turned away from his object of desire and circled around the cloud looking for Arethusa. The nymph was terrified and perspired so profusely in her terror that she became a body of water herself. After this she dove beneath the ocean to avoid Alpheus and resurfaced in Ortygia. She retained the power to return to her personified shape as well, and rose up out of her pond to tell her own story.

> occupat obsessos sudor mihi frigidus artus,
> caeruleaeque cadunt toto de corpore guttae,
> quaque pedem movi, manat locus, eque capillis
> ros cadit, et citius, quam nunc tibi facta renarro,
> in latices mutor.
>
> 5.632-636

The device linking the two forms, human and water, is excessive flow of perspiration rather than tears, as was the case with Cyane. In that episode, Ovid had described how the various parts of the body became water, and in what order. Here, in the story of Arethusa, he does not mention in any detail the change of any part of the body individually. Instead he simply lists the parts down which the perspiration flows, ending with a general statement, <u>in latices mutor</u> (636).

Ovid uses several different words for the water that flows from Arethusa's body. <u>Sudor...frigidus</u> 'cold sweat' (632) caused from her

fear, recalls the gelidas undas (5.433) of the final form of Cyane. The audience would already have in mind the slender limbs of Cyane which were readily changed into cool waters which Ovid had so recently described, and therefore the audience would be able to visualize the same part of the transformation process for Arethusa with the simpler reference.

Caeruleae...guttae fall from Arethusa's entire body (633). By the use of this particular adjective, caeruleus, used frequently for the color of the sea and other bodies of water, and by its application to the water falling from Arethusa's whole body, Ovid prepares the audience for the complete transformation of Arethusa to a pond. In the Cyane episode, Ovid calls her hair caerulei (432). It is one of the first slender parts to become water.

So much water flows so quickly that Arethusa leaves a damp spot wherever she steps (634). Water falls down from her hair, and she is very suddenly all water (635-6). The description of Arethusa's change is shorter than that of Cyane's. The shorter length helps to give the impression that Arethusa is disappearing rapidly in a flood. The word citius helps to suggest this as does Arethusa's statement (635).

The name Arethusa seems to have been a common one for fountains and springs.[1] There are, however, some curious things about this Arethusa. Ortygia, the island directly across from Syracuse, is the spot where Arethusa emerges, and is beloved by her because it bears her goddess' name, i.e. Ortygia is a by-name for Diana.[2] Arethusa herself bears a

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1. Bömer, ad loc., 5.487

2. Pind. Nem. 1.1, FGrH. 566H 164, Ov. Met. 3.694.

close similarity to Diana; she was herself a virgin huntress and also became associated with this particular stream in Ortygia. Arethusa retains power over her human shape and could change back, an almost non-existent occurrence among the characters who metamorphose.[1] Arethusa is obviously on a higher divine level than the others. It rather looks as if this Arethusa in Ortygia is a variant of Diana, or perhaps a faded local deity whose character and functions were similar enough to Diana for the Olympian and the local deity to become closely associated, the older local one becoming subordinate to the younger.

This subordination of a local deity to the one from a more catholic pantheon perhaps involved the creation of a metamorphosis myth. Arethusa was simply metamorphosed out of the way when the newer deity arrived. The process here remained incomplete, which accounts for her ability to return to her anthropomorphic shape. This same process may account for other metamorphosis myths which are not recorded so late as this one.[2]

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1. Compare Achelous (9.1-93) who changes to a variety of shapes. Arethusa, like Cyane and all of the other characters for whom Ovid describes the process of metamorphosis, only has two, but seems to control both.

2. Compare Callisto, for example. See above, p. 38f.

THE METAMORPHOSES TO WATER: OBSERVATIONS AND CONCLUSIONS

In the episodes of Cyane and Arethusa, Ovid turns his descriptions on two devices. First, like the method which he employs in the other groups of metamorphosis description, he draws the most obvious physical parallels between the two forms, the human and the body of water. These are slightly less obvious than the correspondences between a person and an animal, or between a person and a statue.

In the descriptions of the metamorphoses to water, Ovid exaggerates one physical similarity for each. In the episode of Cyane, she weeps to the point that all parts of her body, one after another, become water. Arethusa is so frightened that she sweats to the point that she turns completely to water. Her metamorphosis is not described in as much detail as Cyane's; they are very close together, and Ovid certainly meant the description of Cyane to be programmatic for the second one. Another reason why Arethusa's metamorphosis may have been described in less detail is that she retains some power over her own shape, and has the ability to return to her anthropomorphic shape when she wishes.

Ovid uses personae for both of these episodes; Arethusa narrates her own transformation and a third party narrates the episode of Cyane.

In addition to the physical correspondences in these two episodes, Ovid uses a device which he employs in other groups of transformation stories. Cyane and Arethusa both have emotional reactions that cause the metamorphosis, grief and fear respectively. There is no other trait either obvious or forced used to explain these transformations.

There is no deity present who in any way accounts for the metamorphosis. Arethusa, in fact, has divine qualities herself, i.e., she has the power to return to her human shape when she wishes.[1] The absence of any deity has the effect of making the metamorphosis proceed as if of its own accord and, therefore, be more credible.

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1. Poseidon had a consort by the name of Arethusa, a daughter of Hyperos, who was transformed to a spring by Hera. See Renner, HSCP, 82 (1978), p. 287-9. This may partially account for her divine qualities, i.e., a spring goddess who was a consort of a sea god.

THE METAMORPHOSES TO TREES: INTRODUCTION

The persons who metamorphose to trees presented Ovid a problem similar to that in the metamorphoses to stones and bodies of water. That is, the obvious animate and behavioural characteristics present in both man and animal, were lacking. Consequently the continuity from the old form to the new was more difficult to explain.

Ovid has not made use of similes to explain the transformation as extensively as he has for the group of stones; in the metamorphoses to trees there is only one instance of a simile. Instead Ovid dwells more on the physical correspondences between the old and new form of each character in order to explain how the transformation occurs.

DAPHNE

Daphne is the first example of a person turned into a tree in the Metamorphoses. Like several other girls in later episodes, Daphne finds marriage unattractive. Daphne is not entirely responsible for this state of mind; Cupid had pierced her with an arrow that caused her to feel revulsion at the very idea of husband and children. And, to make matters worse, Cupid had pierced Apollo with an arrow that produced desire. Apollo saw Daphne and immediately desired her; she fled from his attentions. Apollo was at the point of catching her when she begged her form be changed. The metamorphosis began thereafter. The entire story may be found at 1.452-567 and is narrated by Ovid in propria persona.

viribus absumptis expalluit illa citaeque
victa labore fugae 'Tellus', ait, 'hisce vel istam,
[victa labore fugae, spectans Peneidas undas]
quae facit ut laedar, mutando perde figuram!
fer, pater,'inquit 'opem, si flumina numen habetis!
qua nimium placui, mutando perde figuram!'
[qua nimium placui, Tellus,ait, hisce vel istam]
vix prece finita torpor gravis occupat artus:
mollia cinguntur tenui praecordia libro,
in frondem crines, in ramos bracchia crescunt;
pes modo tam velox pigris radicibus haeret,
ora cacumen habet: remanet nitor unus in illa.
hanc quoque Phoebus amat positaque in stipite dextra
sentit adhuc trepidare novo sub cortice pectus
conplexusque suis ramos, ut membra, lacertis
oscula dat ligno: refugit tamen oscula lignum.
cui deus 'at quoniam coniunx mea non potes esse,
arbor eris certe' dixit 'mea. semper habebunt
te coma, te citharae, te nostrae, laure, pharetrae.
tu ducibus Latiis aderis, cum laeta triumphum
vox canet et visent longas Capitolia pompas.
postibus Augustis eadem fidissima custos
ante fores stabis mediamque tuebere quercum,
utque meum intonsis caput est iuvenale capillis,
tu quoque perpetuos semper gere frondis honores.'

finierat Paean: factis modo laurea ramis
adnuit utque caput visa est agitasse cacumen.

1.542-567

The first evidence of Daphne's change to a tree is her inability to move, which comes upon her almost before she has finished speaking (548). This is re-emphasized two lines later where Ovid describes the contrast between her once swift movement and the present lack of it and gives the reason for it, i.e., that her feet are now held by pigris radicibus (551).

The second point of interest is the change of the skin in the area of the breasts, praecordia (549). Although the word is not necessarily erotic, it does tend to remind the audience of the erotic nature of the chase which caused Daphne to ask for a change in shape. The change in the breasts is emphasized again a few lines later and provides some humor. Apollo places his hand on this area (553-4), and although he feels a human heartbeat below, the sensation that met his fingertips must have been unpleasant to him, but probably amusing to the audience: a god makes an amorous attempt on a tree.

Immediately after the mention of the change in the skin, Ovid says that her hair begins to turn to foliage and her arms to branches (555-6). These two elements perhaps provide more humor, as Apollo attempts to embrace the branches as if they were still arms, and to kiss the tree. The visual image of Apollo, an important Olympian god, standing in the woods, amorously fondling, embracing and kissing a tree is absurd. This absurdity is underscored by the god's speech, in which he gives the new tree a special position as his personal attribute. He promises Daphne

that her leaves will adorn his hair, cithara and quiver (557-9), and that she will also have a position in the Roman state as ornament for its leaders (560-4).

