Personification in Ovid's *Metamorphoses*: *Inuidia, Fames, Somnus, Fama*

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για τους γονείς μου

for mum and dad

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Abstract

Modern scholarship on the *Metamorphoses* has frequently focused on the shifting character of the poem mainly produced by the constant variation in tone and diverse subject matter. Particular emphasis has fallen on the multiple stylistic features Ovid uses to appeal to a learned audience. This thesis focuses on and explores the use of personification *ekphraseis* which are illustrative examples of the poet's innovative technique, wit and style. Four major personified figures, *Inuidia, Fames, Somnus* and *Fama* play significant roles and figure prominently in the books where they appear. The study is divided into four main chapters where the four extended personification *ekphraseis* are individually treated. Each setting that Ovid creates for the figures bears its own corresponding reality. So their presence in the different episodes becomes both natural and amusing. Ovid displays a certain structural progression in the use of personification beginning with theriomorphic representations (*Inuidia, Fames*) and ending with more abstract descriptions (*Somnus, Fama*). The discussion also focuses on the various ways Ovid uses personification and offers close readings of thematic links and literary echoes. This study re-examines the aesthetics and narrative significance of the personification *ekphraseis*. It argues that, although connected to the rhetorical technique of *enargeia* and thus closely attached to the simple poetic intent of enlivening the style, the personifications have broader thematic implications which make them precious in the study of Ovid's *ingenium*. The initial question of how Ovid incorporates the four personifications in the narrative of each myth is developed into a broader investigation of their relevance in the world of the poem. The discussion leads to the conclusion that *Inuidia, Fames, Somnus* and *Fama* as poetic devices are both representative samples of stylistic ornamentation that enable the visual perception of what Ovid is describing and markers of generic boundaries between elegy and epic; the indiscriminate blending of epic and un-epic terminology creates a strong connection with the poet's aims stated in the opening lines of the *Metamorphoses*. In this sense, the four personification *ekphraseis* figure as reflections both of the poet and the poem.

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Abbreviations

The names and works of ancient authors are abbreviated according to *LSJ* for Greek authors and *OLD* for Latin authors, although on occasions the abbreviations given are more explicit (e.g. for Virgil's *Aeneid*, I prefer Virg. *Aen.* instead of Verg. *A.*; for Plautus, Plaut. instead of Pl.; for Ovid's *Heroides*, Ov. *Her.* instead of *Ep.*). Abbreviations of the titles of journals follow *L'Année Philologique*.

AP   *Anthologia Palatina*

EM   Gaisford, T. ed. (1962), *Etymologicon Magnum*, reprt. of the Oxford edition 1848 (Amsterdam).

LIMC   *Lexicon Iconographicum Mythologiae Classicae* (Zurich 1981–).

LSJ   Liddell, H. G. and Scott, R. eds., rev. Stuart Jones, H. et al. (1940), *A Greek-English Lexicon*, 9th edn. with a new Supplement added, 1996 (Oxford).

Nauck[2]   Nauck, A. ed. (1889), *Tragicorum Graecorum Fragmenta*, 2nd edn. (Leipzig).

OCD   Hornblower, S. and Spawforth, A. eds. (1999), *The Oxford Classical Dictionary*, 3rd edn. (Oxford).

OLD   Glare, P. G. W. ed. (1968-1982), *Oxford Latin Dictionary* (Oxford).

RE   Wissowa, G. et al. eds. (1893 –), *Paulys Real-Encyklopädie der classischen Altertumswissenschaft* (Stuttgart).

Roscher   Roscher, W. H. ed. (1884-1937), *Ausführliches Lexikon der Griechischen und Römischen Mythologie* (Leipzig).

SVF   von Arnin, J. ed. (1903-1905), *Stoicorum Veterum Fragmenta*, 4 vols. (Leipzig).

TrGF   Snell, B., Kannicht, R. and Radt, S. eds. (1971–), *Tragicorum Graecorum Fragmenta* (Göttingen).

Introduction

The *Metamorphoses* has gained special attention from a significant number of scholars because of its uniqueness and the way Ovid adapts different motifs and generic conventions and because of the breadth of its mythological subjects. Studies of the *Metamorphoses* have been concerned with investigating the unity, style, form and literary models of the poem while attempts at broader analytical interpretations of its multiple thematic links or chronological frameworks are numerous.[1] Indeed, the variety of themes, the blending of moods and the constant shift in tone from heroic to elegiac to tragic and to bucolic which are linked together under the framework of an aetiological *carmen perpetuum* emphasize the manifold character of the poem and create contradictory views of its content and structure. Ovid stresses from the very beginning the innovative style and miscellaneous character of his poem by defining *noua corpora* and *mutatas formas* as its subject-matter. The central theme of transformation of human beings into other forms provides grounds for experiments with tradition and rhetorical practices as appropriate tools for the developments of wit and humour.

Within this framework modern scholarship has frequently drawn attention to the poet's innovative techniques and his tendency to rework and refresh traditional and well established motifs. Of the multiple rhetorical devices Ovid uses to animate his style personification emerges as an important element. Personification as a means of giving life or form to lifeless, formless or abstract things is thus closely connected with the act of 'bringing-before-the-eyes' realistic representations. In this framework then, personification can be used as a device to enliven a narrative and thus becomes a suitable device of ornamentation.[2] Undoubtedly, poetic personification has a long tradition that goes back to archaic epic poetry.

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[1] Discussions on structural and thematic links in the *Metamorphoses* have been made by a number of scholars through the years. There is a huge bibliography on the subject of which considerable surveys are Fränkel (1945); Wilkinson (1955); Otis (1970); Coleman (1971); Due (1974); Galinsky (1975); Knox (1986); Solodow (1988).

[2] Webster (1954), 10 lists three different categories associated with human activities where a case of personification may occur. These include (a) physical activities, (b) possession of feelings, (c) bodily representation. This classification shows that personifications range between abstract personified representations of concepts concerning emotions or activities and more concrete anthropomorphic figures. On discussions of the term and on the problem

Personification and Classical Literature

The tendency to endow abstractions, emotions and ideas with human qualities constitutes a prominent feature in both Greek and Roman literature. To begin with, Homer and Hesiod exploit personification in an impressive yet different way from later writers. At this early stage, Homeric personifications are briefly mentioned to fulfil a variety of mythological roles or they appear as pictorial ornaments; they do not generally possess speech and with the exception of *Eris, Litai* and *Ate*, details of their physical form are not given. Aside from their role as agents of the Olympian gods, Homeric personifications develop an early system of genealogical connections. Of equal significance is the consideration of different natural elements, namely earth, rivers, winds, sun, stars, as deities where sometimes they are conceived as anthropomorphic with superior powers in the physical world.[3] Hesiod in the *Theogony* systematizes the tendency for genealogical relationships between abstract concepts. Natural elements are now more effectively classified as they obtain the ability of reproduction. *Gaia, Chaos, Pontos, Ouranos*, Day and other abstract concepts like Night and *Eris* are represented to exist in genealogies and give birth. The fact that the Olympians themselves originate from such abstract elements reinforces their anthropomorphic and divine status.[4]

Later elegiac, iambic and lyric poetry offer a prolific field for the development of such abstractions. Genealogical and familial relationships are still an important part of lyric poetry while the innovation introduced now is the fact that personification takes a more personal character (e.g. the poet's address to his soul, to his lyre, to wine).[5] A turning point in the history of the device is introduced with the

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of the definition of literary personification in general, see Stafford (2000), 9-19; On the terminology and ancient definitions of personification see Whitman (1987), 269-272; Paxson (1994), 11-20; Smith (1999), 139-141; Stafford (2000), 3-9; Siorvanes (2005), 82-88; Stafford and Herrin (2005), xix; Bendlin (2007), 842-846 s.v. *Personification*; Dodson (2008), 27-50 (chapters 1 and 2).

[3] Cf., for example, Hom. *Il.* 3.277 where Agamemnon invokes as witnesses of his oath equally Zeus, Sun, River and Earth; also *Il.* 21.212ff. where river Skamandros acquires human qualities; *Od.* 12.132 where Sun appears as a father of Lampetie and Phaethousa. Besides, poetic cosmogonies where *Gaia, Ouranos, Oceanos* have a prominent place follow this belief (see, for example, the *Shield of Achilles* at *Iliad* 18.483-489).

[4] Generally on the use of personification in Hesiod see Petersen (1939), 8-15; Feldman (1971), 7-41; Duchemin (1980), 1-15; Northrup (1980), 223-232.

[5] Pindar is of much importance; the richness and the variety of personified abstractions in his poems give a good example of the use of the trope among the lyric poets. For a

ancient Greek Drama. In addition to the abundant use of personifications in tragedy and by far in comedy there are few instances where personifications are presented to possess physical forms and human attributes. In this context, inspired by the general notion of προσωποποιία as a device of character invention, the tragedians manage to create personifications acting as real characters on the tragic stage (*dramatis personae*). Aeschylus' *Kratos* and *Bia* and Euripides' *Lyssa* and *Thanatos* are of the most representative samples of this tendency. Likewise, personifications as on stage characters are a vital part of the extant Old Comedy. The comic poet Aristophanes follows this tendency and includes a great variety of personified figures as prominent characters with main or minor roles (e.g. *Dikaios* and *Adikos Logos*, *Polemos* and *Kydoimos*, *Penia* and *Ploutos*).[6] The frequency with which such personifications are used during this period attests that by this time such representations are technically accepted as natural parts of the plays. The technique of personification continues to play a prominent role in the Hellenistic period as well (e.g. *Eros* in A.R. *Arg.*; examples are also found in Menander's comedies, as for e.g. *Elenchos, Aletheia, Parrhesia* (Fr. 717 (545) Koerte), *Agnoia* (who appears in the prologue of *Perikeiromenē* (Koerte), while a considerable number of personified abstractions is used in the Hellenistic epigrams listed in *AP*).

Worthy of note is also the fact that from the great number of personified abstractions appearing in literature most acquire a female form, although there are some examples of male personifications. This may result from the grammatical gender that these figures have in their abstract form as nouns.[7] A considerable number of abstractions became part of the religious system of the Greeks (e.g. *Hygieia, Tyche, Eirene, Kairos*) and this is attested by the appearance of shrines, statues and altars dedicated to them in different parts of Greece. Homer and Hesiod

comprehensive list of personifications used in lyric poetry see Keith (1914), 61-103; also see the brief references in Deubner (1902-1909), 2098.
[6] For a thorough treatment of Aristophanes' personifications see Komornicka (1964). See also Lever (1953), 220-223; Kanavou (2010); although her study is mainly concerned with the significance of the names in Aristophanes, she deals with some of the personifications appearing in his comedies.
[7] On the gender of personified abstractions see the discussions by Paxson (1998), 149-179, esp. 159-160; Stafford (1998), 43-56; (2000), 27-35.

as seen above perhaps initiate a primitive religious system that was later systematized and established.[8]

Poetic personification appears in Latin literature from the third century B.C. Beginning with Plautus, personified figures abound. A considerable number of personifications may be seen in the works of the Augustan writers where the dynamic potentials of the device in producing particularly graphic or visual scenes is developed further. However, it is Virgil who gives a new twist in the use of the poetic *topos* which foregrounds personification as an artificial and complex literary technique. His extended personification of *Fama* (*Aen.* 4.173ff.) narrated as part of a poetic *ekphrasis* makes a fitting preparation not only as a narrative ornament for enlivening the style but also as a complex figure important for the advance of the action. Virgil's engagement with the device thus establishes a new critical direction in its literary treatment where we now shift from catalogue listings of abstractions to expansive representations of single personifications with more complicated functions and meanings. The innovation introduced reflects the Roman tendency to adapt, polish and embellish inherited Greek poetic techniques. Equally, deified abstractions form an important part of the Roman religious system while the great impact of the deification and worshipping of abstractions is reflected throughout the literature of each period as well.[9]

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[8] Generally on the cult of personified abstractions among the Greeks see Deubner (1902-1909), 2071-2078 with a list of cult facts at 2127-2145; Bendlin (2007), 843-844 s.v. *Personification*; on the cult of individual personified figures see also Stafford (2000); also see 19-27 where she summarizes the different views of modern scholars who make attempts to explain the inclusion of such abstractions in the cults of the Greeks.

[9] Generally for personification in Greek and Roman thought and literature see Engelhard (Ph.D diss. 1881); although his study is not thorough and comes in the form of a catalogue it is a good source for consultation; Wissowa (1902), 46-50 and 271-280; Deubner (1902-1909), 2068-2169; Axtell (1907); Stößl (1937), 1042-1058; Petersen (1939); Webster (1954), 10-21; Seel (1965), 11-45; Reinhardt (1966), 7-40; Gombrich (1971), 247-257; Whitman (1987), 1-57; Feeney (1991), 241f.; Teskey (1996), 1-55; Shapiro (2007), 846-850 s.v *Personification*; Lowe (2008), 415-422. A valuable collection of references on Roman religion can be found also in Reid (1916), 170-184; Mattingly (1937), 103-117; Lind (1973-1974), 108-119 and (1976), 245-268; Fears (1981), 827-948. For the use of abstract personifications in prose in general see Radford (1901) where he gives a useful list of personified abstractions in ancient orators and historians.

Personification and Ovid. Aim of the thesis

The purpose of this study is the examination of Ovid's use of personification in the *Metamorphoses*. Focusing on the four major personified figures, *Inuidia* (*Met.* 2. 760-832), *Fames* (*Met.* 8.782-822), *Somnus* with his agent *Morpheus* (*Met.* 11. 583-656) and *Fama* (*Met.* 12. 39-63), my aim is to re-examine Ovid's innovative approach in the use of the device. Adopting the form of a running commentary the analysis will attempt also to accentuate a number of instances that point or clearly allude to the previous tradition and highlight the extent of Ovid's debt to and variation from earlier examples of the four personifications. My interest in the extended Ovidian personifications arises from the belief that as literary devices *Inuidia*, *Fames*, *Somnus* and *Fama* have not received sufficient attention while their presence and extended treatment have much to contribute to our understanding of Ovid's artistry and style than has been previously acknowledged.

Ovid, following Virgil, gives a new twist in his use of the personification *ekphrasis* which now becomes more complex. The poet goes a step further in creating a concrete world for them with its own corresponding reality which he introduces with the conventional *est locus*.[10] Such geographical formulas are common features of Greek and Roman poetry which poets have long invented as poetic machinery in order to introduce a description of a place. Similar set pieces usually work as interludes within a larger literary framework.[11] *Enargeia* 'vividness'

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[10] For other examples of the conventional *est locus* opening in literature see the use of similar formulaic phrases in Homer *Il.* 6.152-153: ἔστι πόλις Ἐφύρη μυχῷ Ἄργεος ἱπποβότοιο, / ἔνθα δὲ Σίσυφος ἔσκεν; *Il.* 13.32-33: Ἔστι δέ τι σπέος εὐρὺ βαθείης βένθεσι λίμνης / μεσσηγὺς Τενέδοιο καὶ Ἴμβρου παιπαλοέσσης; also Virg. *Aen.* 1.159: *est in secessu longo locus*; compare also with *Aen.* 1.530-531: *est locus, Hesperiam Grai cognomine dicunt, / terra antiqua*; 4.480ff.; 7.563f.; Prop. 4.4.3: *lucus erat felix hederoso conditus antro*; Ovid also uses the epic formula in other passages of the *Metamorphoses*; see for example, *Met.* 1.168-169: *est uia sublimis, caelo manifesta sereno; / Lactea nomen habet, candore notabilis ipso*; 5.385-86: *Haud procul Hennaeis lacus est a moenibus altae, / nomine Pergus, aquae*; 10.86-87: *Collis erat collemque super planissima campi / area*; 644: *est ager, indigenae Tamasenum nomine dicunt*; 11.392-393: *erat ardua turris, / arce focus summa, fessis loca grata carinis*. Such phrases are usually introduced in the narrative to highlight the start of a digression. For this formulaic *topos* see Williams (1968), 640ff; Hollis (1970), on *Met.* 8.788-90.

[11] Equally significant set-pieces are the descriptions of works of arts which are also included in the larger narrative framework as descriptive interludes. Of the most famous ancient pieces we may note the Homeric *Shield of Achilles* (*Il.* 18.468-617); Agamemnon's shield (*Il.* 11.31-40); Odysseus' *chlamys* (*Od.* 19.225-229); the Hesiodic *Aspis*; Jason's *chlamys* (A.R. *Arg.* 1.721-767); Theocritus' *kissybion* (*Id.* 1.29-55); Moschus' *talaros* (*Eur.* 37-62);

is central to poetic *ekphrasis* and as Hardie notes it 'effects the illusion of sight.'[12] The term denotes a tendency for clarity evident in its ability to present images before the reader's eyes. Realistic or descriptive representations of this kind thus have a direct appeal to the sense of sight. In this respect, *ekphrasis* and *enargeia* are closely connected to each other as both rely upon viewing and gazing. An immediate effect of vision is to evoke an emotional reaction to the description as the readers are lulled into the belief that they have actually witnessed what has been described. Within such a framework then Ovid's personification *ekphraseis* enhance the vividness in description. The combination of *ekphrasis* and personification that Ovid effects here enriches the sense of visual representation as both terms are connected with one way or another with vision and realism and thus with the animation of the inanimate. The placement of personifications in *ekphraseis* encourages the intended audience or readers to create realistic images of what they are reading or hearing. Inevitably, vividness and vision, as we shall see, are key terms in the descriptions of the *Inuidia*, *Fames*, *Somnus* and *Fama ekphraseis*, which Ovid elaborately emphasizes through a considerable use of nouns or verbs that bear the sense of seeing.

In the scholarship on Ovid's *Metamorphoses*, only a few works have included a discussion of the use of personification. The most recent study is that of Hardie (2012) on the House of *Fama* where he sees it as a prologue to epic subject matter. He further argues that the *Fama ekphrasis* takes the role of the Muse while structurally it replaces the storm scene which opens the first book of the *Aeneid*. One of the main themes quoted is the issue of fictionality and poetic authority which connects *Fama* with the figure of the poet. A number of interesting wordplays are noted which are useful for further analysis. His concluding section on *Fama*'s relation to *Inuidia*, *Fames* and *Somnus* summarizes a number of thematic links between the four. In his *Ovid's poetics of Illusion* (2002, ch. 7), Hardie considers the four personifications as extreme examples of transformation of Ovid's language. As he argues, they are themselves products of metamorphosis as they lend physical form

Catullus' story of Ariadne in poem 64; Virgil's *Shield of Aeneas* (*Aen.* 8.626-728). Generally on the theme of *ekphrasis* see Deroux (1986), 247-258; Heffernan (1993), 9-36; Faber (1995); Elsner (2002), 1-18. On *enargeia* and *ekphrasis* see in general Zanker (1981), 297-311; Walker (1993), 353-377 on *enargeia* and the Historians; Laird (1996), 75-102; Webb (1997), 112-127 on *enargeia* and the arousal of emotions; Hardie (2002), 5-8; 17. On *ekphrasis* and its connection with image (*imago*) in Ovid see Barkan (1986), 1-18. On *ekphrasis* and the works of art see Fowler (2000), ch. 3, 64-85.
[12] Hardie (2002), 5.

to linguistic abstractions. This suggestion follows from Tissol (1997) who also recognizes the power of personification to produce linguistic transformations and to create illusions of presences that animate the inanimate. Both scholars stress the importance of *enargeia* or *phantasia* 'visualization' closely attached to the use of personification while their observations give ground for further analysis. Further, Lowe (2008), in his article on personification allegory in Virgil's *Aeneid* and Ovid's *Metamorphoses*, discusses Ovid's debt to Virgil for the creation of his four extended allegorical personifications, already recognized by earlier scholars as well,[13] and he offers an interesting description of *Inuidia*, *Fames* and *Somnus*. Keith (1992) focuses her study on *Metamorphoses* book 2 where Ovid's debt to Callimachus for the creation of the stories narrated is under discussion. She devotes chapter 5 to a discussion of Aglauros myth, while she gives a useful literary overview of the programmatic use of envy in the previous tradition. Useful background is also provided by Feeney (1991) who discusses the connection of *Inuidia* with vision, Solodow (1988) who considers personifications as 'brilliant examples of the general striving towards clarity'[14] and Dickie (1975) who sees *Inuidia*'s house as an allegory. All these studies are certainly useful while they provide ground for further analysis and discussion. Additionally, Anderson's, Hollis' and Bömer's commentaries with either detailed or brief notes give a good point to start.