Daphne's loss of speech, an element equally important in the animal and stone metamorphoses, is in this episode mentioned almost before the transformation begins: the slowness of movement overtakes Daphne when she has scarcely finished speaking (548). Her inability to speak is also indicated by her answer to Apollo's speech, adnuit (567).

The devices Ovid uses to form a continuity between the two forms are, as usual, the various physical correspondences in the parts of the body similar to both forms. Daphne also seems to retain her own mind at the end of her transformation. She is said to nod to Apollo's speech, although Ovid adds doubt immediately thereafter, caput visa est agitasse cacumen (567). Daphne does keep her nitor, 'shining beauty', after her transformation (552). She has a human heartbeat (554), but there is no indication whether or not she keeps it after that. The new tree is repelled by Apollo's kisses (556), but equally, this sensibility may have disappeared by the end of the description. Ovid has, in this episode, given the audience a problem to solve, that is, to what extent Daphne retained her human awareness as a tree.

The tradition surrounding Daphne is quite old. The tree is connected with Apollo in the Homeric Hymn to Pythian Apollo, where the god is described as answering from the hollow of δάφνη, the laurel (3.395-6).

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1. Bömer thinks that this line simply refers to Apollo's oracular tree. Daphne, therefore, is not personified at this time. See Bömer, p. 144f,, and also Fasti, ad loc. 3.139.

Pausanias mentions a personified Daphne in an Arcadian setting, but there is no metamorphosis (8.20). In Ovid her story is set in Thessaly. There is a tradition in the Hellenistic period that Daphne was swallowed by Mother Earth and a laurel tree given to Apollo in replacement for Daphne. This variant seems to survive, in part, in Ovid (1.542).[1] The metamorphosis of Daphne was certainly known before Ovid; Parthenius says she was changed to a tree while she ran (15.4).

The representations in art of Daphne shed some light on Ovid's place in the tradition.

A Hellenistic statue, now in the Ny-Carlsberg Glyptothek of Copenhagen, represents Daphne in a transparent chiton. Young shoots seem to extend from the hem of the garment, and there is an indication of bark rising up the chiton. The human female sihouette is still very evident. The laurel does not seem to be more than decoration over the bottom of the chiton.[2] The elbows of the statue are bent, but the hands are missing. There may have been additional indication of the metamorphosis, similar to a black and white mosaic from Marino, dated to the second century A.D.[3] In this depiction, Daphne's hands end in leafy twigs. She stands in a

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1. For a discussion of this variant, see H. Magnus, 'Ovids Doppelter Fassung', Hermes, 40 (1905), 191-239, esp. 200-1; W. Stechow, Apollo und Daphne, (Warburg, 1932); Otis, Ovid, p. 371f; Bömer, Haupt, ad loc. Compare the development of the myth of Dryope, below p. 176f.

2. D. Levi, Antioch Mosaic Pavements, (Princeton, 1947), p. 213; V. Müller, 'Die Typen der Daphnedarstellung', Röm Mitt, 44 (1929), 59-86.

3. M.E. Blake, 'Roman Mosaics of the Second Century in Italy', MAAR, 13 (1936), 67-214, esp. p. 168; Levi, Antioch, p. 213.

pose similar to the statue; a trunk is forming at the foot of the girl and proceeding upwards. Elbows are bent, and branches sprout from her head.

Laurel foliage sprouting from head or shoulder seems to be the standard representation of Daphne undergoing metamorphosis in Pompeiian painting. She is depicted in a Fourth style painting from the Casa dei Capitelli Colorati, seated and with a very surprised and upset expression on her face as Apollo tries to remove her clothing. A single branch sprouts from her head.[1] Daphne stands nude, with a sprig on either shoulder, in a painting from the Casa d'Apolline e Coronide.[2] She is never depicted with any indication of a trunk at her feet.

Daphne is represented undergoing metamorphosis on several monuments after Ovid, in which the metamorphosis may be seen beginning from her feet. A glass vase, found in South Russia but thought to be from Antioch, dates to the second century A.D., or beginning of the third.[3] Daphne is here represented with a trunk which separates and forms a frame for her body. Daphne is similarly depicted in a mosaic found at Paphos, Cyprus.[4] Her metamorphosis is less elaborately portrayed; the trunk is smaller. This

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1. Müller, Röm. Mitt., Abb. 1; Levi, Antioch, p. 211; S. Reinach, Répertoire des Peintures 26.2

2. Reinach, RP, 26.4.

3. Müller, Röm. Mitt. Abb. 5; Levi, Antioch, p. 213.

4. K. Nicolau, Ill. London News, 8 June 1963, 884-7; RDACyprus, 1963, p. 56, and 1967, p. 100-25, pls 21-24; 'Some Problems Arising from the Mosaics at Paphos', Ann. arch.arabes syriennes, 21 (1971) = IXème Congrès international d'archéologie classique (Damas, 11-20 octobre 1969), 143-6, pls. 38-39.

monument is dated approximately to the same period.[1]

Daphne is depicted in a kneeling position in a mosaic from Tebessa. This is dated to the beginning of the third century A.D. The laurel branches seem to sprout from all over her body and form a frame for the girl. L. Leschi suggests that this depiction is ultimately from an Alexandrian source,[2] but, one should not discount the popularity of Ovid and, therefore, his influence.[3]

Ovid's place in the tradition of the representation of Daphne is parallel to his place in the representation of the Heliades. He certainly gave additional impetus to a particular type of metamorphosis representation of these two characters into trees, e.g., the type that showed the process proceeding from the foot upwards. There may well have been a previous source in literature or art of this type. However, in consideration of the lack of examples before or roughly contemporary to Ovid, compared to the number of examples after, this particular interpretation was probably not commonly known.

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1. J.W. Hayes, 'Early Roman Wares from the House of Dionysos, Paphos', RCRF Acta, 17-18 (1977), 96-108, esp. p. 96.

2. L. Leschi, 'Une Mosaique de Tebessa', MEFR, 41 (1924), 95-110, esp. p. 104-110 and pl. 1. For a discussion of human and vegetable combination motifs, see J.M.C. Toynbee and J. Ward-Perkins, 'Peopled Scrolls', PBSR, 18 (1950), 1-43.

3. For collected testimony indicating Ovid's popularity and influence see W. Stroh, Ovid im Urteil der Nachwelt, (Darmstadt, 1969), esp. 1-11 for the period preceding this mosaic.

HELIADES

The Heliades were sisters of Phaethon. The youth had been told by his mother that his father was the sun god. Taunted by one of his playmates to prove this, Phaethon went in search of his father. When he found his father, he offered to grant any request his son might make as proof that he was indeed his son. Phaethon unwisely chose to drive the chariot of the sun for a day. He could not manage the horses, and was dashed to the earth by Jupiter before he completely burnt earth and heavens. Phaethon's mother and sisters gathered around his burning body and wept. The girls were turned to poplar trees and continued to weep, their tears flowing as amber. The complete story may be found at 1.747-2.366 and is narrated by Ovid <u>in propria persona</u>.

> Nec minus Heliades lugent et inania morti
> munera dant lacrimas et caesae pectora palmis
> non auditurum miseras Phaethonta querellas
> nocte dieque vocant adsternunturque sepulcro.
> luna quater iunctis inplerat cornibus orbem:
> illae more suo (nam morem fecerat usus)
> plangorem dederant; e quis Phaethusa, sororum
> maxima, cum vellet terra procumbere, questa est
> deriguisse pedes; ad quam conata venire
> candida Lampetie subita radice retenta est;
> tertia cum crinem manibus laniare pararet,
> avellit frondes; haec stipite crura teneri,
> illa dolet fieri longos sua bracchia ramos;
> dumque ea mirantur, conplectitur inguina cortex
> perque gradus uterum pectusque umerosque manusque
> ambit et exstabant tantum ora vocantia matrem.
> quid faciat mater, nisi, quo trahit inpetus illam,
> huc eat atque illuc et, dum licet, oscula iungat?
> non satis est: truncis avellere corpora temptat
> et teneros manibus ramos abrumpit; at inde
> sanguineae manant tamquam de vulnere guttae.
> 'parce, precor, mater,' quaecumque est saucia, clamat,
> 'parce, precor! nostrum laceratur in arbore corpus.
> iamque vale'-cortex in verba novissima venit.

inde fluunt lacrimae, stillataque sole rigescunt
de ramis electra novis, quae lucidus amnis
excipit et nuribus mittit gestanda Latinis.

2.340-366

Ovid describes the metamorphosis for this group by mentioning one point in the transformation process for each girl. He thus shifts the audience's attention from one to another member of the group, which tends to give the impression of greater action in the scene.

The number of Heliades in Ovid's version is slightly ambiguous. More commonly three in number, there is a variant tradition in which there are more.[1] The words haec (351) and illa (352) may imply 'fourth' and 'fifth' respectively to those who expected Ovid to discuss five Heliades. To those expecting Ovid to discuss three, the two pronouns may be understood to refer back to the third sister and Lampetie, respectively. The use of haec and illa avoids repetition if the number is three; if five, the pronouns prevent a dull sequence of numbers, e.g. tertia, quarta, quinta. In any case, Ovid is probably making a learned allusion to one or more preceding sources.