Ovid seems to revel in his description of these characters and so to emphasize their function in the poem. He also plays with literary references to Greek and Latin texts and succeeds in presenting abstract ideas as real figures. The poet describes them as acting, thinking and feeling as human beings. What is more, the transformative powers of the figures Ovid creates highlight the artistic multiformity of the literary motif. The vivid representation of these personified figures in the *Metamorphoses* creates strong images of reality blended with fantasy which interchanges in a constant transformative scheme between picture and words, poetic imagination and art. Within such a general framework, the general questions addressed throughout the examination will focus on two general views: first, how

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[13] Cf. Bömer (1969), 417; Hardie (2002), 233 considers Allecto as a model for the construction of *Inuidia* and *Fames*; also (2009b), 104 where the significance of Virgil's *Fama* and Allecto for the creation of *Inuidia*, *Fames*, *Somnus* and *Fama* is recognized. Hardie notes that 'Their persons and modes of operation combine allusion to both *Fama* and Allecto, and this shared allusion forms part of the intricate network of intratextuality that weaves together the four personifications within the *Metamorphoses* itself.'

[14] Solodow (1988), 197.

and to what extent do these personification *ekphraseis* fit within the general context of the episodes in which they appear? Does Ovid introduce them simply for thematic effect? Are they consistent with Ovid's poetics or are they merely rhetorical exercises? What is the effect of their inclusion in the stories? Secondly, I will attempt to demonstrate how these extended personifications serve as testimony for the poet's artistry and wit. In the overall study of the personification as poetic machinery an important part of the discussion will be devoted to the investigation of wordplays and etymological plays especially in light of the overall theme of metamorphosis. In this sense, personification will be investigated as a paradigmatic example of Ovid's playing with language and style.

This thesis, apart from aiming to contribute towards the discussions of Ovid's *ingenium* and poetic style, will also offer a new twist in the study of Ovidian personifications by considering them not as individual set pieces but as organic parts of the general framework of the poem. What will be argued is that the four personification *ekphraseis* are particularly concerned with Ovidian aesthetics, generic orientation and poetic self-reference which lies between the epic and elegiac style of writing in a sense that they work as a self-commentary on the narrative style of the poem given by the poet himself. This will be attested through an investigation of the language and imagery developed in the *ekphraseis* which, as will be shown, is consistent and repeated in all four instances with slight variations. I hope that my view of *Inuidia*, *Fames*, *Somnus* and *Fama* will contribute further to a thorough investigation of Ovidian language and style.

Structure

In the pages which follow I will attempt to analyse each figure by structuring the discussion in multiple sections. A brief overview and preliminary remarks on the different myths and the literary context relevant to each of the *ekphraseis* set the background for detailed discussions of the individual episodes. The choice of the episodes where *Inuidia*, *Fames*, *Somnus* and *Fama* appear and their specific place in the *Metamorphoses* is, as I believe and will attempt to demonstrate, by no means accidental. The discussion follows the structure with which Ovid 'views' and

'develops' his personifications. Consequently, the first sections are devoted to a detailed description both of the scenery and the dwelling place where the personification is found; consideration of its importance and its symbolisms constitute a particular concern. Ovid's interest in creating a dwelling place for them on one level at least derives from his attempts to create a realistic world that convinces of its verisimilitude, while on another level each house is an extension of the personality of each figure. Then the discussion centres on the physical appearance of the personifications. With the exception of *Fama* where Ovid gives no physical details, the portrayals of *Inuidia*, *Fames* and *Somnus* are adequately built and developed. The remaining sections of each chapter are concerned with a step-by-step interpretation of each episode.

Chapter 1 explores in length the personified figure of *Inuidia* which is an embedded story within the myth of Aglauros. The discussion seeks to trace the thematic and organic links of the personification with the main characters of the story and further to investigate the correlation between the *ekphrasis* and the *Metamorphoses*. Callimachean subject-matter prominently reworked in book 2 where *Inuidia ekphrasis* appears gives a starting point for considering Callimachus and his programmatic use of *Phthonos* as a principal model for the construction of *Inuidia*. Chapter 2 treats the personified *Fames*. The sophisticated reinterpretation of the myth of Erysichthon found in Callimachus' *Hymn to Demeter* at the very centre of the poem with the vivid description of the imposing punishment gives first-hand information about the importance of Callimachus. The description of *Fames* is in fact an extension of the figure of *Inuidia*. Characteristic features of *Inuidia*'s physical appearance are expanded while similarities in subject-matter and tonality underline the connection. However, the description of *Fames* is far more detailed. Chapter 3 examines the personification of *Somnus* and the importance of *Morpheus*. What is striking here is the use of double personified figures as main instigators of the events in the narrative. *Morpheus*, as will be shown, is a *nomen omen* connected directly to the theme of metamorphosis. The whole episode reflects Ovid's wit and style. Particular attention is drawn to the multiple etymological plays developed in the episode all connected with one way or another to the principal themes emphasized in the narrative. Chapter 4 examines the personification of *Fama*. The *Fama ekphrasis* concludes the thematically-related sequence of extended

personifications. The discussion is particularly concerned with the implications that lie behind Ovid's choice of language and imagery.

For the text of the *Metamorphoses* I follow Tarrant's edition while for all other ancient texts cited, the editions used are indicated in a footnote attached to the first quotation of each text. Detailed references of the editions are given in the Bibliography. Because of spelling variations found in the different editions of the works cited, I change all 'v' to 'u' (e.g. *Invidia* to *Inuidia*) for reasons of consistency.

Chapter 1

Inuidia

1.1 Introduction

Envy and the evil eye possess a significant place in ancient thought which is also reflected in the literature of the period. Poets especially have found in the concept a piece of literary machinery which they use as a vehicle to state their polemical poetics or define poetic preferences. Ovid brings together different and common features of the imagery of *phthonos* in Greek and of *inuidia* in Latin while he varies the available material to create a concrete personified figure. The personified *Inuidia* of book 2 forms an organic part of the myth of Aglauros where the *Inuidia ekphrasis* is introduced as an embedded episode. Aglauros' infection with envy sets in motion the transformation of the girl into a stone which is the *aition* in the story Ovid is telling.

The discussion which follows aims to demonstrate Ovid's innovative techniques in the use of personification *ekphrasis*. The presentation of *Inuidia* provides a clear example of the poet's artistry in reshaping and embellishing well-worn and well-established motifs. The poet's quest for clarity which coincides with his interest in realistic representation is evident in the wealth of visual details both in the description of *Inuidia* and of her *domus*. Personification thus sets up a combination of different rhetorical and stylistic features; this results in an extensive use of linguistic and etymological wordplays that shed light on Ovid's witticism. The whole *Inuidia* episode is itself a testimony of metamorphosis in action that takes place, as will be shown, on different levels.

1.2 Preliminary Remarks

The story of Aglauros is narrated at *Met.* 2.708-832. Mercury having punished Battus by changing him into stone (*Met.* 2.676-707), flies over Athens where he spots Herse taking part in the Panathenaia festivals in honour of Athena; he instantly falls in love with her and he approaches the house of Cecrops in an attempt to reach Herse but instead he finds her sister Aglauros who agrees not to tell anything to her parents about Mercury's erotic intentions for Herse; in exchange she asks for gold, a request that Minerva overhears. The goddess, full of anger, seeing Aglauros' double success in having Mercury's favour and being rich as well, and recalling the girl's former betrayal, visits *Inuidia*'s domains and orders her to poison Aglauros with envy, a command that *Inuidia* immediately carries out.[1] As soon as the girl is infected by envy she begins to waste away with jealousy at the thought of her sister's happiness, a feeling that motivates her to block Mercury's passage to Herse's room. The god, angry at Aglauros for breaking her promise, punishes her by transforming her into a rock.[2]

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[1] The first extensive literary representation of the personified Envy in the tradition before Ovid is given by Callimachus in the *Hymn to Apollo* (cf. also *Aetia* prologue). For other uses of the personification in literature see Bömer (1969), 416f.; Moore-Blunt (1977), 154 on Ov. *Met.* 2.760; *OLD* s.v. *inuidia* 1b; Roscher, s.v. *Phthonos*; Roscher s.v. *Invidia*.

[2] Aglauros and her sisters Pandrosos and Herse have already been mentioned at *Met.* 2.552-561. Here Ovid refers to the transgression of the girl against the goddess Minerva. According to the myth, Minerva had placed Erichthonius, who was born without a mother, in a chest and gave it to the daughters of Cecrops (Pandrosos, Herse and Aglauros) with the express command not to open it. Pandrosos and Herse obeyed but Aglauros disobeyed the goddess; she opened the forbidden box and saw the child with a snake stretched out next to him. Aglauros' punishment is thus pending already from the previous events. Thus, lines 710-832 seem to continue the story of the three sisters from where Ovid has left off. Yet, lines 748-749 connect the story Ovid is narrating at this point with Aglauros' previous crime which is now doubled and the goddess cannot postpone the punishment any longer. Ovid combines the story about Mercury's love for Herse and Aglauros' subsequent petrification (*Met.* 2.708-832) with the story of Erichthonius briefly narrated by the crow at *Met.* 2.552ff. A later source which is listed in Apollodorus (3.14.3) refers to the union of Herse and Hermes from where Cephalus is born but he does not mention Aglauros to have any particular role to this. A fragment from *Hecale* found in a papyrus (*PHerc.* 243 ll.1-6; see Keith (1992), 124) shows that the story Ovid narrates at *Met.* 2.708ff. has a Hellenistic version. However, in this version Aglauros is replaced by Pandrosos. For a detailed analysis see Keith (1992), 13-22 on the daughters of Cecrops and 124-134 for a detailed analysis of the Aglauros myth; also Barchiesi (2005), 279-281 for a summary. For further discussions see Wimmel (1962), 326-333; Bömer (1969); Galinsky (1975), 164-168; Fredericks (1977), 244-249; Forbes Irving (1990), 283f.; Feeney (1991), 241-247. For the Cecropides in general see Powell (1906) esp. 1-8 for the different versions of the myth.

The *Inuidia ekphrasis* is placed near the end of book 2 (*Met.* 2.760-805). The appearance of *Inuidia* in Aglauros episode technically inaugurates Ovid's engagement with the technique of the personification *ekphraseis* as a piece of poetic machinery which ends with the figure of *Fama* at book 12. The choice of the feminine noun *inuidia* instead of its masculine Latin equivalent *liuor* presumably explains the representation of the figure in female form. The gradual construction of *Inuidia*'s character creates a series of events that have a direct appeal to vision; particularly the emphasis on her physical reactions, diet preferences and physical appearance provides a means for further exploitation of the conjunction between visual and verbal representations. What is more, by adopting a number of stock physical characteristics – both internal and external – attributed to *inuidia* and *phthonos*, Ovid makes a link between *Inuidia* and the literary tradition.[3] Let us now focus on how Ovid constructs *Inuidia*'s portrayal by describing first her *domus*.

1.3 *Domus est* ... Entering *Inuidia*'s World (*Met.* 2.760-764)

The wrath that Minerva already feels for Aglauros because of her previous betrayal now provokes her envy as she contemplates the girl's good fortune and success. Her immediate response is to call upon *Inuidia* who becomes her agent.[4]

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[3] Of the commonest features attested in literary sources and the visual arts, we can mention the secretive talk, sidelong glance, ill-speaking, emaciation, pallor, the frowning brow, the grinding of the teeth; equally, associations with venomous creatures (snakes or scorpions) as well as representations of the envious people harming themselves or suffering from an internal torture are also important parts of the iconography of *Phthonos* or *Inuidia*. An early portrayal of *Phthonos* is to be found in the *Calumnia* (dated between 332-329 BC) painted by Apelles. A description of the painting is given by Lucian (*Cal.* 5): ἡγεῖται δὲ ἀνὴρ ὠχρὸς καὶ ἄμορφος, ὀξὺ δεδορκὼς καὶ ἐοικὼς τοῖς ἐκ νόσου μακρᾶς κατεσκληκόσι. τοῦτον οὖν εἶναι τὸν Φθόνον ἄν τις εἰκάσειε. The representation highlights a few of the stock characteristics of *phthonos*' iconography, namely paleness, ugliness, acute eyes while the reference to him looking like suffering from a disease suggests bodily emaciation. For a discussion on these features in literature and art with further ancient examples see Dunbabin and Dickie (1983), 7-37.

[4] For the *Inuidia* episode see Bömer (1969) and Anderson (1997) on Ov. *Met.* 2.760-832; also Delande (1935), 277-285; Dickie (1975), 378-390 for a discussion of the house and its allegorical meaning; Solodow (1988), 200-202; Tissol (1997), 65-67; Chinnici (2002), 110f.; Fantham (2004), 111; Lowe (2008), 425-427; Hardie (2012), 168-171 for a connection between *Inuidia* and *Fama*.

The *Inuidia* episode is introduced at *Met.* 2.760ff. with a five line description of the place she inhabits:

> *protinus Inuidiae nigro squalentia tabo*
> *tecta petit. domus est imis in uallibus huius*
> *abdita, sole carens, non ulli peruia uento,*
> *tristis et ignaui plenissima frigoris et quae*
> *igne uacet semper, caligine semper abundet.*

> (*Met.* 2.760-764)

Similar descriptions of sceneries in epic usually begin with the stereotypic *est locus* formula.[5] Here Ovid makes a slight variation of the motif. The *ekphrasis* opens with the adverb *protinus* which informs us of the goddess' immediate execution of her plan to punish Aglauros while Ovid carefully identifies the house with its inhabitant by coupling *Inuidia* with *nigro ... tabo / tecta* (*Met.* 2.760-761). After these first indications, Ovid devotes the following four lines to a more thorough description of the place which is now introduced with the typical geographical opening *domus est*. *Inuidia*'s house is hidden low in a valley; therefore, sun and wind cannot reach the place (*Met.* 2.762: *sole carens*; 2.762: *non ulli peruia uento*). It is further filled with chilliness (*Met.* 2.763: *ignaui plenissima frigoris*), for fire never burns there (2.764: *igne uacet semper*) and darkness (*Met.* 2.764: *caligine semper abundet*).

Lines 761-762 in particular convey a sense of mystery concerning the location of the place. *Domus, imis in uallibus* and *abdita* suggest that *Inuidia* and her house cannot be easily seen; so, *Inuidia* is *inuisibilis*. This creates a striking wordplay between seeing and not seeing; *Inuidia* who is by nature connected with vision (see also p. 24f.) cannot actually be seen. The suggested play hints at the opposition between clear vision, clarity and their opposite on which the whole episode depends. Furthermore, the use of the pronoun *huius* in the sentence (761) strengthens this first impression of obscurity created by the unspecified borders of the house. This lack of precision is in keeping with the mysterious atmosphere that pervades the setting;[6] yet, the permanent presence of *caligo* adds more to this.

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[5] For other examples of this see Introduction n. 10.

[6] Ovid's technique as well as the lack of precision that characterizes his text here may well be influenced by Callimachus' *Hymn to Apollo*. In the last lines of the *Hymn* (cf. 105-113) the personified *Phthonos* first of all appears out of nowhere while no indication is given about the citation of the meeting between the god and Envy. I believe though that this lack

Remote and unknown areas which are placed far away from the specified boundaries of the divine or human world are indeed more enigmatic. Lack of information is here intentional as it helps to heighten suspense and keep interest alive.

What is more, in spite of the fact that Ovid characterizes *Inuidia*'s abode as *domus* (*Met.* 2.761), it is clear that it looks more like a cave than a normal house. Be that as it may, there is potential humour here since the word *domus* bears connotations which connect it with civilization as opposed to savagery. However, the filth all around the place, the cold and the absence of human life create a contrasting image which undermines the regular sense of *domus* as a signpost of civilization which Ovid further underscores by having *Inuidia* sitting on the ground. In this respect, the inhospitable dwelling place suggests an unfriendly figure; Ovid in only five lines effectively captures the grimness of the setting which illustrates in turn the anti-social character of its inhabitant. Besides, caves or grottos conventionally appear as dwelling places for dehumanized or uncivilized beings. Mythical monsters of classical literature are frequently represented as living in caves, hollow caverns or remote and distant places.[7] The same opposition is again introduced in the description of *Fames ekphrasis* where *Fames*' world conveys more effectively the contrast between civilization and savagery to which I will return in chapter 2. Thus, *domus* here in a sense is used as substitute for *antrum* while the choice implies a connection with Virgil for which see also the discussion below.

That *Inuidia*'s dwelling place seems to lie somewhere between the real and the fantastic world is also suggested by the fact that the house has a door (767:

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of specifics reveals the poet's aim to reinforce the mystery that already the image of his *Phthonos* conveys. Although Ovid prepares the appearance of his *Inuidia*, he, like his Hellenistic predecessor, purposely omits specific and important details to add to the impact of the scene.