The transformation begins as one sister, Phaethusa, complains that her feet have stiffened (346-8). The second sister, Lampetie, finds herself held by a root when she wishes to go to the first sister; both sisters have begun to change to trees from the feet upwards.

The third sister, unnamed, was preparing to tear her hair, but plucks leaves instead (350-1). The legs of one sister, haec, are held

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1. The number varies from three to seven. See Bömer, ad loc., 2.340; Fasti 6.717.

by a trunk (351), and another, illa, complains that her arms have become long branches (352). As the sisters wonder at these occurrences the bark slowly, by stages, per...gradus, encircles loins, belly, chest, shoulders and hands (353-5).

The process of transformation has proceeded as far as the girls' faces, and they are left calling their mother (355). She rushes from one to the other daughter, kissing them and trying to stop the process by pulling away what is left of the girls' bodies from the tree trunks, breaking off the branches from them. The trees bleed when the bark and branches are pulled away, and the girls beg their mother to stop (356-62).

This last request, in conjunction with the farewell (363), emphasizes the loss of speech as the girls turn into trees, and is indicated by Ovid explaining that the bark covers their words, verba, rather than their mouths.

The grieving of the sisters continues, however, and their tears become the sap of the trees, which in turn hardens and becomes drops of amber. In this episode and in Myrrha, grief is the only behavioural quality that Ovid can emphasize to help explain the transformation.

The relative importance of the face, perhaps because it is the most identifiable human characteristic, is indicated by its position in the description as the last part to change.

The Heliades have a fairly lengthy tradition in literature before Ovid. They appeared first in a play of that name by Aeschylus. According to Pliny, who lists four additional authors who wrote about them:

> Phaethontis fulmine icti sorores luctu mutatas in arbores populos lacrimis electrum omnibus annis fundere iuxta Eridanum amnem, quem Padum vocavimus, electrum appellatum quoniam sol vocitatus sit Elector, plurimi poetae dixere primique, ut arbitror, Aeschylus, Philoxenus, Euripides, Nicander, Satyrus.
>
> Plin. Nat. 37.31

Philoxenus, Nicander and Satyrus are lost. Euripides wrote a Phaethon. In the remaining fragments there is no indication of any metamorphosis of the Heliades, nor any description of it. J. Diggle thinks that Pliny has in mind a choral ode from the Hippolytus rather than a passage from Phaethon.[1] In the Hippolytus, the sisters are described crying tears of amber, i.e., already metamorphosed.

> ἀρθείην δ' ἐπὶ πόντιον
> κῦμα τᾶς 'Αδριηνᾶς
> ἀκτᾶς 'Ηριδανοῦ θ' ὕδωρ
> ἔνθα πορφύρεον σταλάσ-
> σουσιν ἐς οἶδμα πατρὸς τάλαι-
> ναι κόραι Φαέθοντος οἴ-
> κτῳ δακρύων
> τὰς ἠλεκτροφαεῖς αὐγάς.
>
> Hipp. 735-41.

Catullus alludes to their metamorphosis (64.290-3), mentioning Phaethon's death, and the sisters growing (green) with leaves.

In the pseudo-Virgilian Culex, the author makes a brief comment on the origin and nature of the poplar:

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1. Euripides, Phaethon, edt. with comm. by J. Diggle, (Cambridge, 1970), p. 5 and 46.

at, quibus ignipedum curru proiectus equorum
ambustus Phaethon luctu mutaverat artus,
Heliades teneris implexae bracchia truncis
candida fundebant tentis velamina ramis.

Cul. 127-30

Lines 129-30, 'the Heliades entwining their shining arms into slender trunks formed a cover with their outstretched branches', is curiously parallel to their depiction on an Arretine mould, discussed below. Both descriptions concentrate on the upper parts of the body only.

The evidence for the representation of the Heliades in the sources in art appears to be no earlier than the Hellenistic period. Their first appearance was on a mausoleum of the third century B.C. found near Ephesus. Nothing remains save for the inscription ΗΛΙΑΔΕΣ.[1]

The next extant example is from Ovid's time. The Heliades are depicted on an Arretine mould, now in the Boston Museum of Fine Arts.[2] The mould depicts Phaethon fallen from his chariot and one tree, presumably one sister, already transformed. Two other sisters stand with their arms out stretched. These arms have turned into branches which run around the top of the design and form a border for it. Youths with pruning hooks prepare to cut the branches of the trees, and there is a ladder.

The mould is dated to the first century A.D. The interest in the metamorphosis of the Heliades is confined to the upper parts of the body, i.e., their arms. In Ovid's representation, the interest is far more

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1. Diggle, Phaethon, p.211.

2. Ibid, p. 218 and illustrated by C. Robert, Die Antiken Sarkophag-Reliefs, (Roma, 1969, repr. 1919), vol. 3.3.408.

elaborate. There are no youths with pruning hooks. This particular element does, however, occur in the episode of Dryope (9.382-5). She speaks of her fears of pruning hooks as she is becoming a tree. This demonstrates the use of the same motif in two different media, art and literature, and indicates the influence of one over the other, although it is difficult to say which was first.

The second monument of interest is a sarcophagus now in Florence dated to the early second century A.D.[1] Three Heliades are depicted, one kneeling, one half-kneeling and one standing. Branches spring from various parts of their bodies, including legs as well as shoulders. This is one of the earliest representations where branches are clearly sprouting from parts of the body other than shoulders, arms, hands or head.

Several sarcophagi from the third century show even more clearly the process of transformation beginning from the feet upwards.[2] One of the Heliades is depicted with the entire lower part of the body already transformed into a tree. The general effect is almost as if she were a portrait bust placed on top of a tree, but the intent is clear, if the technique is a bit rough.

Tree metamorphoses do not seem to be represented except as wholly complete or with a few sprouts shooting from the upper part of the body until after Ovid. It is possible to view Ovid's representation of the Heliades and other tree metamorphoses, with emphasis on the lower part of the body, as a literary impetus to a tradition developing alongside in art.

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1. Robert, SR, vol. 3.3. p. 422f., Taf. 112.342.

2. ibid, p. 420f., Taf. 110.338, 111.340-1.

The metamorphosis of the Heliades occurs as if of its own accord. That is, there is no deity present, either implied or actually present, who causes the transformation. The girls weep until they turn into trees notable for running sap, which turns into beads of amber, and which Ovid plays upon as a continuance of their grief and tears. He has thus formed a credible link between old and new forms.

DRYOPE

Dryope was wandering along a stream bank with her infant son Amphissos, and picked a few flowers of a lotus tree to amuse him. This particular plant had only recently changed from a nymph to a tree. The new plant bled as it was plucked, and Dryope herself was shortly thereafter changed to a tree. The entire story may be found at 9.324-394. Ovid narrates in the persona of Iole, Dryope's sister, who was an eyewitness of the metamorphosis.

haud procul a stagno Tyrios imitata colores
in spem bacarum florebat aquatica lotos.
carpserat hinc Dryope, quos oblectamina nato
porrigeret, flores, et idem factura videbar
(namque aderam): vidi guttas e flore cruentas
decidere et tremulo ramos horrore moveri.
scilicet, ut referunt tardi nunc denique agrestes,
Lotis in hanc nymphe fugiens obscena Priapi
contulerat versos, servato nomine, vultus.
nescierat soror hoc; quae cum perterrita retro
ire et adoratis vellet discedere nymphis,
haeserunt radice pedes; convellere pugnat
nec quicquam nisi summa movet. subcrescit ab imo,
totaque paulatim lentus premit inguina cortex.
ut vidit, conata manu laniare capillos
fronde manum inplevit: frondes caput omne tenebant.
at puer Amphissos (namque hoc avus Eurytus illi
addiderat nomen) materna rigescere sentit
ubera, nec sequitur ducentem lacteus umor.
spectatrix aderam fati crudelis opemque
non poteram tibi ferre, soror, quantumque valebam,
crescentem truncum ramosque amplexa morabar
et, fateor, volui sub eodem cortice condi.
ecce vir Andraemon genitorque miserrimus adsunt
et quaerunt Dryopen: Dryopen quaerentibus illis
ostendi loton. tepido dant oscula ligno
adfusique suae radicibus arboris haerent.
nil nisi iam faciem, quod non foret arbor, habebat
cara soror: lacrimae misero de corpore factis
inrorant foliis, ac, dum licet oraque praestant
vocis iter, tales effundit in aëra questus:
'siqua fides miseris, hoc me per numina iuro
non meruisse nefas: patior sine crimine poenam.

viximus innocuae; si mentior, arida perdam,
quas habeo, frondes, et caesa securibus urar.
hunc tamen infantem maternis demite ramis
et date nutrici nostraque sub arbore saepe
lac facitote bibat nostraque sub arbore ludat.
cumque loqui poterit, matrem facitote salutet,
et tristis dicat: 'latet hoc in stipite mater.'
stagna tamen timeat nec carpat ab arbore flores
et frutices omnes corpus putet esse deorum.
care vale coniunx et tu, germana, paterque,
qui, siqua est pietas, ab acutae vulnere falcis,
a pecoris morsu frondes defendite nostras.
et quoniam mihi fas ad vos incumbere non est,
erigite huc artus et ad oscula nostra venite,
dum tangi possunt, parvumque attollite natum.
plura loqui nequeo. nam iam per candida mollis
colla liber serpit, summoque cacumine condor.
ex oculis removete manus! sine munere vestro
contegat inductus morientia lumina cortex.'
desierant simul ora loqui, simul esse. diuque
corpore mutato rami caluere recentes.'