[7] See for example Scylla and Charybdis (Hom. *Od.* 12.80ff. and 234ff.; Virg. *Aen.* 3.420ff.); the Cyclopes (*Od.* 9.113f.); Echidna (Hes. *Th.* 295ff.); Hydra (A.R. *Arg.* 4.123ff.); Cacus (Virg. *Aen.* 8.193ff. and 241ff.) and others. Generally on mythical monsters see Murgatroyd (2007); at p. 26 discussing monsters' dwelling places he notes: 'They might live in woods (a gloomy enfolding kind of place suitable for lurking and sudden sorties); on mountains (massive, dwarfing, hard, beyond the reach of civilization); in a (sinister, treacherous and repulsive) marsh; on islands (which are set apart); and especially in caves (which are dark and frightening, and are often entrances to Hell) ... Still more atmospheric and gripping are remote areas that are beyond our ken (and so are alien, savage and enigmatic).' See Segal (1969), 20-23, esp. 21-23 on the use of caves in the *Metamorphoses*. Generally on caves see the exhaustive discussion by Ustinova (2009), esp. 68-109 for the connection of caves with underworld and oracles; on oracles of the dead see also Ogden (2002), 188-192; on Hades in general see Gantz (1993), 123-135.

postes) and especially by the existence of a presumed threshold implied by *ante domum* (766). Allusion to threshold and door here is symbolic and it mainly specifies the transitional step between the known and the unknown which introduces a world that lies beyond our knowledge. *Inuidia*'s threshold is the border which separates the two different worlds – the divine represented by Minerva and the fantastic to which *Inuidia* belongs; as a transitional stage, *Inuidia*'s threshold is not part neither of the one world or of the other;[8] the use of threshold then allows the contact between Minerva and *Inuidia* although Ovid says that *neque enim succedere tectis / fas habet* (766-767). Usually lack of definition intensifies suspense; and particularly, if this concerns places or settings, it makes them seem more ominous, obscure or frightening. This may explain Ovid's failure to give details about the location of *Inuidia*'s dwelling place. A further explanation lies in the nature of the personification. *Inuidia* as a presumably monstrous and grotesque character (for which see the following section) can only exist in a world that lies beyond the human and the divine. In this regard, the emphasis on the outer setting, which comes before the physical description of *Inuidia* herself, offers first-hand information about the figure which inhabits this '*domus*'. The horrid image of the personification that follows is thus rather expected as it comes out quite naturally. In this sense, the cave itself constitutes some sort of metaphor for the character and nature of the personified figure that inhabits it: its gloomy and filthy appearance mirrors perfectly *Inuidia*'s physical and emotional condition.

On a different context, absence of light, fire and wind suggests absence of life and movement which gives the impression of a death-like scenery. The choice of *caligo* here is of importance; apart from its general meaning as 'darkness' or 'obscurity caused by mist or fog', the term technically suggests 'the darkness of death'.[9] Following this train of thought, *Inuidia*'s connection with death is visually imposed in the text by a witty interchange between words denoting absence and words connected with presence. *Sole* and *igne* placed at the beginning of 762 and

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[8] Edgeworth (1986), 142f. gives a number of examples from the *Aeneid* where threshold is described as a dire place. On the threshold and ancient superstitions see Ogle (1911), 251-271. Barton (1993), 171f., discussing evil eye, notes the dangerousness of such places where one can be exposed to view; as he observes 'There were places and points of passage where one was especially vulnerable: corners, bridges, baths, doorways. The "liminal" areas of the world were highly charged, dangerous, as were places like the stage and the rostrum where one was terribly exposed to the eyes of the others.'
[9] See *OLD* s.v. *caligo* 1, 2, 5a.

764 respectively suggest the presence of light and thus life. The coupling of *sole* with *carens* and *igne* with *uacet* deftly reverses this sense and so emphasizes their absence from the *domus*. The negative connotations that *carere* and *uacare* carry exclude life which in turn anticipate death; besides, ancient sources suggest an unbreakable bond between cold and death.[10] Further, the weakness caused by cold, the lack of wind and of nature's sounds which suggest immobility and lack of energy, the sense of depression suggested by the absence of light, the dirt and black gore all add to the funereal atmosphere which in turn recalls the gloomy domain of the underworld. In any case, *tristis* and *frigus* (763) are technical terms suggesting a connection with Hades; yet Virgil refers to the underworld as *tristes sine sole domos* (*Aen.* 6.534). Keeping this in mind, lines 761-763 seem to follow the Virgilian description. However, Ovid offers a new twist by splitting the line from the *Aeneid* which he further develops in three successive lines. Thus, *domus* (761), *sole carens* (762) and *tristis* (763) are a reflection of the aforementioned Virgilian line which in turn creates a point of contact between Ovid's passage and Virgil. The fact that Ovid draws on a detail found in Virgil for the construction of *Inuidia*'s place vindicates the choice of *domus* instead of *antrum*; *domus* marks the allusion more emphatically. In addition, line 764, *igne uacet semper, caligine semper abundet*, gives a more explicit connection with Hades. The double repetition of *semper* suggests perpetuity of a situation. The emphasis on the perpetuity of darkness and cold in the house suggests the permanent presence of night which draws a clear association of the place with the permanent gloomy atmosphere of the underworld itself. Ovid re-uses the same details in the description of the cave of *Somnus* later in book 11 which he embellishes with a more lengthy description. Thus, *Inuidia*'s *domus* in a sense is a concise version of *Somnus*' dwelling place. The connection between the two places emphasizes the identification of *Inuidia*'s place with the underworld which in the case of *Somnus* is clearly demonstrated by the identification of the place with the land of the Cimmerians, the mythical race that Homer also places in the underworld (cf. *Od.* 11.13-19 and chapter 3 below).[11]

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[10] E.g. in Lucr. *DRN* 4.923-924: *namque iaceret / aeterno corpus perfusum frigore leti*; Virg. *Aen.* 12.951-952: *ast illi soluuntur frigore membra / uitaque cum gemitu fugit indignata sub umbras*; Ov. *Met.* 2.611: *corpus inane animae frigus letale secutum est.*

[11] Such representation may well have issued from previous associations of *Inuidia* with the underworld. One of the most familiar passages where *Inuidia* is placed in the underworld is to be found in Virgil's *G.* 3.37-39: *Inuidia infelix Furias amnemque seuerum / Cocyti metuet*

This impression is strongly emphasized by what follows. The reference to the door of the house (*Met.* 2.766-768) and the horrible first sight of *Inuidia* eating snakes (*Met.* 2.768-769: *uidet intus edentem / uipereas carnes, uitiorum alimenta suorum*) recall Aeneas' first contact with frightening personified and mythical figures placed at the entrance of the Virgilian underworld (*Aen.* 6.273-289; cf. Virg. *G.* 4.481-484). Besides, the first impression gained of Hades is that of emptiness and darkness (*Aen.* 6.268-272: *Ibant obscuri sola sub nocte per umbram, / perque domos Ditis uacuas et inania regna: / quale per incertam lunam sub luce maligna / est iter in siluis, ubi caelum condidit umbra / Iuppiter, et rebus nox abstulit atra colorem.*).[12] A similar feeling arises once we look at *Inuidia*'s abode. The murky atmosphere suggested by the prevalence of cold and darkness seems to be the basic characteristic of both underworld and *Inuidia*'s place. Besides, the sulphurous fumes which emerge from the lake Avernus (cf. Virg. *Aen.* 6.240-241 *talis sese halitus atris / faucibus effundens*), the entrance of the underworld recalls the *nigro squalentia tabo / tecta* of *Inuidia*'s abode. Also significant, is the belief, common in antiquity, that caves or grottos constituted entrances or served as passages to Hades. Circe, for example, instructs Odysseus how to find the grove of Persephone from where he can get access into Hades (*Od.* 10.504-40). In the same way, the Cumaean Sibyl leads Aeneas to the oracular cave of the Lake Avernus when he seeks to visit the

tortosque Ixionis anguis / immanemque rotam et non exsuperabile saxum. A convenient explanation for such illustrations may be found in the belief that envy lies low on the ground. Indeed nothing is lower than the underworld; thus, *Inuidia*'s presence there seems reasonable. The earliest ancient account where *Phthonos* is found to inhabit the underworld is [Demosthenes] 25.52. Here, *Phthonos* is further mentioned to be part of a group of other evils, namely Strife, Discord, Blasphemy, Curse, which surround the impious (ἀσεβεῖς) in Hades. *Inuidia* seems to have a similar role in Virgil as she is represented as accompanying two of the mythical sinners of the underworld in antiquity, Ixion (*G.* 3.38-39: *tortosque Ixionis anguis / immanemque rotam*) and Sisyphus (*G.* 3.39: *non exsuperabile saxum*). For *Inuidia* in Virgil's *Georgics* 3 see Dickie (1983), 65-79, esp. 67-68 on literary representations. The grouping of *Phthonos* — *Inuidia* with a number of other ills is also found elsewhere in literature. Euripides, for example, places *Phthonos* among the greatest evils of the world (*Tr.*: 766-769: ὦ Τυνδάρειον ἔρνος, οὔποτ' εἶ Διός, / πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι, / Ἀλάστορος μὲν πρῶτον, εἶτα δὲ Φθόνου, / Φόνου τε Θανάτου θ' ὅσα τε γῆ τρέφει κακά). Equally, Plautus refers to a range of major evils of humankind that must be banished from the city; among them is *Inuidia* (*Per.* 555-557: *perfidia et peculatus ex urbe et auaritia si exsulant, / quarta inuidia, quinta ambitio, sexta óptrectatio, / septumum peiiurium*).

[12] Cf. *G.* 4.467-468, where Virgil describes the darkness of the place: *caligantem nigra formidine lucum* and the mention of a cave which was reputed to be entrance to the underworld: *Taenarias etiam fauces, alta ostia Ditis*; also 4.478-480: *quos circum limus niger et deformis harundo / Cocyti tardaque palus inamabilis unda / alligat et nouies Styx interfusa coercet*.

underworld (*Aen.* 6.237-242). The close connection of the house of *Inuidia* to the underworld makes us imagine it as a similar place.

1.4 Introducing *Inuidia*'s Character (*Met.* 2.768-782)

The description of the outer appearance of the house which opens the *ekphrasis* is followed by a four-line sequence which works as a transitional link between the description of the setting and the portrayal of *Inuidia*'s character:

> *huc ubi peruenit belli metuenda uirago,*
> *constitit ante domum (neque enim succedere tectis*
> *fas habet) et postes extrema cuspide pulsat.*
> *concussae patuere fores*

(*Met.* 2.765-768)

huc (765) brings Minerva, the basic instigator of Aglauros' punishment, back to the scene and marks the transition from the outer setting to the inside of the cavern where *Inuidia*, the owner of the place, lies. Emphasis is given here to her loneliness as *Inuidia* is sitting all alone. This detail, as will be shown in the chapters that follow, differentiates her from *Fames*, *Somnus* and *Fama* where all are found to inhabit their places accompanied by a number of other minor personifications. This may result from Ovid's interest in variation but may as well reflect general ancient notions concerning the character and the general behaviour of the envious people.

What is more, the opening of the door of the house at 768, *concussae patuere fores*, is a poetic trick which vividly indicates a new start in the narrative; *uidet intus* in the same line verifies the change of setting as we are now transferred to the inside of the house. The verb *uidere* (768) which initiates the rehearsal of *Inuidia*'s physical appearance and attributes highlights the significance of vision in the description of the personification. Vision suggests clarity while by his repeated appeal to eyes and sight Ovid invites us to become eye-witnesses of the procedure in animating the

inanimate.[13] The paradoxical statement at 766-767 *neque enim succedere tectis / fas habet* which is placed right after the reference to the splendid figure of the goddess (765: *belli metuenda uirago*) stresses the differentiation between the divine world represented by Minerva and *Inuidia*'s uncivilized world.[14] The fact that in Minerva's mind divine law forbids the entrance to the abode marks the difference between her and *Inuidia* – see also how carefully Minerva avoids even to touch the door with her hand; instead, she beats upon it with her spear. Oddly enough, this first impression is defeated by their similar reactions to each other's presence; the mutual avoidance of eye contact (cf. Minerva at 770: *uisaque oculos auertit* and *Inuidia* at 787: *illa deam obliquo fugientem lumine cernens*) creates a paradoxical bond between the goddess and *Inuidia*.[15] Besides, Minerva at this point is acting out of the *inuidia* she feels for Aglauros.

The emphasis on Minerva's reaction in the view of *Inuidia* is a poetic machinery which gives Ovid the opportunity to represent the character of *Inuidia*. In roughly thirty lines (768-796), he builds up an arresting image of her by combining many traditional features attributed to envy. Ovid focuses on stressing *Inuidia*'s evil nature more adequately manifested later in the effects she has on Aglauros. Noteworthy, the description of *Inuidia* falls into two main sections. The longer section is devoted to general features of her character while in only three lines Ovid outlines her physical appearance which although brief are thorough in content.

Lines 768-770 formally introduce *Inuidia* in the narrative with a paradoxical comment on her dietary preferences:

> ………………… *uidet intus edentem*
> *uipereas carnes, uitiorum alimenta suorum,*
> ***Inuidiam, uisaque oculos auertit.***

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[13] Tissol (1997), 65-67 discussing the personification of *Inuidia* notes the power of Ovid's language to create vivid images.

[14] Anderson (1997), 324-325 on Ov. *Met.* 2.765-67 notes: 'In 766-67, Minerva acts out her supposedly antithetical nature in respect to this foul goddess and her polluted home. However, Ovid has already suggested that the two are kindred spirits, that Minerva feels envy before visiting Envy.'

[15] It is worth noting that Minerva will later (i.e. after Perseus kills Medusa) carry an image of Medusa's head on her shield. In antiquity, the head of Medusa embossed on the shield was used as an apotropaic amulet (known by the name *Gorgoneion*) to avert the evil eye (see, for example, Barton (1993), 168).

When Minerva looks into *Inuidia*'s abode, she sees her eating vipers' flesh. Poison is essential part of her being and an important means with which see carries out her work (cf. *Met.* 2.800-801); feeding on snakes thus is an essential supplement to her vices. The identification of *Inuidia* with snakes here arises directly from ancient associations of *phthonos* – *inuidia* with venomous creatures. This in turn derives from the common belief that those contaminated by envy are generally motivated to act slyly because they are unwilling to make their feelings and thoughts public. Be that as it may, the obscurity in which such venomous creatures are found to move or act makes them suitable figures to be identified with *phthonos* – *inuidia* or *phthoneros* – *inuidus*. Snakes are thus used metaphorically to express the malignity that lurks behind the actions of the envious people.[16] Such connections are already highlighted in the description of the dwelling place of *Inuidia* where a first impression of her as a hidden vice is given; the unspecified boundaries of the house which is said to be placed low in a hidden valley foreshadow the covert nature of the creature.[17] At this point, Ovid offers an innovative approach to the ancient belief. By having *Inuidia* sucking the venom from the snakes he effectively visualizes the evil character and the destructive effects of the feeling of envy. Ovid's *Inuidia* is a source of pure evil and her association with snakes may be thought of as a metaphor for the harm that she can cause on others. What is more, the identification of *Inuidia* with the *serpentes* suggests a hidden allusion to the etymology of the Greek δράκων from δέρκομαι, 'to see'.[18] The fact that *Inuidia*'s name is thought to be derived from the verb *uidere* 'to see' creates an organic connection between the two and explains the choice of snakes as essential nutriments for *Inuidia*'s diet. The allusion to the Greek etymology implied here strengthens the importance of vision for the arousal of the emotion of envy.

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[16] On the identification of *phthoneroi* with snakes see Soph. *Aj.* 157: πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἕρπει. The verb ἕρπω that comes after φθόνος emphasizes his identification with venomous creatures that crawl along the ground. Demosthenes 25.52 compares Aristogeiton with a snake or a scorpion: ὥσπερ ἔχις ἢ σκορπίος ἠρκὼς τὸ κέντρον; cf. also Ov. *Pont.* 3.3.101f.: *Liuor, iners uitium, mores non exit in altos / utque latens ima uipera serpit humo.* See also Dunbabin and Dickie (1983), 18. On the notion of the hostility and the secret way of action of envious people among the ancients see, for example, Ter. *Eu.* 410f.: *inuidere omnes mihi, / mordere clanculum*; Cic. *Att.* 1.13.4: ... *nos, ut ostendit, admodum diligit, amplectitur, amat, aperte laudat, occulte sed ita ut perspicuum sit, inuidet.*

[17] For the notion see also Dickie (1975), 381ff.

[18] Cf. *EM* 286.7: Παρὰ τὸ δέρκω, τὸ βλέπω· ὀξυδερκὲς γὰρ τὸ ζῷον.

Inuidia's equation with snakes is described more graphically at *Met.* 2.770-774 where Ovid expands the notion further:

> .... *at illa*
> *surgit humo pigra semesarumque relinquit*
> *corpora serpentum passuque incedit inerti;*
> *utque deam **uidit** formaque armisque decoram,*
> *ingemuit **uultumque** una ac suspiria duxit.*

The ground (*humus*) is explicitly specified as the place where Ovid's *Inuidia* is found seated. The intrusion of Minerva into her house suggests an interruption of her ordinary habits which is humorously highlighted by the fact that she leaves the snake half-eaten (771-772: *semesarumque relinquit / corpora serpentum*). The coupling of *humo* with *serpentum* at 771 and 772 respectively schematizes the connection of snakes with low ground as the place where they are found creeping or lying hidden. What is more, *uipereas carnes* of 769 is synonymous to the *corpora serpentum* of 772 which ancient sources associate;[19] the coupling of the two at the beginning of lines gains emphasis on the importance of these creatures for *Inuidia*'s vices. Further, Ovid's choice of *serpens* in its feminine as defined by the adjective *semesarum* rather than its masculine creates a close link between her and her diet while *humus* is the point of contact between the two. The scheme *Inuidia – humus – serpens* that Ovid develops here may be explained as an identification of the personification with evil and chthonic powers which lie unseen and this connection enhances the association of *Inuidia*'s *domus* to the underworld discussed earlier (see section 1.3).

An interesting play is further suggested by the vertical juxtaposition of *piger* and *iners*, words similar in meaning, at beginning and ending of lines 771 and 772. The phrase *passuque incedit inerti* (772)[20] glosses the meaning of *pigra* (771) which emphasizes the basic thematic link between sluggishness and inactivity: sluggishness

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[19] Cf. Serv. *Georg.* 3.416: *vipera ... species serpentis est, quae vi parit; nam corrosis eius lateribus exeunt pulli cum matris interitu* (Greg. M. *Moral.* 15.19; Isid. *Orig.* 12.4.10); cf. Plin. *Nat.* 10.170. See Maltby (1991), s.v. *vipera.*

[20] Anderson (1997), 325 ad loc. notes that Ovid uses the verb *incedere* regularly in the *Metamorphoses* 'to describe the dramatic entrance of women'.

suggests indifference which in turn provokes inactivity.[21] Lack of activity is one of the main characteristics of the house as the phrase *ignaui plenissima frigoris* (763) suggests. Here *ignauus* differs little in meaning with *piger* and *iners* while its coupling with *frigoris* in the same line intensifies the sense of inactivity;[22] the scheme emphasizes *Inuidia*'s idleness. The connection of envy with inactivity is based on the common belief among the Greeks and Romans that a man who is prone to envy usually is described as inactive and filled with spite.[23] Ovid offers a striking reworking of this ancient belief. *Inuidia*'s inactivity is not the result of an external factor. Instead, sluggish inactivity is part of her very essence as she is already inactive before the visit of Minerva. *Inuidia* apparently passes her day sitting all alone on the ground. The temporary disruption caused by the presence of Minerva forces *Inuidia* to a sluggish, most possibly unwilling, movement (771: *surgit humo pigra*) as she notices an unusual change taking place. Additionally, *Inuidia*'s sluggishness and the coldness of the place she inhabits reflect the association of *frigus* with inactivity (cf. also *Met.* 8.790: *Frigus iners*). Cold makes a person lazy and it is because of *frigus* that *Inuidia* moves lethargically towards the goddess (772).

Inuidia's first reactions when confronted with the beauty of the goddess, *utque deam uidit formaque armisque decoram, / ingemuit uultumque una ac suspiria duxit*, belong to typical reactions of the envious when they come across to the virtues or prosperity of others.[24] Lines 778-782 thematize more aptly the ancient belief:

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[21] Cf. Prisc. gramm. II 127.19: *piget piger*; Isid. *Orig.* 10.212: *piger, quasi pedibus aeger. est enim tardus ad incedendum: quod nomen per usum transiit ad animum.* See Maltby (1991), s.v. *piger*.