9.340-394

The course of the metamorphosis begins at the feet. Dryope finds she cannot move because her feet are held by a root (351). Her struggle to move, after she is fixed by the root is indicated by convellere pugnat (351-2). This indicates the unpleasantness of the process.

Dryope very early acquires a tree-like characteristic even before a particular part has changed; nisi summa movet indicates that only her top can move, like a tree in the wind.

The relative slowness of this metamorphosis is indicated by lentus ...cortex and by paulatim (353), and by the fact that Ovid stops the metamorphosis about half-way, at inguina. This allows for a brief observation by Dryope, indicated by ut vidit (354). The use of the word lentus to describe the bark refers to its newness, its pliant elasticity and the slowness of the process of metamorphosis. The same word is used to

indicate these qualities in the formation of the roots of the Edonian women (11.78).

Ovid varies this description of metamorphosis by changing the point of view from one to another observer of it. This implies that the metamorphosis must take place slowly to at least allow for observation and comment. Although Iole narrates, Ovid shifts the attention to Dryope and her reaction (354). Dryope sees what is happening to her lower limbs and her reaction, obviously a horrified one, is indicated by her attempt to pull at her hair, only to find a handful of leaves.

Dryope's transformation began from the feet, but also proceeds down from the top. The reason for this becomes evident a few lines following. Dryope makes the longest speech within the context of a metamorphosis description in the Metamorphoses. Her face is framed early in the transformation description and by this device Ovid has begun to prepare the audience to give its attention to her face and therefore to the speech which is to follow.

The attention of the audience is thereafter shifted to the little baby Amphissos. He discovers that his mother's breast is hardening in his mouth and he can get no milk from it (356). This may have amused Ovid's audience,[1] although the effect has an element of the pathetic.

The point of view is shifted back to the narrator Iole as she describes how she tried to delay the bark creeping upwards from the trunk forming at Dryope's foot. She embraces her sister's branches, which of course is futile. Dryope is already partially a tree and her sister can-

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1. Anderson, ad loc. 9.356, finds this grotesque; certainly the absurdity would have amused some people.

not stop the process. Iole's sympathy is noted by her desire to share the same fate (360-2). This adds to the melodrama of the scene as a whole.

Ecce abruptly shifts the attention of the audience to husband and father and their reaction (363). The chiastic anaphora of quaerunt Dryopen: Dryopen quaerentibus (364) emphasizes the family's seeking Dryope and thus is contrasted by ostendi loton; there must be little left of Dryope indeed if her family could not recognize her. The device does make the action more dramatic. It continues to increase the pathos and melodrama that the aside by Iole had begun. First the sister, then the son, then the father and husband are gathered about Dryope for her final passing on into a tree.

Father and husband kiss the wood, which is warm because it has only recently been changed from human flesh (365-6). Iole again notes this quality at the close (392-3).

A second reference to Dryope's face prepares the audience for the speech to follow. Iole describes her sister passing into a tree, leaving only her face (367). Tears rush down her foliage.

Dryope, now almost entirely tree, shows some concerns for her passing human state, but really exhibits more the fears of a tree. She begins by protesting her innocence, swearing by her leaves and tree's body, thus combining an awareness of both states (373-4). Her motherly concern for her son Amphissos is handled matter of factly, and is, as a result, absurd. It is amusing to imagine a young child introducing his playmates to his mother, who also happens to be a tree (375-9). A parody of the honor and concern for the place of a parent's burial may be meant here. If so, the parody looks forward to the final death scene.

After a caution to Amphissos not to pick flowers or shrubs, as they may be divine (380-1), her concern shifts to her own future well-being. Dryope has become psychologically a tree at this point. She fears the pruning hook and grazing herds (383-4).

The remaining lines are devoted to a request for a farewell from the family. This last is handled as a parody of a death scene. Anderson points out that Dryope asks the family to remove their hands from her eyes (a usual last rite for the dying was to close the eyes) since the bark would cover them instead.[1] Morientia leaves no doubt as to Ovid's intent in this scene.

The sources for this episode are not well known. In Antoninus Liberalis Metamorphoses 32 there is an epitome of a story told originally by Nicander about a Dryope. In his version, Dryope is rewarded for the birth of her son by the nymphs who carry her off to live with them. They leave a poplar tree in her place. The son Amphissos later establishes games in honor of his mother.[2]

Anderson believes that the version of Nicander paraphrased in Antoninus Liberalis cannot have exerted any influence on Ovid.[3] He does, however, suggest that Dryope's inadvertent sin, picking the plant Lotis, which then bleeds and brings about Dryope's punishment, is reminiscent of the Polydorus episode in Vergil's Aeneid 3.13f.

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1. Anderson, ad loc., 9.390

2. This has a curious correspondence to the development of the Daphne story, as we have it. See above, p. 163f.

3. Anderson, ad loc., 9.324.

There is no prior example of the metamorphosis of Dryope extant before Ovid. It is not unlikely that he invented it. He seems to have invented a metamorphosis story for Lotis. This same story, of Priapus' attempt on Lotis which begins the action in the story of Dryope, is also found in Ovid's Fasti 1.415f. There, however, Lotis escapes without harm and there is no metamorphosis. Ovid obviously felt very free to vary his narrative to suit whatever purpose he wished.

Although the actual source for the metamorphosis is unknown, several observations may be made. The metamorphosis story of Dryope appears to derive from a story of a replacement of a woman by a tree. There is a parallel in the development of the Daphne story, where earlier sources have a replacement as an explanation for the disappearance of the girl and slightly later sources explain it as a metamorphosis. Ovid was not responsible for the metamorphosis story of Daphne, but he may have developed the story of Dryope along the same lines.

Bömer suggests that Dryope may have been associated with the Lotis story and thus gained a metamorphosis by association.[1] Since, however, the source for Lotis' metamorphosis may as easily as not have been Ovid, Bömer's suggestion takes one no closer to an explanation of the source for Dryope's metamorphosis.

The relationship of the young son to his mother while she is undergoing metamorphosis has no extant parallel and therefore may be an Ovidian invention. For Myrrha, Ovid was to describe the birth of her son

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1. Bömer, ad loc., 9.324.

after she had changed into a tree. Perhaps for this episode of Dryope he was prompted to carry this device of the mother-child relationship within the context of an ongoing metamorphosis further still.

MYRRHA

Myrrha conceived an incestuous passion for her own father. With the help of her old nurse, she secreted herself in her father's bed and unbeknownst to him in the darkness, satisfied her desire. When her father discovered his young mistress' identity he was horrified and angry. He attempted to kill her, and Myrrha fled, pregnant, and wandered abroad until the time of delivery of her child. Too miserable to live or die, she begged for a change of form, whereupon she was changed to a tree. Her story is among those narrated by Ovid in the persona of Orpheus. The complete cycle of Myrrha may be found at 10.297-519. The metamorphosis follows, including the birth of her son Adonis.

numen confessis aliquod patet: ultima certe
vota suos habuere deos; nam crura loquentis
terra supervenit, ruptosque obliqua per ungues
porrigitur radix, longi firmamina trunci,
ossaque robur agunt, mediaque manente medulla
sanguis it in sucos, in magnos bracchia ramos,
in parvos digiti; duratur cortice pellis.
iamque gravem crescens uterum praestrinxerat arbor
pectoraque obruerat collumque operire parabat:
non tulit illa moram venientique obvia ligno
subsedit mersitque suos in cortice vultus.
quae quamquam amisit veteres cum corpore sensus,
flet tamen, et tepidae manant ex arbore guttae.
est honor et lacrimis, stillataque robore murra
nomen erile tenet nulloque tacebitur aevo.
   At male conceptus sub robore creverat infans
quaerebatque viam, qua se genetrice relicta
exsereret; media gravidus tumet arbore venter,
tendit onus matrem, neque habent sua verba dolores,
nec Lucina potest parientis voce vocari.
nitenti tamen est similis curvataque crebros
dat gemitus arbor lacrimisque cadentibus umet.
constitit ad ramos mitis Lucina dolentes
admovitque manus et verba puerpera dixit.
arbor agit rimas et fissa cortice vivum

reddit onus, vagitque puer; quem mollibus herbis
naides inpositum lacrimis unxere parentis.