[22] See Dickie (1975), 385 where he notes the metaphorical use of *frigus* and its derivatives in the sense of inactivity and 389-390 where he cites *Aen.* 11.336-39 as a characteristic example of this association. For the association between cold and inactivity compare also Ov. *Am.* 3.6.94: *pigra ... hiems*; *Pont.* 1.2.24: *et quod iners hiemi continuatur hiems*; Hor. *Carm.* 1.22.17 with Bömer (1969), 418 on Ov. *Met.* 2.763 and 771 who also notes the connection.

[23] See Hes. *Op.* 303-13 (cf. also 195f.) for an early example of this; for the same idea see also Plaut. *Bac.* 540-544: *multi more isto atque exemplo uiuont, quos quom censeas / esse amicos, reperiuntur falsi falsimoniis, / lingua factiosi, inertes opera, sublesta fide. / nullus est quoi non inuideant rem secundam optingere; / sibi ne inuideatur, ipsi ignaui recte cauent.* Dickie (1975), 385 lists Plutarch as the first Greek writer who explicitly connects inactivity and envy (*Moralia* 92a-d); cf. also 385 n. 30 where he cites Seneca (*Dial.* 9.2.10ff.) as the most detailed example that survives from antiquity for the connection between *inertia* and envy. For further discussions and examples on the connection of inactivity and envy see Dickie (1975), 384-390.

[24] E.g. Aesch. *Ag.* 836-837.

> *risus abest, nisi quem uisi mouere dolores,*
> *nec fruitur somno uigilacibus excita curis,*
> *sed uidet ingratos intabescitque uidendo*
> *successus hominum carpitque et carpitur una*
> *suppliciumque suum est.*

Unhappiness is one of the most manifest characteristics of the envious person when confronted by the good fortune and happiness of others and Ovid is playing here with the notion.[25] The frustration that *Inuidia* experiences because of the misery she feels as she sees the success of others makes her wither away (780-781).[26] The vertical alignment of the verb *uidere* with *successus hominum* underlines this belief. Vision is an important factor as it is through the eyes that people basically witness prosperity and success which in turn provokes their envy. Ovid re-states the same idea at 787-788 where the connection between vision (here in the sense of the evil eye) and success is again emphatically stressed, *Illa deam obliquo fugientem lumine cernens / murmura parua dedit successurumque Mineruae.*

The clever etymological play on the name of *Inuidia* developed at 768-770 stresses the importance of vision in the episode but also emphasizes its dangers. The noun *inuidia* derives from the privative prefix *in* and the verb *uideo* 'to see.' The combination suggests a negative meaning which emphasizes the flawed act of vision. Ancient sources suggest an etymological association of *inuidia* with the verb *uideo*; Hier. *in Gal.* 5.21 p.417B: *invidia ... cum ... alium esse videns meliorem dolet se ei non esse consimilem*; cf. Isid. *Diff.* 1.610: *invidiae autem nomen dictum est a nimis intuendo felicitatem alterius.*[27] The emphatic positioning of the noun *Inuidia* between *uidet* and *uisa* and the noun *oculos* at 768 and 770 respectively underscores an intentional etymological play upon the name of *Inuidia*; in addition the juxtaposition of *uidet* and *uisaque* indicates an ancient etymological derivation of the

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[25] On the widespread ancient belief that prosperity, success and happiness can provoke envy see, for example, Hor. *Ep.* 1.14.37-42; *Carm.* 2.10.5ff.; Soph. *Ph.* 776-778; Call. *Ap.* 105-113. Pindar also develops the belief that human envy is linked with success and its praise; see *O.*6.7, 74-76; *O.*8.54-55; *O.*11.7; *P.* 1.81-86; *P.* 11.29-30; *N.*4.36-41; *N.*8.17-22; *I.*1.41-45; *I.*2.43-45; *I.*5.22-25. For the Pindaric *phthonos* see generally Kirkwood (1984), 169-183; Bulman (1992). On epinician envies see also Most (2003), 123-142, esp. 133ff. with further references and bibliography. For a detailed analysis of envy and the Greeks see Walcot (1978).

[26] Cf. Hor. *Ep.* 1.2.57-59: *Inuidus alterius macrescit rebus opimis*; 1.6.14: *defixis oculis animoque et corpore torpet.*

[27] Maltby (1991), s.v. *invidia.*

verb *uidere*. Ancient sources, for example Varro *Ling.* 6.80, etymologize the verb *video a visu* (cf. also Macr. *Sat.* 1.15.16: quod *Graeci ἰδεῖν dicunt, nos 'v' littera addita videre dicimus*).[28] Further, the emphatically circular coupling of *Inuidia* with the phrase *oculos auertit* glosses the meaning of the verb *inuidere* 'to look at askance'[29] from where the noun *inuidia* derives; in this sense, *Inuidia* becomes the embodiment of faulty visual perception.

The etymological association is again underscored at 780-781: *sed uidet ingratos intabescitque uidendo / successus hominum*; the phrase thematizes the scheme success – envy. *Inuidia* sees with profound hostility the success of people and she wastes away at the sight, with the repetition of *uidet ... uidendo* emphasizing the etymological association. Envy is basically, as quoted above, activated through sight and the repeated and frequent use of the verb *uideo* (cf. *Met.* 2.768: *uidet*; 2.770: *uisaque*; 2.773: *uidit*; 2.778: *uisi*; 2.780: *uidet ... uidendo*) and its derivatives (748: *oculis*; 752: *luminis*; 770 and 803: *oculos*; 774: *uultumque*; 787: *lumine*) in the episode highlights its importance. Precisely, the unwillingness of the goddess to look straight at *Inuidia* (770) sets *Inuidia* as a personification of the sidelong glance. This is emphasized by its double repetition few lines later at 776, *nusquam recta acies* and 787, *obliquo... lumine cernens*.[30]

The fact that *Inuidia*'s acute distress derives presumably from her seeing another's prosperity creates a complex point of contact between clear vision and its opposite. Ovid's insistence on *Inuidia*'s seeing or watching while at the same time he assures us of her inability to look straight in the eyes – a token of skewed vision – suggests distortion of what she actually sees. Besides, later at 805 Ovid emphasizes *Inuidia*'s tendency to magnify everything in scope and dimension: *cunctaque magna facit*; a change of this kind corresponds equally to distortion of true events. Magnification suggests exaggeration which in turn increases the size of the internal torment leading finally to wasting. This is poetically expressed by the use of *intabescere* and *carpere* verbs similar in meaning.[31] *Suppliciumque suum est* at 782

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[28] See Maltby (1991), s.v. *video*.

[29] See *OLD* s.v. *inuideo* 1.

[30] For the etymological play on *Inuidia – uidere* in the episode see Michalopoulos (2001), 98f.; for a discussion of the etymological connection between *inuidia* and *uidere* in general, see also Wieland (1993), 217-222.

[31] Equivalent in meaning Latin verbs such as *tabescere* and *macrescere* are used among writers to delineate the emaciation of the body as a result of the feeling of envy. These verbs

captures the internal torture and the anguish that *Inuidia* feels at the sight of human success which is further the reason of her being sleepless. Her misery is also well expressed by the absence of laughter. This notion is humorously expanded at lines 794-796, *et tandem Tritonida conspicit arcem / ingeniis opibusque et festa pace uirentem, / uixque tenet lacrimas, quia nil lacrimabile cernit*. Here the glories of Athens cause *Inuidia* to weep. Lamenting as a natural consequence of the good fortune of the city outlines *Inuidia* as a source of malice. This idea is also stressed by the use of *carpere* (781: *carpitque et carpitur una*); the active and passive tense of the verb puts emphasis on *Inuidia*'s destructive effects both on herself (envy as self-injuring) and on the things she gets in touch with. It is not by chance, that Ovid has *Inuidia* wasting the nature (cf. *Met.* 2.791-794: *quacumque ingreditur florentia proterit arua / exuritque herbas et summa cacumina carpit / adflatuque suo populos urbesque domosque / polluit*).[32]

An interesting passage found in Hesiod's *Works and Days* gives the first literary testimony, although brief, where the malignity of Envy is emphatically stressed:

Ζῆλος δ' ἀνθρώποισιν ὀιζυροῖσιν ἅπασι
δυσκέλαδος κακόχαρτος ὁμαρτήσει στυγερώπης.[33]

(*Op.* 195-196)

The passage cited above belongs to the general context of Hesiod's discussion of the degradation of human race which expands from the ideal Golden Age of the past down to the present Iron Age of the poet. Basic characteristics of this age are now the prevalence of sorrows, violence, toils and injustice. The presence of the personified Envy at the end attests the prevailing of evil during this age. It is tempting to suggest that Ovid has in mind the specific Hesiodic passage while constructing the character of *Inuidia*. However, he seems to embellish with a far

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are Latin translations of the verb τήκειν used by the Greeks to describe similar effects of *phthonos*. See also Dunbabin and Dickie (1983), 15f. for further examples.

[32] This idea of unhappiness associated with envy was already mentioned by Plautus; see *Capt.* 583: *est miserorum, ut maleuolentes sint atque inuideant bonis*; *Truc.* 743ff.: *mihi inimicos inuidere, quam med inimicis meis; / nam inuidere alii bene esse, tibi male esse, miseria est. / qui inuident egent; illis quibus inuidetur, i rem habent*; Ter. *Eu.* 412: *illi inuidere misere*.

[33] I quote from Solmsen (1983).

more vivid description the three Hesiodic epithets which he now uses to build up a concrete image. If this is the case, then the phrase *edentem / uipereas carnes, uitiorum alimenta suorum* (2.768-769) and *lingua est suffusa ueneno* (2.777) glosses the meaning of δυσκέλαδος 'envy with its tongue of malice.'[34] Snakes and poison as seen are important for *Inuidia* to nourish her vices. Ovid upgrades the metaphorical use of envy's tongue of malice which in the Hesiodic passage seems to bear the sense of ill-speaking to a more realistic representation; the vivid image of venom dripping from her tongue as a result of her eating snakes suggests that malice is inherent in *Inuidia* which for Ovid is presumably another possible way to explain the epithet δυσκέλαδος. In addition, κακόχαρτος 'rejoicing in evil'[35] is clearly explained at line 778, *risus abest, nisi quem uisi mouere dolores*. Nevertheless, the meaning of the adjective is more adequately highlighted in what follows; lines 780-781, *sed uidet ingratos intabescitque uidendo / successus hominum carpitque et carpitur una*, 788-789, *murmura parua dedit successurumque Mineruae / indoluit* and 796, *uixque tenet lacrimas, quia nil lacrimabile cernit*, which emphatically develop the misery that *Inuidia* feels watching the success of others highlight *per contrarium* the sense of happiness arising from the misery of others that the Hesiodic epithet suggests. Especially, *Inuidia*'s exaggerated reaction at the sight of prosperity where she has difficulty restraining her tears, a situation that naturally causes the opposite, creates an oxymoron that underlines more emphatically the sense of κακόχαρτος. Further to this, the Hesiodic epithet στυγερώπης deriving from στυγερός + ὤψ comes to mean 'loathsome in sight' with ὤψ connected in turn with the verb ὁρῶ 'to see, to look'.[36] Although Hesiod uses the specific adjective to suggest an imagined loathsome appearance of envy, its derivation betrays a hidden connection with eyes and thus with vision. This suggestion seems to have been taken up by Ovid; *Inuidia* is practically connected with vision; this in combination with her loathsome appearance schematizes a wit play on the meaning of the Hesiodic epithet.

Details about *Inuidia*'s physical appearance are given at lines 775-777. Ovid moves from face to body and vice versa. The description is divided into six hemistichs while each hemistich deals with a different characteristic. Much emphasis

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[34] See *LSJ* s.v. The adjective is used metaphorically to describe somebody who uses vicious tongue to criticize men's actions which is a characteristic feature of *phthoneroi – inuidiosi*.
[35] See *LSJ* s.v.
[36] See *LSJ* s.v.

is given to the middle line (776) which, in contrast to the other two, is exclusively devoted to the description of her face; Ovid's particular attention to the area of the face is perhaps motivated by the emphasis given by the ancients to facial expressions of the envious people; yet, a number of stereotyped features are concerned with their faces.[37] The fact that her physical description opens and closes with the area of the head creates a form of ring composition providing thus a strong structural link that conflates beginning and ending which in turn gives symmetry to the construction of *Inuidia*'s portrait:

> *pallor in ore sedet, macies in corpore toto,*
> *nusquam recta acies, liuent rubigine dentes,*
> *pectora felle uirent, lingua est suffusa ueneno.*

> (*Met.* 2.775-777)

The description, although short, builds up *Inuidia*'s profile with precision. Reference to the pallor and the emaciation of her body comes first (cf. *Met.* 2.775); both are consequences of the gloomy place she inhabits, the absence of blood from her body, her dietary habits, and the envy she feels for others which makes her waste away.[38] What flows in her veins is black liquid and poison as substitute to blood which explains the presence of pallor and the thinness of the body. Besides, wasting away is a frequent symptom which the envious experiences as a consequence of his begrudging of others. Pallor is a sign of hatred provoked by the rage discernible on the face of the *inuidus* – *phthoneros*. Internal torture eats away from within the heart and soul of the envious individual and this in turn affects the body tissues and thus provokes their withering.[39]

At 776 Ovid moves from body back to the face, where he focuses on her eyes and teeth. First of all, the emphasis on *Inuidia*'s skewed vision alludes to the ancient belief on the *obliquus oculus* (Greek *baskanos opthalmos*) and its potency. The

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[37] Dunbabin and Dickie (1983), 16-17 mention sunken and small eyes, piercing or angry look, grinding teeth and frowning brow as the most frequent expressions of those feeling envy.

[38] See also Anderson (1997), 326 on Ov. *Met.* 2.775-777.

[39] For ancient notions of the envious man growing thin on the plenty of another see, for example, Hor. *Ep.* 1.2.57-59: *inuidus alterius macrescit rebus opimis*; *Serm.* 1.1.110f., *quodque aliena capella gerat distentius uber, / tabescat*; Lucr. *DRN* 3.75: *macerat inuidia ante oculos illum esse potentem*; Theoc. 5.12f.: τὸ δ', ὦ κακέ, καὶ τόκ' ἐτάκευ / βασκαίνων with note 31 above.

nusquam recta acies of 776 again repeated at 787, *obliquo lumine ... cernens* activates a play on clear vision and its opposite. *Cerno* 'to perceive clearly', 'to see'[40] is opposing in meaning to what the *obliquum lumen* suggests. Equally, the negative adverb *nusquam* reverses the sense of *recta acies*, to see directly and thus to see with clarity. The play encompasses an old cultural legacy which alludes to ancient superstitions on the malignity of the evil eye and the damage it can cause to its targets of envy.[41] The most illustrative example of the casting of the evil eye on another is developed in *Argonautica* 4.1669f. where Apollonius marks the malicious potentials of envy: θεμένη δὲ κακὸν νόον, ἐχθοδοποῖσιν / ὄμμασι χαλκείοιο Τάλω ἐμέγηρεν ὀπωπάς. Here the evil eye is clearly associated with magic exercised by Medea.[42]

In this context then, *inuidia* or *phthonos* were thought to rise and exert their power through the eyes and Ovid's repeated emphasis on *Inuidia*'s *obliquus oculus* reflects such ancient beliefs. This association between *inuidia* and eyes derives perhaps from the common belief that eyes make humans particularly vulnerable as they reflect inmost feelings and thus expose the soul.[43] Within this framework of *uultus* being essential for envy to thrive, desire to obtain what the others have makes the soul, the centre of the emotional experience, an easy target to the feeling of envy. This results in an internal suffering with the immediate consequence of the envious being wasted. People who are affected by envy are literally described as physically weak and inactive; they are further deprived of strength and waste away in misery. Besides, as noted the evil eye is the utmost expression of the hatred and malice of the *phthoneros* or *inuidus* and the idea of the activation of envy – evil eye – in the sight of one's success gained special attention by the ancient writers. The ancient superstition on the potentials of the evil eye to cause damage resulted in the use of a

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[40] See *OLD* s.v. 5, 6a.

[41] See Ar. *Pl.* 883-885; Democritus 68 A 77 cited in Plutarch *Moralia* 682F – 683A. For other examples see also Call. *Aet.* Fr. 1.37f. (Pfeiffer); A.R. *Arg.* 4.475f.; Virg. *Aen.* 11.336f.; Hor. *Ep.* 1.14.37ff.; *Serm.* 2.5.53ff.

[42] For the association of the evil eye with magic see Tupet (1976), 390-394.

[43] Nutting (1922), 313-318 emphasizes the Roman belief in the vulnerability of eyes and gives examples from Latin writers where eyes are mentioned as a favourite object of attack. On the power of eye to cause harm see also Barton (1993), 91-95.

number of talismans (*probaskania*) which were thought to diverse the envious look and thus combat it.[44]

In addition, the reference to *Inuidia*'s black teeth (776) alludes back to the symbolic use of the 'tooth of *Inuidia*' (*ater dens*) in antiquity. In literary representations *inuidia* or *inuidi* are said to attack or tear the object of their hatred by biting or gnawing with their black 'tooth' and the verbs *carpere* or *mordere* are used frequently by ancient writers to capture the symbolic 'violent wounding' that the bitterness of the envious was thought to inflict upon others.[45] Especially, the emphasis on the blackness of *Inuidia*'s teeth suggested by the verb *liuere* (776), on a literal level, results from the existence of *rubigo* that causes physical decay but on a metaphorical level can be explained as an allusion to her enmity.[46] This is more effectively reflected by the double use of the same verb *carpere* (781). Especially, the passive tense, *carpitur*, bearing the sense of self-injuring emphasizes *Inuidia*'s inherent malignity.[47]

Finally, the poisonous tongue of *Inuidia* described at 777 bears the metaphorical meaning of ill speaking that normally accompanies the envious. Evil speech is often linked with the evil eye as an aspect of the ill will of the envious who disparage others in an attempt to destroy their achievements because of envy. Accusations come in the form of muttering, whispering or murmuring because envious people do not express openly their enmity as a consequence of the fear they feel to make their thoughts public. And this is precisely how Ovid represents *Inuidia* as acting when she thinks of Minerva's success (*Met.* 2.788).[48] *Fel* (cf. *felle*)

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[44] Attempts to ward off the evil eye resulted in the use of a number of talismans. Ogden (2002), 224 states that in antiquity it was believed that the evil eye could be averted by spitting, by use of phallic charms and ornaments and by the skin of the hyena. See also Barton (1993), 167-172, where a list of *probaskania* used as defence from the evil eye is given.

[45] For *Inuidia*'s 'tooth' compare also Hor. *Epod.* 6.15; *Serm.* 2.1.76-78; *Ep.* 1.14.38; 1.18.82; 2.1.150-151; Ov. *Tr.* 4.10.123-124; Ter. *Eu.* 410-412 with Dickie (1981), 200-203; also 207 n. 68-70 where he discusses its use in Horace *Epode* 6. He further discusses the association of envious people with dogs and inactivity and he provides interesting ancient examples on this.

[46] Black or dark colours are mainly connected with evil. See for example the genealogy of Night in the *Theogony* or the dozens of monstrous creatures inhabiting the entrance of the Virgilian underworld.

[47] For the idea of the envious injuring themselves because of the misery they feel see Dunbabin and Dickie (1983), 12-15.

[48] For the traditional *topos* of the secretive talk see Pind. *O.* 1.47; *P.* 1.81ff.; 2.74-96; 11.25-30; *N.* 7.61-63. However, the most descriptive example of the *topos* is found in Callimachus'

'bitterness' but also 'venom'[49] forms a matching with the last word of the line *ueneno* which underlines its significance. The same emphasis on poison is again given during Aglauros' infection to which I will return.

Considering the above, lines 775-777 represent six of the basic and most common external symptoms of *phthonos – inuidia* according to ancient thought. All these characteristics, emaciation, paleness, filthy teeth with its allusion to the bitterness of the feeling of envy, green bile and poisonous tongue and especially the sidelong glance all constitute common features of the imagery of envy. Besides, all suggest symptoms of illness. Especially the reference to *rubigo* (776) and few lines later to her *manu ferrugine* (798) with which she first infects Aglauros indicate *Inuidia* as something *malum* capable of corrupting the physical as well as the mental state of those affected. This presumably follows ancient descriptions of envy as something similar to disease.[50]

1.5 The *Inuidia Ekphrasis* and the Aglauros Episode: Function and Interpretation

So far the discussion in sections 1.3 and 1.4 has mainly focused on how Ovid structures the portrait of *Inuidia* in a linear order. The poet moves the events of the narrative in sequential order, outlining first the outer environment; then emphasis is placed upon the main inhabitant of the place, *Inuidia*. Particular attention is given to her activities and attributes which construct her personality and less to her physical appearance. As we have seen, Ovid selects fundamental features of the effects of envy observed within envious people as attested in earlier sources; he chooses those

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Hymn to Apollo 105-113 where *Phthonos* is represented to whisper into Apollo's ears the critics against Callimachus' poetic achievements.

[49] See *OLD* s.v. 2.

[50] For ancient representations of envy as disease see Aesch. *Ag.* 833-835; Eur. Fr. 407 (Nauck[2]) or Fr. 403 *TrGF* (Kannicht); Men. Fr. 538.6-8 (Koerte): σὲ δὲ τὸ κάκιστον τῶν κακῶν πάντων φθόνος / φθισικὸν πεποίηκε καὶ ποιήσει καὶ ποιεῖ, / ψυχῆς πονηρᾶς δυσσεβὴς παράστασις. For a listing of the stereotyped images and features attributed to *phthonos – inuidia* mention in section 1.4 with further references see especially Dickie (1975), 378-390; (1981), 183-208; Dunbabin and Dickie (1983), 7-19 on literary sources. For general discussions on the terms *inuidia, inuideo* and *inuidiosus* see Odelstierna (1949); Stiewe (1959), 162-171; Kaster (2003), 253-276; (2005), 84-103. For *inuidia* in the Roman thought in general, see Barton (1993), 85-175 ch. 3, 4 and 5 with further bibliography.

appropriate for his character and organises them in content in an integrated representation. Literary tradition and popular belief are thus embodied within Ovid's *Inuidia*. His interest in the construction of a dwelling place appropriate to the nature and character of *Inuidia*, as we have seen, is to be found in the notion that the house is an extension of her personality. In this respect, Ovid creates an important narratological framework of the passage within which the personified figure has a leading role. Having examined the portrait of *Inuidia*, we shall now investigate the meaning and the significance of the personification in the episode of Aglauros and its relation to Ovidian aesthetics; *Inuidia*'s intrusion in the human world, and more specifically in the house of the Cecropides, signals the new direction that the story will take. Her appearance defines Aglauros' actions that set in motion her final transformation into stone which is the *aition* of the story Ovid narrates. *Inuidia*'s participation in Aglauros' metamorphosis authenticates her as an organic part of the *Metamorphoses* which talks about bodies changed into new forms.

1.5.1 *Inuidia* and Aglauros: Punishment and Metamorphosis

A two-line speech delivered by Minerva (784-785: '*infice tabe tua natarum Cecropis unam; / sic opus est. Aglauros ea est.*') forces *Inuidia*, although unwillingly, to take immediate control over Aglauros. Aglauros' behaviour so far, Minerva's reaction to this and the summoning of *Inuidia* recall the structure and form of the ancient tragedy. Here we can trace the triptych ὕβρις, ἄτη, τίσις which constitutes the basic form on which a tragic play is constructed: ὕβρις against the gods provokes their wrath which results in the punishment of the transgressor.[51] In the same way, Aglauros' former disobedience of Minerva is an act of ὕβρις which is now doubled by her arrogance; the scheme *gratia* and *praemia* to which the girl is aiming causes Minerva's envy which motivates her to pay a visit to *Inuidia*. *Inuidia*'s intervention could be considered as the ἄτη sent by the goddess. As soon as *Inuidia* infects Aglauros she works through the girl's envious mind which equally corresponds to the mental blindness a tragedian hero suffers as well. Aglauros' final

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[51] For the scheme in tragedy see the brief note from Broadhead (1960), 204-205 on Aesch. *Pers.* 821-822.

punishment (τίσις) is her transformation into stone which it is eventually accomplished by Mercury. Ovid through a chain of different events animates the ancient *topoi* of tragedy; Minerva with the help of a lower power brings about the failure of Aglauros' plans which signals her subsequent downfall.

The brief description of *Inuidia*'s journey with the emphasis on her withering vegetation and polluting with her breath nature and cities wherever she passes (*Met.* 2.791-794) is particularly descriptive and foreshadows the effects that she will soon cause on Aglauros' mind and body. As soon as she arrives in Athens, *Inuidia* with no further delay enters Aglauros' room and here Ovid takes the opportunity to focus on her work capturing visually step by step the infection of different human parts of the girl:

> iussa facit **pectusque** manu ferrugine tincta
> tangit et hamatis **praecordia** sentibus implet
> inspiratque nocens uirus piceumque per **ossa**
> dissipat et medio spargit **pulmone** uenenum.

> (*Met.* 2.798-801)

Inuidia's poison spreads quickly within Aglauros' entrails afflicting the girl's organs. *Virus* and *uenenum* are similar in meaning while their vertical alignment at the middle and ending of successive lines underscores the importance of the poison for the transformation of Aglauros. Particularly the emphasis on the colour of the poison, *piceum* 'pitchy' and thus black,[52] and its malignity suggested by *nocens* give preliminary indications of its effects on the girl. Each part affected is emphatically placed near the middle or ending of separate lines which suggests the progress of the contamination. *Pectus* and *praecordia* are the first organs infected. Words are carefully chosen to highlight the extent of the infection produced by *Inuidia*'s poison. At first, *Inuidia* strikes the very heart of the girl, her *pectus*, the centre of the human emotional experience. The verbs *tangere* and *implere* emphatically stress the direct contact of *Inuidia* to Aglauros which suggests the immediate contamination of the girl. *Inuidia*'s initial touch gives the first fatal results: black rust defined as *ferrugo* causes the first effects as it fills the heart of the girl with sharp thorns (799:

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[52] See *OLD* s.v.

hamatis sentibus).[53] *OLD* defines *ferrugo* not only as an 'iron-rust' but also as a 'moral canker.'[54] If we accept here the figurative meaning of the word, then, *Inuidia*'s *manu ferrugine* imposed on Aglauros suggests the domination of *Inuidia* over the heart of the girl which in turn determines her thoughts and actions. As her feeling of envy increases *ferrugo* works deeper in the heart and consumes Aglauros' bones from within, causing her to pine away. The infection becomes more intense in the next group of lines (800-801) where the *uenenum* spreads throughout her *ossa* and *pulmo*. *Dissipare* and *spargere* are related in meaning and their double repetition here emphasizes the gradual diffusion of *Inuidia*'s poison within Aglauros' body and mind. *Inspirare*[55] 'to breathe deeply, blow in',[56] is stronger in overtones as it suggests identification between *Inuidia* and Aglauros and followed by *nocens* and *piceum* confirms the dominance of *Inuidia* over the girl already suggested by the verb *tangere*. *Inspirare* captures visually the infusion of *Inuidia*'s essence inside the girl which gradually transforms her into a new version of *Inuidia*.[57] The imminent transformation of Aglauros into *Inuidia*'s *alter ego* is strongly marked off from what precedes and follows while the physical details of the infected parts are necessary here for the understanding of the subsequent reactions of the girl. In this respect, the personified *Inuidia* is connected directly to the main theme of the poem as she is in fact capable to cause transformation.

Aglauros is now sick with envy as the *uenenum* flows in her veins. Minerva's commands at this point are fulfilled but Ovid does not remove *Inuidia* from the scene. Working on her own free will now, she directs Aglauros' envious mind to a specific target which makes her suffering look more intense: *neue mali causae spatium per latius errent, / germanam ante oculos fortunatumque sororis / coniugium pulchraque deum sub imagine ponit / cunctaque magna facit* (802-805). The thought of Herse's happiness now becomes the object of Aglauros' envy.

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[53] The reference to *hamatis sentibus* implies an allusion to Cat. 64.72: *spinosas Erycina serens in pectore curas*. The *spinosae curae* that Venus here raises in Ariadne's *pectus* are much like the *anxia* that *Inuidia*'s poison will soon provoke in Aglauros which will set her heart on fire.

[54] See *OLD* s.v.

[55] Ovid repeats the same verb when he describes *Fames* infecting Erysichthon. *Inspirare* is also used by Virgil for Allecto which creates an interesting connection between the three figures. See also chapter 2, section 2.5.

[56] See *OLD* s.v. *inspiro* 3.

[57] See Hardie (2002), 233 who also notes the power of Ovidian personification to transform humans into versions of themselves (esp. referring to *Fames* for which see also chapter 2 below).

Inuidia works particularly through the imagination of the girl and especially through her eyes; she further enlarges the imaginary levels of happiness enjoyed by Herse in the girl's mind in order to stimulate her envious response against her sister. The fact that Ovid does not mention anything about the departure of *Inuidia* after infecting Aglauros suggests that *Inuidia* not only pollutes the girl but becomes a part of her.

This suggestion is more effectively illustrated in the subsequent reactions of the girl. Recurrent themes and gestures link the two characters as Aglauros' first transformation into *Inuidia* develops further *Inuidia*'s image. As she thinks of her sister's happiness Aglauros is corroded from within by secret agony (805-806: *dolore / ... occulto mordetur*) in the same way that *Inuidia* pines away in the sight of the success and happiness of others (2.780-781); sleeplessness (2.806-807: *anxia nocte, / anxia luce*; cf. 2.779: *nec fruitur somno uigilacibus excita curis*) and lamentation as she sees other's success (2.807: *gemit*; cf. 2.774: *ingemuit*) are characteristics shared by *Inuidia* and Aglauros and result from the internal anxiety they both experience; Aglauros' wasting away in slow wretched decay (2.807-808: *lentaque miserrima tabe / liquitur*; cf. also *tabo* at 760 and *tabe* at 784) recalls *Inuidia*'s emaciated body (2.775: *macies in corpore toto*). What is more, the adjective *saucia* at 808 and the antithetical pairing *miserrima* (807) and *felicis* (809) depicts vividly the effects produced by *Inuidia*'s 'wounding'; view of Herse's happiness is the cause of Aglauros' misery. Internal suffering instigates wasting of human body which results in sluggishness a typical characteristic of the envious (as discussed in section 1.4). Aglauros' frustration is vividly captured in her exaggerated wish to die to avoid witnessing 'painful' things (812: *saepe mori uoluit, ne quidquam tale uideret*).[58]

Especially *mordere* (806: *mordetur*) captures the size of her misery by highlighting the aggressive nature of Aglauros' envy. The verb in its regular meaning as 'wounding with the teeth' or 'biting' creates images of a violent attack; Ovid, however, here uses it with its sense as 'to erode' or 'eat away'[59] which puts

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[58] For representations of the *phthoneros* wanting to die because of the misery he feels, see Dunbabin and Dickie (1983), 11-13; see also 13-14 on the representation of *phthoneros* wounding, torturing or punishing himself as an expression of his internal misery. The suffering that *phthonos* inflicts on itself constitutes a fundamental notion in its representation among ancients. Ovid seems to play here with this common belief. A first example of this notion is found in Pindar; cf. *P.* 2.89-91: ἀλλ' οὐδὲ ταῦτα νόον / ἰαίνει φθονερῶν· στάθμας δὲ τινος ἑλκόμενοι / περισσᾶς ἐνέπαξαν ἕλκος ὀδυναρὸν ἑᾷ πρόσθε καρδίᾳ.

[59] See *OLD* s.v. *mordeo* 1a, 1c, 2 and 4.

emphasis on the internal anguish that the girl experiences. Its coupling with *occulto* and *anxia* stresses the hidden gnawing that envy inflicts on Aglauros' soul. The repetition of *anxia* at the end and beginning of successive lines and the antithesis created by the pairing of *nocte* and *luce* at 806 and 807 respectively underlines the unceasing nature of her suffering. The internal torment causes her wasting while the simile of the melting ice creates visual images of the condition of her body. In addition, *Inuidia*'s *uenenum* working through the senses but especially through the eyes of the girl makes her particularly vulnerable; yet, it is sight that activates in the first place the envy of the girl. The fact that Aglauros' mental state is affected by the imagined happiness of Herse marks *Inuidia*'s full control over her vision and mind which in turn sets in motion the gradual alienation of Aglauros from herself; this sets the scene for the final steps in the story.

Aglauros' physical metamorphosis into a rock is thus an extension of her emotional change observed in her attitude as *Inuidia* attacks the girl. Envious of both Herse and Mercury, Aglauros denies entrance to the god whose immediate response is metamorphosis as punishment for her breach of promise. Her transformation into a statue is carefully described while the words used are deftly chosen to represent the transformation as a kind of death. The connection of Aglauros with *Inuidia* is still remarkable even during her final transformation where her lost of humanity is visually verified:

> *surgere conanti partes quascumque sedendo*
> *flectimur ignaua nequeunt grauitate moueri.*
> *illa quidem pugnat recto se attollere trunco,*
> *sed genuum iunctura riget frigusque per ungues*
> *labitur et pallent amisso sanguine uenae;*
> *utque malum late solet inmedicabile cancer*
> *serpere et inlaesas uitiatis addere partes,*
> *sic letalis hiems paulatim in pectora uenit*
> *uitalesque uias et respiramina clausit.*
> *nec conata loqui est nec, si conata fuisset,*
> *uocis habebat iter; saxum iam colla tenebat*
> *oraque duruerant, signumque exsangue sedebat.*
> *nec lapis albus erat; sua mens infecerat illam.*

(*Met.* 2.820-832)

The interchange between images of immobility and movement emphasizes the paradox of the situation. Aglauros tries to raise herself from the ground but she discovers that she is unable to move her limbs. Ovid then moves from a general reference to the stillness of Aglauros' body (822) to a more specific description of the different parts gradually turning to stone. Her legs are the first parts to be affected; cold and pallor are consequences of the freezing of blood in her veins which predicts the forthcoming death. The use of *pallescere* here is used in its metaphorical meaning referring to the pallor of an imminent death;[60] the *letalis hiems* of 827 reinforces more effectively this sense;[61] as her body gradually petrifies affecting vital bodily tissues, her blood begins to dry too thus foreshadowing death. When it reaches her *pectus* (827) the area where *Inuidia* has first poisoned with envy, the description becomes more intense; the sealing airways confirm the change which it is finally completed as her neck and mouth are turning into rock. Lack of blood suggests death while deprivation of human speech indicated by the *nec ... loqui* (829) essential characteristic of humans testifies to the end of Aglauros' human life. The confirmation of the change is given at line 831, *signumque exsangue sedebat*. Stone suggests permanence and immobility which reflects Aglauros' new form; what is more, stone is symbolic here bearing witness on her cruel behaviour against Mercury while the black colour to which the statue is painted is a reminiscent of her envious mind.[62] The *'hinc ego me non sum nisi te motura repulso'* of 817 foreshadows to a certain extent her transformation now taking place. The fact that

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[60] E.g. in Virg. *Aen.* 4.644: *pallida morte futura*; 8.709: *pallentem morte futura*. Cf. Hor. *Carm.* 1.4.13: *pallida Mors*; Lygd. [Tib.] 3.1.28: *pallida Ditis aqua*; 3.5.21: *pallentes undas*; Virg. *Aen.* 4.26: *pallentis umbras Erebo*; *G.* 1.277: *pallidus Orcus*. For the use of *pallor*, *pallidus*, *pallens* and the like for underworld, death and the dead see Pease (1935), 109 on *Aen.* 4.26; Nisbet and Hubbard (1970), 67 on Hor. *Carm.* 1.4.13; Antolín (1996), 443 on Lygd. 3.5.21; Maltby (2002), 349 on Tib. 1.10.37-38.

[61] The combination *letalis hiems* here is striking. The epithet *letalis* meaning deadly or lethal is associated with death while *hiems* regularly is used for the coldness of the weather during winter. The clustering suggests a metaphorical connection of the noun *hiems* with the cold caused by death and thus here has the metaphorical meaning of *frigus* which is also associated metaphorically with death (*OLD* s.v. *frigus* 4a); e.g. Ov. *Met.* 2.611: *frigus letale* with n. 10 above (p. 17).

[62] See Chinnici (2002), 105-116 who offers an interesting discussion on the Aglauros episode with special emphasis on the infection scene and Aglauros' transformation into a black stone. Chinnici also notes some parallels between *Inuidia* and her victim Aglauros. For similarities see also Anderson (1997), 330-332 on Ov. *Met.* 2.821-832. For the relation between metamorphosis and sculpture see Viarre (1964), 45-68; also 69-96 for the association with painting. For stone transformations in general, see further Forbes Irving (1990), 139-148; on the use of stone imagery in the *Metamorphoses* see also Bauer (1962), 1-21.

Mercury brings into effect Aglauros' accidental statement makes him the perfect statue maker (see also the story of Battus narrated at *Met.* 2.676-707). This ability that Mercury enjoys establishes him at the same time as the perfect artist as statue-making suggests production of images that are set before our eyes; this in effect is connected with the technique of *enargeia* which encourages the visual perception of what we witness. Yet, vividness in description is one of the main concerns of the poet-Ovid as well.

In this framework, *signum* (831)[63] and the nouns *saxum* (830) and *lapis* (832) which precede and follow, are carefully used here to emphasize the significance in the production of visual images. The details which follow the transformation and the specification of the colour of the statue have an immediate appeal to the senses. The permanence suggested by Aglauros' petrified body gives the impression of a frozen poetic image that is vividly described before our eyes. Mercury-artist becomes thus a reflection of the poet-artist.[64] Equally, *Inuidia*'s ability in creating convincing likeness of images which are indistinguishable from real representations creates a sophisticated identification between her and the poet. *Ante oculos* and *sub imagine* emphatically juxtaposed at lines 803 and 804 respectively draw attention on *Inuidia*'s reliance on vision to make her work successful. This makes her further the embodiment of the poet's power of *enargeia*. Indeed, visual illusions have the power to induce the sense of realistic representation which in many instances is identified with the power that Ovid possesses to animate his narrative by making us eye-witnesses of the events in process. The bond is more effectively emphasized by the choice of the verb *facere* both 'to make, to create or 'to compose'[65] which is directly connected with *Inuidia*'s activities. *Facere* marks a hidden connection with the

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[63] See *OLD* s.v. *signum* 12a: A sculptured figure, commonly of a deity, statue, image. b) a figure engraved, embroidered, etc., in relief. c) a figure in a painting.