10.488-514

The metamorphosis begins with the formation of the roots. The earth comes up over her feet while she is begging for her transformation (489-90). The root system is graphically described as stretching out in every direction through her toenails, which are broken by the force of the newly forming roots (490-1). The general importance of the root system for trees in general is indicated by its being mentioned first in this and other episodes. Ovid's comment here, longi firmamina trunci (491), indicates his awareness or perhaps his desire to make his audience aware, that the root system was the 'supports of a long trunk'. The word firmamina, a neuter plural nominative including a dactylic fifth foot, is a stylistic device favored by Lucretius.[1] Imitation of Lucretius at this point may be a subtle reminder that the description of the change is meant to be somewhat 'scientific'.[2]

Ovid explains that the bones bear wood, instead of flesh, on the exterior (492). In the interior of the bone, the blood turns to sap (492-3). Ovid finishes this line by saying that the arms change into branches. He then describes Myrrha's fingers turning into twigs, and says that her skin is hardened by bark (494).

Ovid describes how the newly forming tree closed in over the front of Myrrha's belly on its way to her face and neck (495-6). Ovid

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1. Anderson, ad loc., 10.491.

2. Cf. my discussion on Lucretius and similes above p. 150f.

has summarized the reason for Myrrha's misery, i.e., the illicit infant, and prepares the audience for the birth of Adonis which is to follow. He does this by pointed reference to her belly and by not mentioning an infant growing inside it as he moves on beyond the belly to describe the bark creeping past the mid area.

Myrrha's desire to escape to the new form is noted by her impatience with the delay (497), and by her own efforts to hasten the transformation. She plunged her own face into the bark (498). Myrrha, of all the characters who suffers a metamorphosis, is perhaps the one happiest with the change. No other character helps the change to occur, although some do ask for it, e.g., Cadmus (4.571f.) and Daphne (1.542f.)

Although Myrrha lost her ancient feeling, sensus, her grief continues, or seems to continue on into the new form. She retained the ability to weep. Her tears become the fragrant drops of myrrh which flow from this particular type of tree (500-2).

Ovid has not finished with Myrrha and her feelings, however. When Myrrha, as a tree, gives birth to Adonis, she seems to have retained more than her ability to weep. She seems to feel the childbirth. She creaks and groans. She bends this way and that, finally splitting and giving forth her baby Adonis. Her retained ability to weep is emphasized during the course of the childbirth; Ovid says that Myrrha is wet with falling tears (509).

Yet, in spite of the fact that Myrrha produces an infant, she really only behaves as a tree might. Trees creak and groan in the wind, like Myrrha, who is described by Ovid as curvataque crebros/dat gemitus

arbor (508-9), and they sometimes split . This particular tree can 'weep'. Ovid says, in fact, little that indicates Myrrha has any feeling, nothing that cannot be accounted for by her species.

Ovid has made this part of his story purposely ambiguous. He describes Myrrha as nitenti tamen est similis, 'nevertheless she is similar to one struggling [in labor]'. Although she creaks and groans and splits, producing an infant, Ovid perhaps means to insert a little reality into his description. Similis indicates that she is not really in labor.

Myrrha's lack of speech is noted during the course of her labor. Ovid says that she cannot voice her pain (506), nor call upon Lucina, the goddess of childbirth who could ease her delivery (507). The presence of the goddess of childbirth may help the audience assume that the tree has feeling, as she officiates at this birth in the same way as she would at any human mother's birth. The visual image is slightly burlesque, that is, a deity in a highly incongruous setting.[1]

Myrrha, also called Zmyrna or Smyrna, was a popular character before Ovid, and the basic elements of her story appear to have been fairly standard. She slept with her father, escaped death at his hands and is turned into a tree at her own request. Afterwards she gives birth to Adonis. This basic account is paraphrased by Apollodoros, Hyginus and Antoninus Liberalis.[2]

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1. Compare Apollo, in the story of Daphne (1.542f).

2. Apollodorus 3.14.3; Hyginus Fab. 58; 242.4; 251.1; 275.7; 251.4; Ant. Lib. Meta. 34.

There is no description of the metamorphosis extant, but in the epyllion by Cinna, Smyrna, it may have had some mention. The poem is too fragmentary to be of any help.

One wall painting is extant, showing two nymphs, one handing the newborn Adonis to the other. In the background, a rather gnarled tree stands, with two large branches on either side. If one uses imagination, a human stance for the tree might be seen.[1]

Besides the physical correspondences, Ovid uses Myrrha's emotional reaction to her own plight to help form a link between old and new forms, that is, her grief and tears. The birth of the baby, after she has been transformed, is an even more fantastic application of his device of using physical correspondences to explain how the metamorphosis occurs. As noted above, he is slightly ambiguous about this point. This, of course, allows for more thought on the part of the audience, and draws it closer into the action.

An unnamed deity seems to begin the action of the metamorphosis. Ovid says that Myrrha's request for transformation must have been heard by this deity, since it did occur (488-9). But, the deity, if Ovid really meant his audience to understand one to be there, recedes immediately upon the beginning of Myrrha's metamorphosis.

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1. From the Casa dei Dioscuri, Pompeii (6.9.6,43). Illustrated by Reinach, RP, 64.1; G.E. Rizzo, La Pittura Ellenistico-Romana, (Milano, 1929), Tav. 120, and L. Richardson, Jr., 'Pompeii: The Casa dei Dioscurii and its Painters', MAAR, 23 (1955), pl. 25 and p. 124f. The painting, post-Ovidian, is by the Io Painter.

BACCHUS AND THE EDONIAN WOMEN

Orpheus lost his beloved Eurydice to death and thereafter shunned the company of women. According to Ovid he was to be found singing and telling stories in the Thracian woods. He met his death there when a band of women, driven mad by Bacchus, came upon him and tore him to pieces. The god, Bacchus, angered at the women because they chose an undeserving victim, turned them all into trees. The entire story of Orpheus and the metamorphosis of the women may be found at 10.1-11.84. Ovid narrates the story of Orpheus' death and the metamorphosis of the Edonian women <u>in propria persona</u>.

> Non inpune tamen scelus hoc sinit esse Lyaeus
> amissoque dolens sacrorum vate suorum
> protinus in silvis matres Edonidas omnes,
> quae videre nefas, torta radice ligavit.
> quippe pedum digitos, in quantum est quaeque secuta,
> traxit et in solidam detrusit acumina terram,
> utque suum laqueis, quos callidus abdidit auceps,
> crus ubi commisit volucris sensitque teneri,
> plangitur ac trepidans adstringit vincula motu,
> sic, ut quaeque solo defixa cohaeserat harum,
> exsternata fugam frustra temptabat; at illam
> lenta tenet radix exsultantemque coercet,
> dumque ubi sint digiti, dum pes ubi quaerit et ungues,
> adspicit in teretes lignum succedere suras
> et conata femur maerenti plangere dextra
> robora percussit: pectus quoque robora fiunt,
> robora sunt umeri, longos quoque bracchia veros
> esse putes ramos et non fallere putando
>
> 11.67-84

The process of metamorphosis begins as Bacchus, called Lyaeus, fastened each woman with a twisted root (70). Most of the description of this metamorphosis is devoted to the frenzied attempts of the women to continue to move as they are fastened by their roots and encroaching

metamorphosis.

The toes of the women become a series of roots sprouting in the direction of the movement of each woman in the group, indicated by in quantum est quaeque secuta (71-2). The mention of quaeque, each, reminds the audience that Ovid is describing single members of a group. This especially helps to parallel the activity of the women as individuals to to activity of the one bird in the simile to follow.

Ovid describes a bird, caught in a hunter's net, which struggles to free itself and by its movement only tightens the bonds which hold it. The bird's frightened and frenzied attempts to free itself are parallel to the movement of the women who are caught by their newly sprouted roots and try to continue to move, not quite understanding why they cannot.

In the simile, the bird feels itself to be held, but it is obviously unaware of how it is held, as in the next line Ovid says that it flutters its wings and moves its body in such a manner as to tighten the bonds (74-5). Ovid describes how one woman is fixed to the ground, driven out of her senses, and attempts in vain to free herself (76). Another woman is tempted to jump about since she is not so firmly held but has a lenta...radix, an elastic root,[1] which would enable her to jump about, but not to free herself.

The action of the women in their attempts to free themselves as they are held by the feet and their lack of awareness of the mechanism of their own capture parallels the action of the bird to which they are compared in the preceding simile.

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1. See my comments on lentus above, p. 177f.

The pathos of the women's plight is aptly paralleled by the plight of the bird in the simile. The bird has been hunted down and captured basically because it is a bird, and thus desirable for food, or perhaps because he destroyed gardens, or perhaps for pure sport. The bird is hunted for reasons beyond his control.

In comparison, the women have been inspired with a Bacchic frenzy by the very god who snares them and punishes them for a sin they committed while in that frenzy. Like the bird, the women behave exactly as they are meant and have been caused to behave. The end of both bird and women seems curiously unjust, although this end may be explained in terms of the inevitable conflict between the hunter and the hunted.

One woman searches for toes, foot and nails and sees bark creeping up the calves of her legs, and perhaps in an attempt to stop the process, she beats at her thigh, only to strike oak wood (79).

Ovid has allowed the women only this much awareness of their change, that is, for one woman to see the bark encroaching. There has been in this description no real indication of any comprehension on the part of the women of their metamorphosis. This is unlike the characters Daphne, the Heliades, Myrrha and Dryope, all of whom have thoughts or comments on their respective metamorphoses.