[64] Mercury is an artist in the creation of statues as the poet Ovid is an artist in making pictures come to life. This emphasis on the artist and his art is one of the major concerns of the poem. Compare the song contest between the Muses and the Pierides at *Met.* 5.294-678; the weaving contest between Minerva and Arachne at *Met.* 6.1-145; Orpheus as the archetypal poet-singer who has the power with his song to bring back to life Eurydice (book 10); Pygmalion is a model-figure of the greatest sculptor-artist in *Met.* 10.243-97 who can create statues that convince about their vividness and reality. For art and the artist in the *Metamorphoses* see further Leach (1974), 102-142; Solodow (1988), 203-231 ch. 6.

[65] See *OLD* s.v. *facio* 3, 5a.

figure of the *poeta* which was thought to be etymologically derived from ποιεῖν.[66] In this context then, *Inuidia* acquires a double role; she is both an agent of metamorphosis, evident in her ability to distort everything in the field of vision (805) and a reflection of the powers of the poet himself.[67]

In summary, the use of *Inuidia* on the one hand adds vividness to the story and on the other hand contributes to the textual coherence. As seen, the personified figure of *Inuidia* has a double motivation in the story; in the first place, she fulfils the avenging intentions of the hostile Minerva against Aglauros; secondly, she paves the way for Aglauros' final and permanent transformation. The presence of *Inuidia* is important, in order to explain the abrupt change in Aglauros' behaviour and attitude; otherwise, Ovid's failure to do so could have produced a gap in the narrative which would have left unexplained the reason of his having Aglauros violating her first agreement to help Mercury. In this respect, *Inuidia* motivates the *aition* which explains how the specific statue was created. Besides, Ovid from the start takes particular care to note the fact that the episode is placed within the boundaries of aetiological stories; words like *primus* (740: *prima*) and *causa*, mentioned twice at 742 (*causam*) and 745 (*causas*), belong to the conventional vocabulary of aetiology.[68] The phrase *nec fingam causas* (745) gives a preliminary indication of both the change of form and the *aition* in the story. The fact that the statement is uttered by Mercury illustrates his role as the originator of the change effected. *Fingere* here belongs to the vocabulary of metamorphosis which nominates Mercury as the *fictor* of the physical metamorphosis of Aglauros into stone and thus as the *auctor* of the *aition*.[69] On another level, the term *fingere* (in the form of *nec fingam*) and its coupling with the noun *fidus* at 745 gives a preliminary hint at the theme of poetic authority, belief and disbelief discussed frequently throughout the *Metamorphoses*.[70]

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[66] Cf. Don. Ter. *Andr.* prol. 3 *poetae a faciendo dicti sunt*, ἀπὸ τοῦ ποιεῖν. Prisc. gramm. II. 40.2. *poeta pro* ποιητής (143.11). cf. Mar. Victorin. gramm. 6.56.16 *qui versus facit* παρὰ τὸ ποεῖν *dictus est* ποιητής (Diom. gramm. I 491.18). Maltby (1991), s.v.

[67] Tissol (1997), 67 and Hardie (2009b), 105 also connects *Inuidia* with *enargeia* and the poet.

[68] For aetiological phraseology see Myers (1994b), 64-67; also Hinds (1987), 4f.

[69] For the vocabulary of metamorphosis see Anderson (1963), 2-5; Wheeler (1999), 12f.

[70] For the notion of *fictum* and *factum* in poetry see especially chapter 4.

1.5.2 *Inuidia* and Ovidian Poetics

Apart from its important function for the advance of the action, the use of *Inuidia* in the narrative may also carry broader literary implications which the following discussion attempts to illustrate. As has been previously noted, lines 748-749: *aspicit hunc oculis isdem quibus abdita nuper / uiderat Aglauros flauae secreta Mineruae*, connect Aglauros' story with the previous story of the disobedience of the Cecropides (see note 2 above). This story is told by a bird, the crow, to another bird, the raven, as a warning of the dangers that informing a god about observed incidents may result in punishment (*Met.* 2.542-65). Callimachean influence is remarkable as Ovid here imitates an account made famous by Callimachus in his *Hekale*.[71] In the first story concerning the crime of the three sisters, Ovid reports the punishment of the crow because of its loquacity while he leaves the fate of the daughters of Cecrops untold.[72] To this the poet returns approximately two hundred lines later where two of the three sisters, Herse and Aglauros, are mentioned while the Callimachean influence of the *Hekale* is still noticeable. In this new episode where the Cecropides are involved Ovid re-uses material found in Callimachus (evidence for this is provided by a reedited version of the Herculaneum papyrus which is adequately discussed by Keith).[73] The remaining fragments suggest that one of the sisters, Pandrosos, was petrified because she refused access to the god. Ovid connects the two Callimachean stories through lines 748-749 where now the goddess Minerva is turned against the object of her previous hostility, Aglauros. The summoning of *Inuidia* as the suitable punishment for Aglauros in a passage which carries strong Callimachean allusions has perhaps deeper poetic significance. Yet, the inclusion of the specific personification in the general poetic context of the telling of stories which owes much to Callimachus foreshadows a double tribute to his literary

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[71] Hollis (1990) Frr. 70-74. For an exhaustive discussion on Ovid's debt to Callimachus for the formation of the stories told in book 2 see Keith (1992), 9-61, esp. 17ff. with further bibliography.

[72] Most ancient sources of the story refer to the punishment of the three daughters of Cecrops. They have reached death either by jumping from the Acropolis (the most common version) or their death was caused by the snake. For the two versions see Powell (1906), 7; also Keith (1992), 22.

[73] See Keith (1992), 124f. with further references.

model.[74] Besides, the Callimachean *Hymn to Apollo* and the *Aetia* prologue where envy is embodied under the figure of the Telchines are to be considered as important intertexts for the construction of *Inuidia*'s character.

Literary history provides specific examples where Latin *inuidia* and *liuor* or Greek *φθόνος* and *βασκανία* are used metaphorically by poets as assertions of their art and poetic principles.[75] Following this literary tradition, Callimachus systematizes the metaphorical use of *phthonos*. In the programmatic conclusion of the *Hymn to Apollo*, he represents the personified *Phthonos* secretly whispering criticism into Apollo's ear in an attempt to make the god disapprove of any poem that was not long and continuous. Apollo, in turn, kicks *Phthonos* away while he then states his own opinion of Callimachus' poetry: he praises short and delicate poems. In the final line of the *hymn* Callimachus adds his own curse: he wishes that Blame (*Momos*) may go to join Envy (v. 113). Envy and Blame here represent the critics of Callimachus' preference for short and carefully wrought poems for the sake of which he rejects traditional epic themes.[76] Callimachus thus uses the personification of *Phthonos* as a poetic trick to express in allegorical way his polemical poetics. Programmatic statements are also developed in the prologue to the *Aetia* where Callimachus addresses his critics as Telchines. As the poet clarifies in his *Aetia* prologue, his poetry has given birth to envy and criticism; but for him his poetry becomes a weapon of defense from the attacks of the envious and a method of response to his enemies. It is notable that *Phthonos* whispers secretly to Apollo in the same way that the Telchines mutter secretly against Callimachus (1.1.1, *μοι Τελχῖνες ἐπιτρύζουσιν ἀοιδῇ*). Apollo's approval of the Callimachean aesthetics overcomes *Phthonos* and gives Callimachus a triumph of style.[77]

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[74] For Ovid and Callimachus in general see further the discussions held by Wimmel (1960), 295-307; Lateiner (1978), 188-196; Newlands (1991), 244-255; Lyne (2007), 146-161. For references to Callimachus by Ovid see Pfeiffer (1949-1953, vol. 2), 136 *index rerum notabilium* s.v. *Ovid*.

[75] On this see Keith (1992), 127ff. who discusses the programmatic use of *phthonos* in other ancient texts; see also Williams (1968), 568-569; Thomas (1988b), 46-47 on Virg. *G.* 3.37-39.

[76] For the allegorical connection of *Phthonos* with the evil eye see section 1.4, p. 28-30.

[77] Call. *Ap.* 105-113. For comprehensive discussions on the Callimachean *Hymn to Apollo* and its programmatic significance see further Bundy (1972); Walcot (1978), 77ff.; Williams (1978), 85-97 ad loc.; Kohnken (1981); Hutchinson (1988), 67-68; Bassi (1989), 227f.; Blomqvist (1990) 17ff.; Traill (1998). For *Aet.* Fr. 1 see Acosta-Hughes and Stephens (2002), 238-255.

That Ovid is familiar with the programmatic potentials of *phthonos* is evident by its use in another passage within the *Metamorphoses*, namely the weaving contest between Arachne and Minerva in book 6; the programmatic significance of this episode has long been recognised.[78] *Non illud Pallas, non illud carpere Liuor / possit opus* (*Met.* 6.129-130) suggests that Arachne's work of art is faultless and not even *Liuor* is able to direct his criticism against it. The fact that it is again Minerva who is connected with *Liuor* (*Inuidia*) supports the assertion that the goddess' co-operation with the personified *Inuidia* of the *ekphrasis* correspondingly carries statements of the poet's art. Keith also notes a programmatic tone in the use of *Inuidia* in the episode but she does not go further to demonstrate the programmatic echoes stated here.[79]

A close investigation of the vocabulary used in the *Inuidia ekphrasis* testifies to the use of a number of technical terms which reflect the style and generic orientation of the *Metamorphoses* both defining its Alexandrian origin and its major thematic contents. Ovid from the start of the *Inuidia ekphrasis* plays on different stylistic features by blending the Callimachean ideal of λεπτότης as opposed to the language of high style poetic composition, the conventional ideal of the epic tradition.[80] Particularly, the antithesis created between the lexical options of *plenissima frigoris* (763) and *breuiter* (783) which is explained at 785 as *haud plura locuta* wittily illustrates the opposition between lengthy composition preferred by epic poets and the small scale composition preferred by Callimachus and his followers. The fact that *breuiter* occurs only once in the *Metamorphoses* and its only use is to be found in this episode[81] may be explained as programmatic in intent. What is more, *frigus* metaphorically reflects the stylistic sublimity of the epic poems

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[78] See Anderson (1968), 103; Hofmann (1985), 233-234. Cf. also chapter 4 for a discussion on this passage with further bibliography.

[79] See Keith (1992), 130f.; at p. 131 she notes that 'Poetic production had enjoyed a long history of attracting the attention of the "envious," and it is typical of Ovid's literary sophistication to consider the specifically literary nature of "Envy" in a passage that explores the risks and rewards of story-telling.'; cf. also 127-130 where the programmatically literary uses of *phthonos* – *inuidia* in Call. *Ap.*, Virg. *G.* 3, Ov. *Met.* 6 and *Am.* 1.15 are briefly mentioned; for the association of envy with poetic production, see also the references cited at p. 130 n. 30.

[80] For generic inconsistency as feature of Ovidian aesthetics see Hinds (1987) esp. ch. 5 and ch. 6.

[81] Barchiesi (2005), 303 on Ov. *Met.* 2.783-785 notes that *breuiter* occurs only here in the poem.

both in metre and subject matter which is antithetical to the refined and light verse of elegy.[82]

This notion is further expanded in the antithetical figures of Minerva and *Inuidia*. Minerva's physical appearance is representative of her status as a warrior goddess characteristic in the epic tradition. Especially, the choice of *uirago* (765) emphatically supported by *belli* in the same line stresses the militant aspect of the goddess;[83] the vocabulary which follows highlights the association of the name with war as the coupling of *Mineruae* (749) with *bellica* (752), *torui dea* (752), *aegida concuteret* (755) and later the reference to *armis* (773) show.[84] However, the imagery of Minerva as a warrior goddess in a passage where love plays a central role is paradigmatic of the blending of different stylistic preferences. In the same way, *Inuidia*'s figure creates antithetical imagery. Her paleness as well as her emaciated body suggests allusions to the Alexandrian slender verse.[85] Especially, the use of *carpere* closely attached to *Inuidia*'s activity carries implications which connects it to love imagery.[86] Besides, *pallor, macies* (775) suggesting wasting away (cf. also 780: *intabescitque*; 781: *carpitque*) and insomnia (779: *nec fruitur somno*) are frequent characteristics of lovesickness to which I will return later in chapter 2. As will be shown, *Fames'* physical description is an extension of *Inuidia*'s appearance which creates a parallel between the two and captures more adequeately the theme.

A more explicit allusion to Callimachus is suggested by the use of *murmura* (*Met.* 2.788; cf. Call. *h.* 2.105: ὁ Φθόνος Ἀπόλλωνος ἐπ' οὔατα λάθριος εἶπεν·) while its coupling with *parua* in the same line strengthens the connection. *Paruus* and similar terms such as *lenis* or *tenuis* are conventional of the Callimachean terminology. The vertical juxtaposition of *miserrima* (807) standard term of elegy with *liquitur* suggesting wasting at the end and beginning of lines underscores the lighter tones intended here. This impression is more effectively anticipated in

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[82] For *frigus* as metaphor of style associated with epic poetry see Freudenburg (1993), 191-192.

[83] See *OLD* s.v. *uirago* b with examples.

[84] Cf. for example Cic. *Nat. deor.* 2.67: *Minervae ... quae vel minueret vel minaretur* (3.62: *Minerva quae minuit aut quia minatur.* Firm. *Err.* 17.3: *Minerva ... bellicum nomen est quasi aut minuat aut minetur*); see also Cornificius (*GRF* 476.7): *vero, quod fingatur pingaturque minitans armis, eandem dictam putat.* Maltby (1991), s.v. *Minerva*.

[85] For the poetic use of *pallor* or *pallidus* as metaphorical signifiers of the plain style of the elegiac genre see Keith (1999a), 55 on Propertius.

[86] Cf. Virg. *Aen.* 4.1-2: *regina /... caeco carpitur igni*; Ov. *Ars* 3.680: *'cura carpitur ista mei.'*; *Met.* 3.490: *liquitur et tecto paulatim carpitur igni*; also *OLD* s.v. *carpo* 7c.

Aglauros' behaviour as soon as she is infected by *inuidia* where the language becomes suggestively sexual. The venomous poison that flows in Aglauros' veins is itself a true bursting which consumes the bones of the girl while the description of her emotional suffering draws on the diction and themes of love elegy. The number of words connected with fire such as *uritur* (809), *ignis* (810), *flammas* (811), *cremantur* (811) create an imagery of devouring flames that captures vividly the dramatic aspects of Aglauros' emotional distress which causes her to melt, emphatically stressed by the simile of the melting ice (808: *liquitur, ut glacies incerto saucia sole*). Besides, wasting away with passion as symptom of lovesickness is a conventional *topos* of amatory texts. The use of *lenius* next to *uritur* (809) emphasizes the connection between love imagery and lightness which bears notably a programmatic assertion of a distinctly elegiac treatment. *Ossa* (800) and *pectus* (798) are traditionally connected with emotional and especially erotic experience and they are often mentioned as the first parts affected by the passion of love.[87] The poisoning of these parts with envy has destructive effects on Aglauros and the criticalness of the situation is emphatically captured by the use of fire imagery. Besides, the identification of the inflamed with passion lover with flames or fire is a familiar *topos* of literary tradition particularly favourable in Hellenistic poetry and Roman elegy.[88] Ovid employs the terminology of elegiac convention to describe the reactions of the envious Aglauros. Especially, the scheme *anxia ... saucia* (806-808) and *uritur ... ignis* (809-810) with the repeated fire imagery of line 811 marks an allusion to the Virgilian lines *at regina graui iamdudum saucia cura /*

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[87] For the connection of *pectus* and *ossa* with erotic experience see Pichon (1966) s.v.; also see ch. 2 below, p. 83 and n. 57.

[88] The 'love as fire' *topos* is used especially in Greek lyric poetry, tragedy, in Hellenistic epic and also in a more elaborate form in Roman elegy. For example, the passion that Medea feels for Jason is equated to fire (*Arg.* 3.656-664); at *Arg.* 3.285-287 the Love's arrows are described as burning like a flame while at *Arg.* 4.16-17 Medea's eyes are mentioned as filled with fire. Equally, the inflamed with passion for Aeneas Dido is identified with a fire which burns deep inside her bones (*Aen.* 4.2: *caeco carpitur igni*). Love as fire is also found in Lucretius where he compares the lover's suffering to an undying flame (*DRN* 4.1138; cf. Lucr. *DRN* 4.1037-1287 for a detailed description of the effects of love.). In elegiac poetry the use of the 'fires of love' imagery becomes common and finds an extensive treatment among the poet-lovers as a frequent vehicle to describe their erotic passion. E.g. in Prop. 1.6.7; 1.9.16-17; 3.6.38-39; 3.17.9; Ov. *Am.* 1.2.9; 2.19.15. The verb *uro* is normally connected to the portrayal of the burning with passion lover. Here Ovid replaces the verb with nouns connected to fire. For the metaphorical association of the passion of love with fire see Pease (1935), 86-87 on Virg. *Aen.* 4.2 with further examples from Virgil and other ancient texts; Fantham (1972), 7-11 and esp. Appendix I, 87-88; Preston (1978), 48 n. 73.

uulnus alit uenis et caeco carpitur igni (*Aen.* 4.1-2). If this is the case then, the link between *anxia* and *ignis* provides a witty play on the aforementioned lines from the *Aeneid.* Additionally, the use of fire imagery which alludes to the passion of love hints at the use of *anxia* here as an alternative synonym for *cura* 'anxiety, distress'[89] a technical term used to describe passionate love.[90] Dido's wounding and suffering because of love is the most representative example found in Latin literature.[91] The fact that Ovid plays on and reproduces imagery found in Virgil vindicates the poet's conflation of different traditions.

Most importantly, allusion to Virgil here is carefully effected through an interesting etymological play developed. The coupling of *anxia*, a substitute for *cura*,[92] with *uritur* and the similar in meaning *flammas* and *cremantur* hints at the ancient etymology *cura ... quod cor urit*[93] with which Virgil also plays at the opening lines of *Aeneid* 4 (cf. 1-5).[94] By hinting at the etymology, Ovid emphasizes the fiery nature of Aglauros' wounding by envy with a similar image developed by Virgil to capture Dido's fiery passion for Aeneas. Fire imagery extends the meaning of *saucia*, technically used for the wounded lover,[95] and deepens the sense of wounding that *Inuidia* causes on Aglauros. Be that as it may, the identification between Aglauros and Dido suggests an inspired connection between Ovid's *Inuidia* and Virgil's *Fama*, who also plays a dominant role in the progression of the events that finally lead to the ending of Dido's life. Besides, both personified figures are capable of inspiring erotic jealousy, the former to Aglauros and the latter to Iarbas.[96]

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[89] See *OLD* s.v. *cura* 1; s.v. *anxius* 2 and 3.

[90] On the use of *cura* for the passion of love see Pease (1935), 85 on Virg. *Aen.* 4.1 for further examples.