Ovid's final comment on the metamorphosis, longos...putando (83-4) draws the audience into closer observation of the process and reiterates that the viewer is indeed seeing what he thinks he sees, that is, that the women have changed into trees.

The bodily parts that Ovid has noted as he described the process

of change seem all to be parts of the legs, digiti, pes, ungues, suras, and femur; dextra, right hand, is mentioned in reference to its striking wood where thigh ought to have been. Almost as an afterthought, as one may infer from quoque, Ovid tells his audience that the chest, shoulders and arms are part of the tree.

The emphasis in this episode is certainly on movement, and the cessation of it as the women turn into trees. Counting the simile, which is also predominantly about movement, eleven of the fourteen lines in this description are devoted to discussion of movement. This emphasis is quite suitable for the description of women in a Bacchic frenzy.

There is little continuity in this episode between the old and the new form. This is perhaps why Ovid specifically has Bacchus begin the action by making him the subject of ligavit (70), rather than have the action proceed on its own, as it so often does.

The simile of the bird and its reaction to its capture helps to provide a continuity of a sort, if a little forced, of movement, mental attitude and a common pathos that continues and is the focus of the audience's attention through at least part of the metamorphosis. The simile helps to hide the lack of any real continuity between the two forms, woman and tree, other than the standard physical correspondences. The use of the simile here, as in some of the stone metamorphoses, indicates the difficulty Ovid probably had in providing a credible link between the old and new forms.

THE METAMORPHOSES TO TREES: OBSERVATIONS AND CONCLUSIONS

There are twenty-three persons in the poem who are involved in some way with a metamorphosis to a plant. The characters are themselves either wholly metamorphosed to a plant of some sort or some part of their body causes a plant to grow, e.g., Adonis' blood causes the growth of a flower (10.732f.).

Of all these, there are only five characters for whom Ovid describes the process of metamorphosis in any detail. All of these examples are females who turn into trees. Like the other groups of metamorphoses, e.g., animals, stones and bodies of water, they share a common pattern with respect to the description of metamorphosis both within the group of trees and also within metamorphosis description generally.

Ovid uses personae for only two episodes, Dryope and Myrrha. Iole, the sister of Dryope, narrates the story as an eye-witness. The story of Myrrha is among those told by Orpheus. The eye-witness account tends to add some drama to the episode of Dryope, but the story of Myrrha seems little different from any of the episodes actually narrated by Ovid _in propria persona_.

For the characters who change into trees, the beginning is virtually the same for all of them. Change occurs in the feet first. Daphne finds her movement impeded. The Heliades discover that their feet are stiff,

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1. The counts are from Lafaye, _Modèles_, p. 248.

and that they are held by a root. Dryope struggles against a root and Myrrha's feet are covered by earth, then roots break through her toes. Bacchus binds the Edonian women with a root. In all five examples, Ovid has begun the description of the process of change with the feet.

Interest in the cessation of movement and the cause of it, i.e., the formation of roots in the characters metamorphosing into a tree, is parallel to the change in the upper limbs of the persons who change into animals, and thus change their manner of movement. It is also parallel to the cessation of movement of the persons who cease to move as they turn into stone.

The importance of movement as an identifiable human characteristic is indicated by its frequent place of importance in all groups and in almost all examples of metamorphosis description as one of the elements lost or changed during the course of the transformation.

Whereas the difference might appear obvious, it is in no way certain that a person living in the ancient world would immediately think of the varieties of movement or the lack of it as a characteristic of human and other animate or inanimate forms. The relative lack of metamorphosis description before Ovid tends to indicate that the matter was not of wide interest, because it is precisely within a transformation of a human being to another form that this difference in manner of movement becomes noticeable.

There is repeated emphasis on the face for the group of characters turning into trees. It nearly always is mentioned last in the description. As in the group of stones, however, Ovid pays more attention to the rest of

the body. This is certainly because there are fewer behavioral characteristics to help him compose his descriptions.

Death imagery is present in two of the metamorphoses, the Heliades and Dryope. This may have been inspired by Ovid's own representation of Aglauros' metamorphosis. There is no reason why a change of form into a tree should necessarily be synonymous with death: trees are alive, if immovable.

The devices Ovid uses to explain the continuity from the old to the new form, and therefore the phenomenon of metamorphosis itself, are rather forced. As noted above, he has a greater number of physical correspondences. Daphne retains her beauty as a laurel. Emotional reactions, grief and excess of tears, are manifested in the running sap of the new trees formed from the Heliades and Myrrha. For Dryope, there is nothing other than the physical sort of continuity, which is probably one of the reasons Ovid chose to elaborate on the death imagery. The Edonian women have no trait which is continued over into the new form, and Ovid substitutes a simile in this episode to try and fill this gap.

The role of the deity is no more evident in these metamorphoses to trees than in any other group. There is no deity present that appears to have anything to do with the transformations of the Heliades and Dryope. Myrrha and Daphne both beg for help in the form of a change in shape, but Ovid does not specifically say that either of the deities to whom they pray actually brought about the transformation, although it is implied. Bacchus initiates the transformation of the Edonian women by binding their feet, but thereafter does not have a place in the description.

In sum, the effect produced in these episodes is the same as in the other groups of metamorphoses: Ovid tends to portray the metamorphosis as if it were a natural outcome rather than a magical occurrence initiated by any deity.

THE METAMORPHOSES: GENERAL OBSERVATIONS AND CONCLUSIONS

Of the approximately 250 metamorphoses in Ovid's poem, less than one fifth are elaborated with a description of the person as he changes from the old to the new form. These examples are not evenly distributed throughout the poem. By far the largest single category of examples described are of those persons who change into animals, exclusive of birds. Seventy-eight percent of the persons who change into animals are described as they do so. Descriptions of persons who change into birds and of those who change into trees amount to twenty per cent of their respective categories. Descriptions of persons who change into stones amount to about one third of that category. Fifty per cent of the examples of transformations of persons to bodies of water are described; this sample is, however, too small to be of much use.

Reasons for the difference in the percentages have been suggested under each section conclusion. To reiterate, the largest group, animals exclusive of birds, simply offered greater scope for description because animals are very noticeably different from each other. Birds are not. Likewise for the trees, the low percentage indicates that there was less possibility of elaboration simply because trees are not so noticeably different from one another. The birds which figure in those metamorphosis descriptions are all rather distinct varieties, e.g. swan, magpies and woodpecker. The trees which are described are, for the most part, distinct, e.g. poplar and myrrh, both of which have running sap, compared

to continuing tears. The slightly higher percentage among the stones is accounted for by Ovid's inventiveness rather than by any very distinct qualities of the stones from one another. Ovid plays upon the look-alike qualities between the human shape and a statue, and uses similes in this group to try and explain how a person could become a stone. This use of similes indicates the difficulty Ovid had in composing a description of this type of metamorphosis. Notable is the last description of a person turning into a tree, or rather the group, the Edonian women, for which Ovid uses a simile. This indicates a similar difficulty in composition. It also indicates his inventiveness, particularly since the similes themselves, with one exception, are all without prior source.

The greatest number of episodes with sources extant prior to Ovid, in which there is at least a mention of the metamorphosis of the character, may be found in the group of animals. The oldest source is the story of Circe and the Companions of Odysseus which first appears in Homer.[1] The metamorphosis of the characters is briefly described. The points of interest are, in Homer, bristles, head, their general appearance,a human awareness kept in the new form, new type of food eaten, and possibly the voice. The story was portrayed early in the sources in art, in the mid-sixth century B.C., and the interest there is confined to the upper part of the body. This continues to be the interest throughout the sources in art for these characters.

The story of the Tyrrhenian sailors is mentioned in a Homeric Hymn, without a description of the metamorphosis.[2] The metamorphosis

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1. See my discussion above, p. 92f.

2. Above, p. 56f.

is later represented on a fourth century B.C. relief. The men are portrayed with dolphin's heads and no arms.

Other early examples of metamorphosis exist. Io is represented as a cow in the sixth century, and then with cow's horns in a play by Aeschylus in the fifth century B.C. This particular depiction of her metamorphosis became the most common one thereafter.[1] Actaeon's metamorphosis is similarly portrayed, that is, he is represented with a set of antlers. It is thought that a play by Aeschylus inspired this manner of depiction of his metamorphosis. Actaeon is commonly portrayed with antlers after this period.[2]

In the fourth century B.C., Callisto is represented in a vase painting undergoing her metamorphosis to a bear. There was perhaps a play about her at the same time.[3] Euripides wrote three plays in which there are characters who undergo a metamorphosis, Cadmus, Hecuba, and Melanippe (this last play may have been a source for Ovid's Ocyroe).[4] Cadmus' metamorphosis is described in an extant fragment; it was interrupted at mid-point by a speech.

Other sources for the metamorphoses of persons into animals are all of Hellenistic date. Lycaon, Cygnus, the Minyades, the Pierides, the Lycian Peasants, the Meleagrides, Hippomenes and Atalanta, and Acmon have one or more mention of their transformations. For the Lycian Peasants

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1. Above, p. 29f.