[91] Dido's suffering is more elaborately described at *Aen.* 4.54-73; see especially *Aen.* 4.54: *animum flammauit amore*; 66-68: *est mollis flamma medullas / interea et tacitum uiuit sub pectore uulnus. / uritur infelix Dido*; for the comparison of Dido to a wounded deer see line 69: *qualis coniecta cerua sagitta.*

[92] For Ovid's tendency to use synonyms while etymologizing see Michalopoulos (2001), 11.

[93] Cf. Varro *Ling.* 6.46; Serv. *Aen.* 1.208, 4.1; Isid. *Diff.* 1.88; also Paul. Fest. 50: *cura dicta est, quasi coreda, vel quia cor urat*; Prisc. gramm. lll 480, 11: *quidam putant ab eo curam dici, quod cor agitat.* See Maltby (1991), s.v. *cura*; also Michalopoulos (2001), 63 for the use of the etymology elsewhere in the *Metamorphoses.*

[94] See O'Hara (1996), 105 and 150 on the etymology at *Aen.* 4.1-5; also see pp. 53, 55, 87f., 119, 128.

[95] Cf. Tib. 2.5.107-110 with Maltby (2002) ad loc.

[96] For the connection of Virgil's *Fama* with erotics see also ch. 4, p. 189 n. 87.

This in turn activates a connection between *Inuidia* and the *Fama* of book 12 which as will be noted is modeled on Virgil's *Fama* (see chapter 4).[97]

Furthermore, special emphasis is put on the double appearance of the verb *surgere* (771 and 820). Meaning 'to rise' but also 'to expand, to increase in size' or to rise to a higher level of endeavour',[98] the verb is used by Latin poets as a metaphor for style denoting an ascent from a *mollis* to a *grauis* genre.[99] The juxtaposition of the verb *surgere* with *humus* at line 771 both connected with the figure of *Inuidia* may well hint at a generic differentiation between elegiac slenderness and epic elevation. In the same way, the second use of the verb (820) which is now connected with Aglauros emphasizing her inability to rise to her feet as her transformation is taking place may suggest a preference to the humble genre. It is thus not by chance that *Inuidia*'s effects on Aglauros are described in language closely connected to the language of love elegy.

Epic and non-epic tones are more emphatically underscored in the coupling of *lentoque* and *tepore* at 811 which forms a striking antithetical pairing. The word *tepor* (811: *tepore*) has the same metaphorical use as *frigus* connected thus with the epic style.[100] Its positioning next to *lentus* 'slow-burning', 'sluggish' but also 'softening' and thus equal to *mollis*[101] highlights euphemistically the combination of the two styles in the passage which features as a characteristic example of the style of the *Metamorphoses*. Equally, the stone imagery of the closing lines may be considered as a metaphor for the stiffness of the epic language as it is thought to be by the elegiac poets.[102] This impression is more effectively introduced by the use of

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[97] Many scholars have noted the fact that Virgil's *Fama* constitutes a source of inspiration for Ovid's *Inuidia*; see, for example, Bömer (1969), 417; Otis (1970), 120; Kenney (1986), 390. Hardie (2009b), 104 considers Virgil's *Fama* and Allecto a source of inspiration for all the four major personifications of the *Metamorphoses*; see also Lowe (2008), 424 for the same notion.

[98] See *OLD* s.v. *surgo* 1a, 5b, 6d.

[99] The most characteristic example of the programmatic use of the verb is found in Prop. 2.10.7-12, esp. 11: *surge, anime, ex humili iam carmine.* See also Hinds (1987), 166 n. 39 who refers to the programmatic echoes of the verb in other ancient passages.

[100] For the use of *tepor* metaphorically for writing see *OLD* s.v. 2.

[101] See *OLD* s.v. *lentus* 1d and 4.

[102] Stone imagery here implies hardness which is opposed to the softness with which elegy is defined; compare, for example, Prop. 1.7.19: *mollem componere uersum.* Elsewhere Propertius uses the term *durus* to define the epic verse; cf. 2.1.39-41: *sed neque Phlegraeos Iouis Enceladique tumultus / intonat angusto pectore Callimachus, / nec mea conueniunt duro praecordia uersu;* 3.1.19-20: *mollia, Pegasides, date uestro serta poetae: / non faciet capiti dura corona meo.*

mite uerbum (816: *uerba ... mitissima*), *grauitas* (821: *grauitate*), *rigere* (823: *riget*) and *frigus* (823) all attesting an opposition between *rigidus* 'hard' or 'lacking in grace'[103] verse and *mollis* 'soft' or 'smooth'[104] verse.

In a similar context, the identification of *frigus* with *saxum* is also a reflective metaphor for Aglauros' cruel behaviour which highlights the coldness of her emotions. Terms such as *rigidus*, *durus* or *frigus* and *mollis* or *leuis* create a scheme that describes male and female behaviour in elegy. *Mollitia* is frequently related to the male lover while hardness is most likely identified with the elegiac *puella* usually addressed as *dura*. In accordance to this, the stone imagery of the episode suggests also hardness of emotion which equates Aglauros to the elegiac *dura puella* enhanced by the *non motura* (817). The *limine sedit* / *exclusura deum* (814-815) allude to the *exclusus amator* motif found in the elegiac poetry while the *uerba mitissima* (816) that Mercury utters to Aglauros which bear the sense of softness recall the lover's attempts to placate the hardness of his *puella*.[105] What is more, the coupling *rigere* and *frigus* at line 803 may be etymologically associated here hinting at the etymology of *rigidus – frigidus*[106] which underscores the connection between cold and stiff poetically connected with emotion and death and metaphorically bearing programmatic echoes that hint at generic discriminations.

The effective manipulation of diction which alternates between familiar imagery that corresponds to the stylistic features of Callimachus and the elegiac poets and a more serious vocabulary which alludes to the sublimity of the epic language gives a programmatic weight to the passage. The mingling of epic and non-epic tones implies important stylistic connotations and symbolisms connected to the paradoxical programmatic statements made at the proem of the *Metamorphoses*.[107] The personification offers Ovid the opportunity to acknowledge his poetic programme indicating his debt to Callimachus as a literary model. In this framework then, the uniqueness of the *Metamorphoses* lies precisely in the creation of a

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[103] See *OLD* s.v. *rigidus* 1c.
[104] See *OLD* s.v. *mollis* 8b.
[105] For Mercury as lover see also Knox (1986), 27f.; Anderson (1997), 329f. on Ov. *Met.* 2.815-817. For the *exclusus amator* motif in general, see Copley (1956). On the *durus – mollis* terms in elegy see Kennedy (1993), 31ff.
[106] Cf. Paul. Fest. 279: *rigidum et praeter modum frigidum significat et durum*. Maltby (1991), s.v. *rigidus*; see also Cairns (1979), 94 for the same etymological connection in Tibullus.
[107] For Ovid's play with different genres in general see Harrison's brief overview (2002), 79-94.

continuous *carmen* based on Callimachean stylistic principles. Originality and poetic success is, according to Callimachean terminology, accompanied by poetic criticism which is embodied in the figure of *Inuidia* or *Phthonos*. The fact that the poet begins and closes the cycle of his major personifications with *Inuidia* and *Fama* clearly indicates the connections between the two. Reminiscences of Callimachus and Virgil identify the origin of the work and its distinctiveness. And it is because of its novelty that his work will gain poetic recognition more emphatically stressed in his imagined apotheosis. *Inuidia* and *Fama* create an unbreakable bond in a sense that the first follows the latter. As we move closer to the personified *Fama* discussion on the poetic production of the poem and its theme receives greater focus and attention. *Fama* as we will discuss in chapter 4 is in fact the embodiment of the poet himself. Reworking of recurrent themes connected with the narrative tonality and stylistic structure of the poem are also evident in the other major personifications of the *Metamorphoses* which are emphasized and treated in the following chapters of this study.

1.6 *Inuidia* and Ovidian Wit

Following the discussion above, we now turn to a more systematic investigation of Ovid's wit. As seen, *Inuidia*'s name was thought to be etymologically connected with the verb *uideo*. Similarly, Ovid highlights further vision and eye-witnessing as main subjects of the story he narrates through an interesting etymological play that involves the names of Minerva, Aglauros and *Inuidia*; this draws further attention to the poet's choice of *Inuidia* instead of its equivalent noun *Liuor* (although the verb *liuere* at *Met.* 2.776 alludes to *Liuor*, the male counterpart of *Inuidia*) and of Aglauros as the particular object of Minerva's envy instead of the other two sisters. What is more, the wordplay developed around the three main figures enhances the organic connection between the *ekphrasis* and the general framework of the myth of Aglauros. Verbs and nouns connected to the act of seeing are repeatedly mentioned in the episode which underscores indiscreet witness of events as a central theme of the passage around which narrative is organized. The thematic significance of vision mainly in its bad sense, namely 'looking enviously' 'askance' or 'curiously', in the

story is emphasized by the close co-operation of Minerva and *Inuidia* and the choice of Aglauros as the victim of the two. The three names are associated one way or another with the act of seeing and this is emphasized by the positioning of their names in close affinity with verbs or nouns of seeing. This is more emphatically illustrated at lines 748-749, ***aspicit hunc oculis isdem, quibus abdita nuper / uiderat Aglauros flauae secreta Mineruae***, where the presence of Aglauros and Minerva, the Latin equivalent of the Greek name of the goddess Athena, in the same line is surrounded by words connected with vision; a few lines later (770) *Inuidia* is introduced in the story with the same technique. Ancient sources make an etymological connect between the goddess' Greek name *Ἀθηνᾶ* and the verb *ἀθρέω*[108] meaning 'gaze at, observe, watch.'[109] Besides, one of the commonest epithets ascribed to Athena from Homer is *γλαυκῶπις* which emphasizes the goddess' bright eyes. The etymological play developed at *Met.* 2.773 with the phrase *deam uidit* highlights Ovid's awareness of the Greek derivation of Athena's name. The coupling of *deam* (replacing here the noun Minerva) with *uidit* is a subtle allusion to the Greek etymology of *θεός* from *θεῶμαι*.[110] The allusion to the Greek etymology creates a witty although hidden allusion to the association of the goddess's Greek name with vision. In addition, Aglauros' name is also used in Greek as an adjective and it is related to the adjective *ἀγλαός* meaning 'splendid', 'shining', or 'bright.'[111] The epithet in a manner of speaking reflects the adjective *γλαυκῶπις* attributed to the goddess[112] and creates somehow a connection between the two women. Thus, the wordplay developed upon verbs of vision reveals a careful choice of the main characters which suggests Ovid's awareness of the ancient etymological

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[108] Cf. Corn. *ND.* 20: τὸ δὲ ὄνομα τῆς Ἀθηνᾶς δυσετυμολόγητον διὰ ἀρχαιότητά ἐστι, τῶν μὲν ἀπὸ τοῦ ἀθρεῖν πάντα οἷον Ἀθρηνᾶν αὐτὴν εἰπόντων εἶναι; Diogenes 33 *SVF* iii (Arnin): Ἀθηνᾶν μὲν οἷον Ἀθρηνᾶν εἰρῆσθαι cited also in Philodemus *Piet.* with Obbink (1996), 19; *EM* 24.43: Οἰονεὶ ἀθρηνᾶ τις οὖσα, παρὰ τὸ τὸν νοῦν ἀθρεῖν. For the connection of the goddess Athena with vision see also the discussion held by Peraki-Kyriakidou (2004), 345-348.

[109] *LSJ* s.v. ἀθρέω.

[110] Cf. Eucher. *Instr.* 2 p. 159.20: θεός *deus ...* ἀπὸ τοῦ θεᾶσθαι, *a spectando, id est omnia prospiciendo*; Paul. Fest. 71: *... sed magis constat, id vocabulum ex Graeco (i.e. a gr.* θεός) *esse dictum, aspiratione dempta, qui mos antiquis nostris frequens erat* (Prisc. gramm. II 21.1: *inter 't' quoque et 'th' est 'd' ... ut 'deus* θεός*'*). For the etymology see Maltby (1991), s.v. *deus*; Michalopoulos (2001), 69f.

[111] See *LSJ* s.v. ἄγλαυρος, -ον. See also Powell (1906), 31.

[112] Cf. Hom. *Il.* 1.206: θεὰ γλαυκῶπις Ἀθήνη; Hes. *Th.* 888: θεὰν γλαυκῶπιν Ἀθήνην; 895: κούρην γλαυκώπιδα Τριτογένειαν; Pind. *O.* 7.51: πᾶσαν ἐπιχθονίων Γλαυκῶπις ἀριστοπόνοις χερσὶ κρατεῖν.

connection; what is more, the etymological link created here between the two names is used as a basis for further explorations of central and important themes that shed light on the narrative configuration of the episode.

Considering again Aglauros' first transgression, which as quoted previously Ovid methodically connects with the story he narrates now (cf. lines 748-749), we discover that the girl has a problem controlling her curiosity which is satisfied by watching things that are forbidden and thus should remain unrevealed. The phrase *uiderat Aglauros flauae secreta Mineruae* (748) emphasizes the girl's first disobedience which paradoxically remains unpunished. Now Aglauros' second discovery of Mercury's love interest for her sister Herse provokes again the anger of Minerva while the goddess' inability to watch Aglauros' success activates her envy; and it is because of her hatred and envy that the goddess is stimulated to pay a visit to *Inuidia*. *Gratia*, emphasized by the double repetition of *gratam* at 758 (*et gratamque deo fore iam gratamque sorori*) and *praemia* suggested by the phrase *ditem sumpto quod auara poposcerat, auro* in the next line (759), are keywords here which foreshadow the girl's downfall. It is Aglauros' improper greed and curiosity which leads to a misuse of her eyes; besides, curiosity was thought to coincide with envy. *Curiosi* were believed to act like the envious because of their proneness to interfere in the matters of other.[113] This produces Minerva's envy which foreshadows the appearance of *Inuidia* soon after. Aglauros' double metamorphosis comes about as a natural consequence of her indiscriminate vision. If we further consider a derivation of the name Ἄγλαυρος – which Ovid transliterates in Latin as Aglauros – from the privative affix α and the verb γλαύσσω which means 'shine, glitter'[114] but also 'to see'[115] then the very essence of the girl is somehow connected with sight.[116] The negative connotation that the privative affix gives to the word connects the name with skewed vision which deprives Aglauros of the ability to see with clarity; this in turn explains the immediate effects of *Inuidia* on her a few lines later. *Inuidia* takes over Aglauros' thoughts and body quite easily as she works upon an already faulty vision. This etymological nexus reveals Ovid's erudition. What is particularly

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[113] For the connection between curiosity and envy with further examples see Dickie (1993), 19-21; also Barton (1993), 88ff.

[114] See *LSJ* s.v. γλαύσσω.

[115] See for example Σ on Hom. *Od.* 1.221: γλαυκῶπις] γίνεται μὲν καὶ ἀπ' ἄλλων, γίνεται δὲ καὶ ἀπὸ τοῦ γλαύσσω, τὸ βλέπω.

[116] See also Peraki-Kyriakidou (2004), 365.

interesting here is that the poet assimilates in a single play on vision the general meaning of three different names creating thus a complex connection between Greek and Latin words.

In this respect, Aglauros' and Minerva's actions pave the way for the appearance of *Inuidia* who enters the scene quite naturally. In fact, *Inuidia* embodies both Aglauros' flawed vision and Minerva's envy; to witness events becomes a dangerous act and the personified figure of *Inuidia* with all the negative descriptions that follow introduces more effectively the risks of such an act. The etymological play on *Inuidia*'s name at 768-770 and 780-781, as quoted above (see section 1.4, p. 24f.), points more clearly to the dangers. As Keith notes, 'Indeed, the wordplay seems to be prompted by the skewed vision that is the subject of the narrative. *Invidia*'s emphatic arrival in the narrative makes literal the recurrent thematic pattern of visual discovery of a secret and the envious disclosure to which such discoveries inevitably lead in this sequence of episodes.'[117]

Inuidia thus set between the already envious Minerva and the soon-to-be envious Aglauros determines the action in the story. At the very end, the three main protagonists are not only etymologically connected but they are also equated to each other. Minerva to a certain extent is equated to *Inuidia* as they both seem to react in similar terms. Minerva's behaviour towards Aglauros matches perfectly *Inuidia*'s behaviour towards Minerva: *Inuidia*'s oblique glance towards Minerva (2.787: ... *obliquo ... lumine cernens*) recalls Minerva's scowling look at Aglauros (2.752: *Vertit ... torui ... luminis orbem*). Similarly, Minerva at the sight of Aglauros groans aloud (2.753: *et tanto penitus traxit suspiria motu*), just as *Inuidia* does at the view of the goddess' splendour (2.774: *ingemuit*). Later as *Inuidia*'s poison runs through the girl's veins we witness the transformation of Aglauros into a new version of *Inuidia*. Her envy increases through sight in a sense that it distorts everything that comes in its scope, *cunctaque magna facit* (805). Skewed vision suggests a gradual loss of Aglauros' human form which results in the destruction of the self all effected through the power of eyes.[118] The petrification of the girl only emphasizes the dangerousness of gazing while the statue-form of her new state recalls Medusa whose gaze was lethally destructive as well.

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[117] Keith (1992), 127.
[118] On the etymological play on vision developed in the episode see also the discussion of Feeney (1991), 243-247; Peraki-Kyriakidou (2004), 365-368.

Except for their association with darkness, snakes (Medusa and her sisters are usually pictured with scaly, hissing snakes growing among their hair) and their monstrous nature, *Inuidia* and Medusa seem to share one important attribute: their power and actions are focused in their eyes. Hence, Medusa turns into stone those who look on her; *Inuidia*'s main work too is performed through the function of sight. *Inuidia* thus forms a new version of Medusa, since her main task and its evil consequences are brought into effect through her victim's eyes. Be that as it may, Ovid wittily creates the Gorgon's *alter ego*. Nevertheless, Ovid makes *Inuidia*'s role in Aglauros' petrifaction trickier; he represents Aglauros' punishment gradually: Envy starts the work and Mercury finishes it. It is also worth pointing out that the image of Medusa in mythology attests a primeval belief in the malignity that viewing and gazing can activate, a belief that Ovid reworks and exploits effectively with the figure of *Inuidia*. The fatal glance that Medusa was believed to have possessed, in other words, symbolizes somehow the harm that the evil eye of *phthonos* does to those on whom it falls.