2. Above, p. 51f.

3. Above, p. 38f.

4. Above, p. 67f, 85f, and 48f., respectively.

only there may be a reference to the new type of sound the animal makes.[1]

For the group of examples of the persons who change into stone, one very early source is found for Niobe. Homer, in the Iliad, describes her very briefly as changed into a stone. He explains that her grief has continued into the new form which is indicated by the tears still flowing from the stone. Niobe appears on fourth century vase paintings as she changes into a stone. The process begins from her feet, and she appears as half-stone.[2]

Anaxarete was mentioned by Hermesianax in the Leontion, c. 290 B.C. He described her as unable to move as she changed.[3] The story of Phineus was at least known in the Hellenistic period, but without description of his metamorphosis.[4]

The sources for the metamorphoses of persons into trees date from the fifth century A.D. The Heliades are said to appear in a play by Aeschylus, now lost. They are later mentioned by Euripides as transformed. By the first century B.C. they appear with their upper arms transformed into branches on an Arretine bowl.[5]

Daphne's metamorphosis was very scantily represented on a Hellenistic statue by tendrils growing up from her feet.[6] She is otherwise

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1. Above, p. 22f., 34f., 62f., 72f., 77f., 80f., 82f., 101f., respectively.
2. Above, p. 124f.
3. Above, p. 138f.
4. Above, p. 128f.
5. Above, p. 169f.
6. Above, p. 163f.

simply mentioned as changed to a tree. Myrrha's metamorphosis was well-known before Ovid, but there is no evidence extant for a description of it.[1] Dryope's metamorphosis appears to be a very late development, perhaps by Ovid himself.[2] For the metamorphoses to bodies of water, these likewise appear to be at least heavily embellished by Ovid, if not invented.[3]

Ovid's sources and possible sources appear to be largely Hellenistic. This is not to say that the characters and stories are themselves not older. Some of them undoubtedly are. This brief summary shows only that Ovid probably drew more from Hellenistic sources and possibly more from the more revered older authors, for example, Homer, Aeschylus, Sophocles and Euripides, in order to compose his metamorphosis stories. There is no way of assessing his general knowledge of the tradition of metamorphosis representation, either in its entirety or how much of it he used. This is particularly true with respect to the sources from art.[4]

Some cautious observations may, however, be made about the existence of the tradition of metamorphosis representation before Ovid.[5] As early as Homer, there was an interest in how the transformation took place. The interest appears to be confined to the upper part of the body, with mention of change in body hair (bristles, in this case). Other parts of

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1. Above, p. 183f.

2. Above, p. 176f.

3. Above, p. 152f.

4. As, for example, the variant tradition of the Companions of Odysseus, who change into rams, horses, rooster, etc. Above, p. 92f.

5. One should perhaps keep in mind that it is not often described. There are literally hundreds of references to characters who do metamorphose; I long ago gave up counting them. See above, p. 1 and notes.

an animal's body do not seem to be mentioned or portrayed before Ovid in sources from either art or literature. For the metamorphoses of persons into stones, there are two sources extant which describe the metamorphosis proceeding from the foot upwards. The metamorphoses to trees before Ovid appear, like the animals, to be represented with the changes occurring in the upper part of the body, e.g., the arms into branches, with one exception in the Hellenistic period.

A transference of some trait or characteristic from the old to the new form appears as early as Homer, e.g., the continuance of Niobe's grief. This particular element probably stems from aetiological mythology, and was meant to answer questions about one's environment, e.g., why is there water running out of that stone?

The retention of human awareness occurs as early as Homer, and possibly an interest in the change in voice, in the episode of the Companions of Odysseus. The change in voice may possibly have been present in one or more of the lost plays featuring characters who metamorphose. In Cadmus, for example, Euripides interrupted the metamorphosis with a speech by the victim. There may well have been other examples. Homer's Companions are described with their new food; this element does not occur again until Ovid's Ocyroe.

Movement does not seem to have held much interest for authors before Ovid; in the source for Anaxarete only is there a reference to her being rooted to the earth, and therefore unable to move.

The number of sources possibly available to Ovid were greater for the metamorphoses into animal forms, reflected in the greater number of these episodes in the Metamorphoses.

Ovid varies and describes his metamorphoses of persons into animals by the addition of tails, coloration of plumage, skin or fur, the new sounds the creature is able to make, and the new manner of movement. Ovid generally stays within the tradition, as we are able to observe it, and emphasizes the upper parts of the body. He deviates from this in the episodes of Ocyroe, where he mentions a tail, and likewise for the Tyrrhenian sailors, and mentions the loss of legs for Cadmus. The use of clothing appears to be an Ovidian device, used in the stories of Ocyroe and Picus.

Precisely why the upper parts of the body were emphasized in these descriptions is open to speculation, but it may simply be that the most noticeable difference between man and animal was the face and the use of the front legs, or arms, in a different way. The use of the front limbs is equally important for difference in manner of movement, which is mentioned in almost every episode. The use of the mouth, to produce human or non-human sounds is likewise physically noticeable in the upper area of the body, and may be related to the mention of loss of speech or change of it, which is very frequently mentioned.

One other reason a person suffering metamorphosis may have been represented with the upper parts of his body changing is to avoid association with other composite forms, such as centaurs, sirens, satyrs, or silens, who were represented with non-human lower regions.

For the examples of metamorphoses to trees and stones, Ovid stays partially within the tradition established for the metamorphoses to animals, with respect to the emphasis on the upper body. He adds, in the metamorphoses to stones and trees, the lower part of the body to his descriptions.

He had a source for this in Anaxarete, and perhaps in Daphne, but he extended this widely, if not actually adding it, to the trees, all of which begin with loss of movement and change in the feet. Movement, either change of type or cessation of it, caused by the metamorphosis, occurs in almost every example in Ovid. The reason is, that like the upper parts of the body, it is a noticeable characteristic of a human being. A second reason may be that the emphasis on movement helps the poem itself to move, and makes the action seem more intense. Anaxarete's source appears to be the only prior example that was probably available to Ovid; the depiction of Niobe on the vase paintings with lower regions in stone may not have survived longer.[1]

The cessation of speech is emphasized most in the animal transformations, least in the stones. This element is naturally most noticeable in animals, who do make sounds. In the metamorphoses to stones, there is an obvious loss of sensation, including speech, which may be parallel to a person dying. For the persons who change into animals, particularly those who keep their human awareness (which stones and trees rarely seem to keep), there is a greater tragedy than death: the inability to express their human feelings.[2] I think a poet would have been particularly aware of this, which is probably why this device appears so very frequently.

It is in discussion of the loss or change of this element that Ovid uses several clever examples of onomatopoeia. They are: hinnitus, to indicate Ocyroe's new sound, a neigh (2.669); sibilat, to indicate Cadmus'

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1. See above, p. 124f.

2. I thank H.F. Guite for drawing this to my attention.

new sound as a snake, a hiss (4.590); and sub aqua, sub aqua, to indicate the sound frogs make, in the episode of the Lycian Peasants (6.376).

In the first example, the onomatopoetic word is itself used to break off the speech of the victim as she changes into a horse. Cadmus also is suddenly unable to speak, and this device is also used in the episodes of the Tyrrhenian sailors, the Heliades, Phineus, the Handmaids of Ino and Dryope. It perhaps was originally inspired by Euripides by his use of it in Cadmus.

Ovid uses and embellishes the various physical correspondences between the old and new forms to explain how a metamorphosis could take place. In addition, he uses other sorts of correspondences, e.g., the continuation from old to new form of several traits. This element was present in the tradition of metamorphosis description as early as Homer, where Niobe's grief is transferred into the stone.

The trait of continued grief occurs in the episodes of Niobe, the Heliades, Myrrha and Cyane. Other emotional reactions of characters are fear, in the stories of Cygnus, the Minyades, Lichas and Arethusa. Picus and Hecuba have an angry reaction as they change which helps to explain the behavior of the new creature. For Niobe and the Heliades only are there extant sources with this element in them.

Negative traits of character, which explain why a person deteriorates into a new form, are found in the episodes of Lycaon, the Lycian Peasants, Hippomenes and Atalanta, Aglauros and Anaxarete.

The retention of positive characteristics is found in the episodes of Io and Daphne, who keep their beauty; Arachne, who retains

her skill in weaving; and Cadmus and Harmonia, who continue to be friendly to man after their transformation.

All of the above may stem from the technique first seen in Homer, in the episode of Niobe, that is, they answer a specific question about a animal, stone or tree. As suggested above, this device may stem from aetiological mythology. Niobe, the Heliades only have traceable sources; there were probably others, in which the aetiological element was emphasized.

The retention of human awareness occurred first in Homer and is used by Ovid in some, not all episodes. The examples are almost all confined to the animal group, with the definite exception of Arethusa.

The use of similes to explain the metamorphoses appears to be an Ovidian invention. They are almost completely confined to the stones group, with the exception of the Edonian Women.[1] One simile, the comparison of a metamorphosis to a fatal disease, is extended into a metaphor of death in the episodes of the Heliades and Dryope.

There is more participation of the various deities in the metamorphoses to animals than in any other group. In only two examples of animal transformation is there absolutely no participation by any deity, implied or actual. There is no deity participation for the Heliades and only implied participation for the rest of the trees, with the exception of the Edonian women. For the group of stones, the amount of deity participation is the lowest. Niobe, Aglauros, Lichas and Anaxarete all metamorphose without any actual or implied participation of a deity.

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1. See Conclusions to this section, above, p. 144f.

The metamorphosis is most commonly caused by a specific deity in the sources before Ovid. Most of these belong to the group of animals. Consequently, the role of the deity may have been set. Ovid lessens this role in most cases, but he does not completely eliminate it. His inventiveness may perhaps be better observed in the group of stones, which have fewer prior sources and little or no deity participation in Ovid.

In sum, Ovid constructs his descriptions of persons metamorphosing into another form by means of a series of devices. These provide parallels of one sort or another between the two forms which help to explain how a person could change into a new form. These are physical, i.e., Ovid chooses the most obvious part of the body similar to both forms to describe. Other parallels are formed on various traits that are common to both forms. These are based on traits of character, emotional characteristics, and extensions of them; the retention of human awareness may be included here. In the composition of all these devices used in the metamorphosis descriptions, Ovid's purpose appears clearly; that is, he chooses the most obvious devices possible for each particular character's metamorphosis to make the process seem as credible as possible and to tie it in with the earlier part of the story.

In an article on Ovid's style in the Metamorphoses in general, E.J. Kenney has noted that Ovid does not break the Callimachean rule of poetical credibility, 'so to lie as to persuade one's hearer.'[1]

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1. Kenney, Ovid, p. 143 and n. 130. The quote is from Callimachus, Hymn 1.65.

Kenney maintains that by doing so, Ovid never parts from the fundamental humanity of his characters. He claims that the metamorphosis descriptions are somewhat different, that the reader's involvement is intellectual rather than emotional.[1] He says that "in the Metamorphoses the method of leaving things to the reader's imagination, so effective in descriptions of the real world and natural phenomena, does not come off: for the imagination has nothing to work upon, nothing that it recognizes and can use as a starting point".[2]

Kenney is certainly correct in maintaining that the pleasure the audience receives from the descriptions of transformation is predominantly intellectual rather than emotional. But even so, Ovid does leave things to the imagination. He does give the imagination something to work upon, something to recognize as a starting point. And he does give the audience an occasional opportunity for emotional involvement.

Some of the metamorphoses evoke a horrified reaction, e.g., Lycaon and possibly the metamorphosis of Aglauros, which is compared to the spread of a fatal disease. Other episodes where the metaphorical use of death is employed, e.g. the Heliades and Dryope, may evoke a milder horror, or perhaps empathy or sadness.

The plight of the persons who retain their human awareness, particularly those who try and voice their feelings, e.g. Actaeon, Io, Callisto, and the plight of those persons who are in abject misery before their transformations, e.g. Myrrha, Cadmus, the Heliades, Niobe, may also

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1. Kenney, Ovid, p. 145

2. Ibid, p. 144.

have drawn some emotional reaction from Ovid's audience.

Some of the metamorphoses have humorous elements in them; Apollo's attempts on Daphne, and perhaps Jupiter disguised as Diana in the story of Callisto. The Cercopes, as monkeys, might have been amusing, and perhaps the Companions of Ulysses, and perhaps Io's attempts when she regained her human speech, or others when they lost it, might have been humorous.

The above I have listed as a few possibilities. From a modern viewpoint, I can see that there is a variety of emotional responses and intensity of those responses possible. It is ultimately impossible to say that Ovid wrote any part of his work expecting or not expecting a given emotional reaction on the part of his audience. But some, at least, certainly must have been experienced by his audience.

The description of the motif itself may have evoked an emotional reaction similar to the one an ancient audience obtained in viewing violent action, e.g., such as in the arena or at the games. Galinsky has correctly observed the scenes of death and suffering in the Metamorphoses as sometimes, not always, lacking in any indication of 'humanity' on the part of the author.[1] Certainly the audience would have had some sort of reaction to these descriptions, pleasure, horror, disgust. There may be, on one level, the same sort of reaction to the portrayal of a person contorting, melting, or hardening into a new form, particularly in those cases where the victim is aware of the process when it is happening, e.g. Actaeon, Dryope. I am not certain what label to place

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1. Galinsky, Metamorphoses, p. 110f.

on the reaction; I hesitate to call it 'intellectual', but that may be a modern value judgment.

I do think Ovid leaves things to the imagination of the audience with respect to the descriptions of metamorphosis as well as in the examples of "the real world and familiar phenomena". Kenney cites the transformation of Cyane into a body of water as "the first transformation into water that we encounter in the Metamorphoses and by far the most elaborate".[1] In my discussion of the second, Arethusa, I stated that the actual process was described in less detail because the audience could at that point complete the process for themselves. Ovid planted the seeds for imaginative thinking into the minds of his audience by at least one programmatic description for each group. It is too extreme to say that the audience's mind has nothing to work upon; although the starting point may not be immediately evident, once given for a few descriptions, it becomes obvious for the rest.

Moreover, a complete description of anyone's metamorphosis is never given. No description, especially for the animals group, mentions every part of the body. For animals, the general tendency is to describe the change in terms of the upper torso. One must assume that at some point the back legs change into animal legs in the same way as the arms. This process must necessarily be completed by the audience. In some episodes, notably Hecuba, Ovid does not even say that the metamorphosis has in fact occurred. One assumes that it has, on the basis of Ovid's own implication and doubtless on the basis of prior tradition. The use of suggestion, as a

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1. Kenney, Ovid, p. 153, n. 132.

point of Ovid's style observable in the rest of the poem, does not seem to cease with the descriptions of the metamorphoses themselves.

One very large category of suggestion is to be observed in Ovid's use of the various types of continuities with which he linked the old and new forms. These are all drawn from the most readily observable phenomena, e.g., similar bodily parts, traits of character and behavior. Even in episodes where he would appear to be describing the change for the first time, e.g. Aglauros, Pygmalion's statue, he employed a simile which he drew from readily observable phenomena, such as disease, death, melting wax. These can be used as starting points, and the remainder completed by the audience. With respect to the continuation of the various traits into the new form, I think it wise for the modern reader to bear in mind the possible association of this device with aetiological mythology generally. This sort of explanation might not have been as unusual to an audience much more familiar with mythological exempla in their literature than we are today.

The element of suspense is used in the composition of descriptions of metamorphosis and tends to cause an audience to suspend disbelief. Ovid withholds the identity of the new creature in many of his episodes. Even in those where the character's new form is known or hinted by a similarity of name for new and old form, Lycaon, Cygnus, Cornix, Pierides, Arachne, Meleagrides, Cercopes, Picus, Daphne, Myrrha, he does not always begin his descriptions by stating the creature's identity. For characters who have a change in name between new and old form, such as the Minyades, the Edonian Women, the Handmaids of Ino, Lichas, Dryope, the Heliades,

the identity of the new form is not always evident until the end. This is particularly noticeable in the episode of Lichas, which has no prior source for his metamorphosis and for which Ovid employs a simile to explain his transformation to stone.

In judgment of Ovid's style in the Metamorphoses generally and in the descriptions of metamorphosis in particular, it is perhaps worthwhile to bear in mind that Ovid has constructed an entire fantastic, unreal world in his poem. Very few of the characters are human beings, but rather nymphs, gods and goddesses, demi-gods, or humanized versions of these. Things happen in the Metamorphoses that a human being could never see, including the creation of the universe, yet which we accept as a real occurrence. And, as noted above, Ovid's audience would have been much more familiar with the characters of mythology and much more accustomed to their place in their literature. I do not think that they would differentiate very much between a description of the creation of the universe, which we believe but cannot see, and a description of any other phenomenon which is likewise impossible to see, not, at least to the degree that a modern audience would differentiate between the two.

It does not matter, in Ovid's descriptions of metamorphosis, or in the description of any other phenomenon in the Metamorphoses, whether or not the particular phenomenon is occurring before one's eyes. What does matter is how Ovid writes about them: Kenney maintains that Ovid follows the Callimachean rule of poetic credibility; I extend this to include his method of description of metamorphosis. Ovid does not, as far as I can see, change his basic method of composition of his poetry

for this one particular motif, metamorphosis.

Finally, it is worth noting in support of Ovid's effectiveness in his descriptions of metamorphosis, that he appears to have influenced later representations of this motif.

This is most noticeable in the tradition of representation for metamorphoses into trees. Only one earlier example exists of a person changing into a tree, in which the metamorphosis is indicated beginning at the feet. That is the statue of Daphne, on which some tendrils are sculpted about the hem of her gown. In Ovid, every metamorphosis of a person into a tree begins from the foot, and after this, it seems to become the standard representation.[1] The representation of the metamorphosis of a person into an animal is concentrated on the upper part of the body before Ovid, and in fact, in the Metamorphoses as well. There is one exception which Ovid makes and which becomes accepted after him. That is the representation of the Tyrrhenian sailors with the lower part of their bodies turning into dolphins, indicated by mention of the tail.[2]

One may assume that these examples, scattered in time and geographic area, indicate that Ovid's representation of certain types of metamorphosis found acceptance, and therefore, were considered 'credible' in terms of his poetry.

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1. Representations of Daphne and the Heliades spread over a large part of the Roman Empire. See above, p. 163f and p. 169f.

2. See above, p. 56f.

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