Apart from the etymological play on vision, there are also a few other cases of wordplay which highlight further thematic links in the story. A number of etymological plays in the episode based on the coupling of antithetical in meaning pairings create thematic continuity which underlines the second central theme developed in the episode: the antithesis between life and death. The first example comes at lines 722-723 which precede the *Inuidia* episode:

quanto splendidior quam cetera sidera fulget
Lucifer et quanto quam Lucifer aurea Phoebe

The coupling of *Lucifer* and *Phoebus* both personifications of light strengthens the sense of life also highlighted by the emphatic repetition of words bearing similar meanings. Most importantly, the phrase *splendidior ... sidera fulget* glosses the meaning of *Lucifer* which ancient etymological discussions connect with light.[119] The juxtaposition of *Lucifer* and *Phoebus* in the same line separated by the adjective *aureus* underlines the prevalence of light. The vertical coupling of *splendidus* and *sidera fulget* at the beginning and end of line 722 with *Phoebe* at the end of 723

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[119] E.g. *Lucifer dictus eo quod inter omnia sidera plus lucem ferat* (Isid. *Orig.* 3.71.18). Maltby (1991), s.v.

glosses the connection of the name with καθαρὸν καὶ λαμπρόν found in ancient sources (Marc. *Sat.* 1.17.33: *Φοῖβος appellatur ut ait Cornificius (GRF 476.5) ἀπὸ τοῦ φοιτᾶν βίᾳ, quod vi fertur, plerique autem a specie et nitore Φοῖβον, id est καθαρὸν καὶ λαμπρόν dictum putant*).[120] Presence of light suggests not only presence of life but also a clear view of things under the light of the day. *Inuidia*'s house works as an antithesis to this (cf. 2.760-764). The dark atmosphere of the place does not only intensify the presence of death but also absence of light prevents clear vision. Yet, faulty vision easily thrives in shadowy places. The play on light which precedes the *Inuidia* episode underlines the differentiation of *Inuidia*'s world from the human and divine world. This movement from the brightness of the day to the darkness of night foreshadows death. The sense is emphatically stressed by the repeated reference to black colour (2.760: *nigro ... tabo*; 2.776: *liuent rubigine dentes*; 2.790: *nubibus atris*; 2.800: *uirus piceumque*): *Inuidia*'s house is soiled by a black liquid, later *Inuidia* herself is covered with black clouds and finally she infects Aglauros with black venom. Practically *Inuidia* appears as a disease which somehow causes the death of Aglauros.

Lines 726-729 highlight further the antithesis between life and death prevalent in the *ekphrasis*:

obstipuit forma Ioue natus et **aethere** pendens
non secus exarsit quam cum Balearica plumbum
funda iacit; uolat illud et **incandescit** eundo,
et quos non habuit sub nubibus inuenit **ignis**.

The etymological association of *aether* with burning is characteristic. The vertical juxtaposition of *aether* (726) with *ignis* (729) emphasized by the presence of the verb *incandescere* (728) marks the etymological play intended here. The etymology stresses the erotic passion that seizes Mercury as soon as he sees Herse while the simile which follows emphasizes the emotional heat that the god experiences. The lighting of fire in Mercury's bones and heart is opposed to the absence of fires in *Inuidia*'s abode (764: *igne uacet semper*). Absence of fire suggests prevalence of cold (763: *plenissima frigoris*) which euphemistically suggests the presence of death. On a literal level, the etymological play foreshadows a paradoxical antithesis. *Inuidia*, mainly described as a figure connected with chilliness, will be later

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[120] See Maltby (1991), s.v. *Phoebus*; also Michalopoulos (2001), 145f.

represented as awaking fire in the bones of Aglauros. However, this fire will be different from the fire that Mercury already feels. Aglauros' fire is metaphorical and mainly documents her emotional distress on watching, or better say, on imagining the happiness of her sister. The change in imagery from *ignis* to *frigus* brought about by the inflaming Mercury as a punishment enhances the contrast between life and death. Thus, as we come closer to Aglauros' final metamorphosis into a rock, imagery connected to death is more explicitly developed. Especially, the sense of death is vividly captured in the *frigusque per ungues / labitur et pallent amisso sanguine uenae* (823-824) which glosses the *signum exsangue* of line 831. *Amisso sanguine* (824) emphatically describes the dying of the human body as it highlights the loss of blood. In this sense, *amisso sanguine* is equal in meaning with *sine sanguine* which defines the adjective *exsanguis*. Absence of blood suggests absence of life which seals the fate of Aglauros.[121]

1.7 Concluding Remarks

The examination above presents a number of conclusions regarding the general purpose of the incorporation of *Inuidia*'s episode within the Aglauros' story. In the first place, *Inuidia*'s portrayal is subject to certain features within the framework of a stereotyped tradition concerning ancient superstitions about envy and its potency to cause harm. Ovid studies in depth multiple features of envy found both in Greek and Latin sources which he reforms under a concrete personified figure. This allows for a parallel examination of Ovid's *Inuidia* in the light of other testimonies which leads to a number of interesting conclusions. Secondly, as seen, the *Inuidia* episode is well motivated in the general narrative framework while her transformative abilities connect her directly to the basic theme of the poem. Aglauros' identification with *Inuidia* sets in motion her emotional transformation while her transformation into stone is an extension of the change observed in her

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[121] For ancient etymological association on *exsanguis* see, for example, Claud. Don. *Aen.* 2.210 p. 177.8: *exsangues ... proprie significantur sine sanguine*; Schol. Stat. *Theb.* 6.196: *sanguis proprie videtur animae esse possessio, unde 'exsangues' mortuos dicimus*; cf. also Isid. *Orig.* 10.89: *exsanguis, quod sit extra sanguinem*. Maltby (1991), s.v. *exsanguis*.

behaviour. In this respect, *Inuidia*'s use in the story activates a complex nexus of events. The statue imagery highlights the importance of images which in turn underscores the poet's interest in visual representations. Production of images is also a characteristic feature of *Inuidia* which identifies her with the poet-artist. Besides, *Inuidia*'s etymological connection with the verb *uideo* and the wordplay developed around nouns and verbs of seeing hint at the importance of vision in the episode. More importantly, through the above examination it becomes evident that the *Inuidia ekphrasis* is not only used here as a device to enliven the narrative or for thematic effect; rather, the episode bears further implications which instruct us to re-read the passage in a different way. Technical vocabulary developed in the *ekphrasis* leads to an identification with Ovid's aesthetics. The alternation of language and imagery which is programmatically-charged with different generic conventions both associated with the different styles that epic and elegy aspire, recalls the programmatic statements on the stylistic orientation of the *Metamorphoses*. Besides, literary background connects the personified figure of *Phthonos*, as we have seen, with equal programmatic statements of art. What is more, the use of the personification of *Inuidia* in a narrative context that owes much to Callimachus reinforces its programmatic use here. Overall, the examination of the implications serve as an ideal introduction to Ovid's methods in constructing an allegorical reading indicating that the *Inuidia ekphrasis* is based on a combination of two generic traditions which marks the distinct character of Ovid's epic endeavour. Significant thematic links are emphasized through clever combinations of words while interesting wordplays highlight the antithesis between life and death on which the episode is based. The *Inuidia ekphrasis* thus offers a good testimony of the close relationship between poet and text.

Chapter 2

Fames

2.1 Introduction

Taking the cue from book 2, Ovid redeploys at the centre of the *Metamorphoses* story telling as an important feature of his poem while Callimachus is still a recognizable intertext for the stories told. Chapter 2 is concerned with a detailed analysis of the importance and narrative significance of *Fames* appearing in the story of Erysichthon which to a certain extent is an extension of the personification of *Inuidia* as similar motifs and thematic links connect the two personified figures; repetition of imagery found in the *Inuidia* episode is here more methodically refined and developed while *Fames'* physical appearance is an expansion of that of *Inuidia*'s. The *Fames* episode is developed within the scheme ὕβρις, ἄτη, τίσις, already introduced with the *Inuidia ekphrasis*, as transgression and divine punishment are important features for the appearance of the two. In this sense, both *Inuidia* and *Fames* are sides of the same coin although the cause that prompts the summoning of each personified figure varies from one episode to the next. The discussion will focus on an exploration of the poetic significance of the *Fames ekphrasis* both in the Erysichthon episode and in the *Metamorphoses*. The precision that Ovid induces in the use of language with his tendency to create new verbal twists is more effectively demonstrated in the transformative potentials of the personification; the contrasting tones produced enhance the variety of style and themes both embodied in the physical body of *Fames*.

2.2 Preliminary Remarks

Fames, the second of the four extended Ovidian personifications, appears in book 8 of the *Metamorphoses*. Worthy of mention is the fact that the *Fames ekphrasis* is itself an embedded episode included in the story of Erysichthon, which

itself is an inset story told during the dinner in the cave of Achelous as part of the general question whether or not a character can undergo metamorphosis. Although Mestra is the main character directly connected to the subject of metamorphosis as she has the ability to change into multiple forms (*Met.* 8.738-739), the greater part of the episode is devoted to the character of Erysichthon, her father. The *Fames ekphrasis* is introduced in the middle of the story and works as an interlude between its two parts, Erysichthon's impious attitude and his subsequent punishment. The complexity of the scheme which connects the *Fames* episode with the rest of the story, given in the form of an embedded story within a story which in turn is an inset story in a larger group of narratives about metamorphosis, highlights from the very beginning the complexity in the construction of the personified *Fames*.

The story begins with a reference to Erysichthon and his impious act. Erysichthon, by nature a *contemptor diuum*,[1] decides one day to chop down an old tree dedicated to Ceres. Ignoring the votive offerings hung on its branches Erysichthon cuts down the gigantic tree and kills the dryad nymph living inside. The other dryads call upon Ceres to avenge the loss of their sister. As punishment, the goddess summons to her assistance *Fames* to plant herself in Erysichthon's body, so that he is continuously tormented by an insatiable hunger; once *Fames* takes action upon him, the results of the divine punishment begin to emerge: the more Erysichthon eats the hungrier he becomes. The story ends with a simple reference to his autophagy.

The fact that the first full version of the myth of Erysichthon is narrated in the Callimachean *Hymn to Demeter* (lines 31-117) while other versions of the story survive only in fragments,[2] suggests that this story does not belong among the well-

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[1] The characterization reminds us of Virgil's Mezentius who is presented as *contemptor diuum* at *Aen.* 7.648; cf. also *Met.* 3.514 where Pentheus also is called *contemptor superum*. Hollis (1970), 134 indicates the verbal similarities between Ovid's Erysichthon and Virgil's Mezentius (cf. *Met.* 8.739-40; 761; 765-70; 792; 817 and *Aen.* 7.648, 8.7); see also Galinsky (1975), 7-8; Solodow (1988), 160 and 248 n. 4; Van Tress (2004), 181 all of whom draw attention to Ovid's allusion to Virgil. Worthy of note is the fact that Ovid seems to offer a kind of commentary on Virgil as lines 739-740 give a periphrastic explanation of the phrase *contemptor diuum* as *qui numina diuum / sperneret et nullos aris adoleret odores* which glosses the Virgilian terminology. Such periphrastic references are features of the epic style; Hollis (1970) commenting on verse 738 observes that 'periphrastic method of description is regular in epic poetry'; also Van Tress (2004), 181. For the use of the stylistic feature of periphrasis in Ovid in general, see Frécaut (1972), 95-104; Solodow (1988), 132f.
[2] Cf., for example, Hesiod, *Catalogue of Women* (Fr. 43a Merkelbach-West); Lykophron, *Alexandra* 1393-1396; Nicander, *Heteroioumena* (Fr. 45; also cited in Antoninus Liberalis

known or perhaps well-treated myths of the ancients. This gives Ovid the ability to work on it more freely; what is more, the connection of the *Fames ekphrasis* (*Met.* 8.788-822) with the rhetorical technique of *enargeia* contributes to a certain extent to the visualization of the text. The investment of a single piece of information or series of details with realistic tones adds to the vividness of the character that Ovid creates here.

In a passage of roughly thirty-five lines, Ovid manages to build up *Fames'* image calling upon vision. The scene opens with a brief representation of *Fames'* dwelling place outlined by Ceres' instructions to the nymph (*Met.* 8.788-795); then, Ovid moves to a first encounter with *Fames* herself, given from the Dryad nymph's point of view on her arrival at Scythia (*Met.* 8.796-800), which in turn gives way to a detailed description of the character's physical appearance (*Met.* 8.801-808). The *ekphrasis* concludes with a reference to *Fames'* immediate response to Ceres' orders where she infects Erysichthon with hunger (*Met.* 8.814-822). The subsequent lines (with a temporary interruption at 847-874 where Mestra's multiple transformations are listed) introduce a crescendo of *Fames'* effects on Erysichthon (cf. *Met.* 8.823-846 and *Met.* 8.875-878).

2.3 *Est locus...* Entering *Fames'* World (*Met.* 8.788-798)

The preparation of *Fames'* appearance in the story is well articulated: Ceres agrees to the punishment but some technical difficulties keep the goddess from the immediate imposition of the penalty while Ovid delays her entrance in order to keep interest alive; Ceres cannot contact *Fames* personally because of the potential danger of contamination as their functions are in fact antithetical to each other. The poet

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17.5); Achaeus 20 F6-11 *TrGF* (Snell). For discussions on the Erysichthon story in general see Lafaye (1904), 132-138; Crump (1931), 239f.; Wilkinson (1955), 164; McKay (1962), esp. 5-60 for an exhaustive discussion of the literary sources; Hollis (1970) 128-133, for ancient sources see esp. pp. 128-130; Otis (1970), 65-70, 203, Appendix 413f.; Anderson (1972), 400-401; Galinsky (1975) 5-14, who offers an interesting comparison between Callimachus' Erysichthon story and Ovid's version of the myth; Bömer (1977), 232-238; Hopkinson (1984), 18-31; Robertson (1984), 369-408; Griffin (1986), 55-63; Degl'Innocenti Pierini (1987), 134-148; Solodow (1988), 16-17, 159-162; Tsitsiou-Chelidoni (2003), 341-357; Murray (2004), 207-241; Van Tress (2004), 160-190, esp. 164-167 for literary sources.

goes on to explain further this paradoxical situation; we learn that it is fate that forbids the close contact between Ceres and *Fames* (*Met.* 8.785-786). This difficulty is finally overcome as a mountain nymph is summoned to search for *Fames* and ask for her help;[3] thus, *Fames* enters the scene naturally. A first impression about her character comes from the general overview of the place she inhabits. The description of the scene-setting although brief is weighted in realistic details:

> *est locus extremis Scythiae glacialis in oris,*
> *triste solum, sterilis sine fruge, sine arbore tellus.*
> *Frigus iners illic habitant Pallorque Tremorque*
> *et ieiuna Fames*

(*Met.* 8.788-791)

The scene opens with the conventional geographical formula *est locus*. Ovid uses this formulaic feature as a signpost of the beginning of the digression which sets an interlude between Erysichthon's transgression and his subsequent punishment. The entrance into a different world marks a separation from the familiar world of Ceres described earlier (*Met.* 8.743-750) and gives Ovid the opportunity to offer more in the way of descriptive detail; this has a visual appeal on the senses while the setting convinces one of its reality.

Our first view of the place comes from Ceres herself. Through the goddess's instructions to the nymph we learn that *Fames* inhabits an icy (*Met.* 8.788: *glacialis in oris*), gloomy (*Met.* 8.789: *triste*) and barren region (*Met.* 8.789: *sterilis*) in the far end of Scythia (*Met.* 8.788: *extremis Scythiae*), along with other evil beings, *Frigus*, *Pallor* and *Tremor*. The choice of Scythia here is intentional. Greeks and Romans thought of Scythia as a cold, uncivilized and barren place; as such the place becomes inappropriate for cultivation and agriculture.[4] *Fames* as an embodiment of starvation

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[3] Laird (1999), 281 n. 38 notes 'Ceres' message to Fames (8. 788f.) is a significant example of the convention with a sequence of events triggered off in response to a prayer.' See also *Met.* 11.585f. where Ovid follows the same pattern with discussion in Laird (1999), 281ff. and chapter 3 below. Compare Minerva and *Inuidia* in *Met.* 2.760ff. where the goddess delivers personally the instructions to *Inuidia* in contrast with Ceres here and with Juno later (see *Somnus* episode) who use intermediaries.

[4] See also Hollis (1970), 139 on Ov. *Met.* 8.788: 'Scythia represented to the poets all that was cold, barren and deserted (e.g. Aeschylus, *P.V.* 2), and thus is a most fitting dwelling-place for Hunger and her entourage', Anderson (1972), 407 and Bömer (1977), 250 ad loc.

fits within this framework. The choice of rare herbs growing on the land instead of grain (*Met.* 8.800) in accordance with its lack of trees and fruits (*Met.* 8.789: *sine arbore*)[5] suggests a harsh and unproductive soil; this reinforces the image of the desolate landscape which is further emphasized by the adjective *triste* (*Met.* 8.789; cf. 2.763); such a barren landscape cannot provide the necessary means of food for survival. Further, the choice of Scythia emphasizes *Fames'* connection with cold which was first implied by the fact that one of her fellows is *Frigus*, the personification of cold; yet, in ancient thought hunger is frequently linked to *frigus*.[6]

Additional specifications on *Fames'* exact location are given a few lines later at 797-798; on her arrival at Scythia, the messenger-nymph offers a second view of the place: the *rigidique cacumine montis* is immediately specified as the mountain Caucasus (798: *Caucason appellant*). The landscape, vividly described here, plays a significant role functioning both as decorative backdrop scenery and as a graphic commentary upon the main inhabitant of the place. In this regard, the successive double representation of the land with emphasis on its infertile and uncultivated soil gives the impression of a particularly savage place; this in turn stresses the dehumanized character of *Fames*, reflects her evil nature and qualities and provides preliminary remarks on her harmful effects; place and personification are to a certain extent identified. Such indications pave the way for an expected cruelty in Erysichthon's subsequent punishment.[7]

Apart from the overview of the deserted landscape and the immediate appearance of *Fames* sitting all alone, no further indications are given about the kind

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For Scythia see also *OCD* s.v.; for historical reports see Bredow (2008), 149-160 s.v. *Scythae*. See further Martin (1966), 286-304; Rolle (1989), esp.16-17.

[5] The phrase *sine arbore* at line 789 creates contrasting imagery; *Fames* lives in a barren place with no trees while ironically she will be asked to punish Erysichthon for cutting down Ceres' sacred tree. The emphasis on the absence of trees also strengthens the antithesis between the fertile world of Ceres and the infertile world of *Fames* creating thus a fitting preparation for *Fames'* role in the punishment of the villain Erysichthon. *Fames* is antithetical to Ceres in the same way that Erysichthon's impious acts against the goddess makes him an enemy of the goddess; this creates a point of contact between *Fames* and Erysichthon which explains the choice of hunger as a proper punishment and Erysichthon's subsequent transformation into a new version of *Fames*.

[6] For an analogous association between hunger and cold see also Plaut. *Men.* 975-976: *molae, [magna] lassitudo, fames, frigu' durum, / haec pretia sunt ignauiae*; Lucilius *Sat.* 26.20 (599-600 M): <...> *hic cruciatur fame, / frigore, inluuie, inperfundie, inbalnitie incuria.*); Hor. *Serm.* 1.2.6: *frigus quo duramque famem propellere possit*; Virg. *G.* 4.259 *ignauaeque fame et contracto frigore pigrae*. See further Bömer (1977), 251 on *Met.* 8.790.

[7] For the use of landscape in Ovid's *Metamorphoses* in general, see Wilkinson (1955), 177ff.; Parry (1964), 268-282; Segal (1969).

of house she possesses. This specification comes much later in the *ekphrasis* where *Fames* is represented as leaving the *fecundum* part of the *orbem* (*Met.* 8.821) and return to *domos inopes* and *adsueda antra* (*Met.* 8.822).[8] Once *Fames* has accomplished her task and has infected Erysichthon with hunger, she has to be removed from the scene so that the story may continue with Erysichthon and the effects of his punishment. The coupling of the antithetical pictures created by the *fecundum orbem* and the *domos inopes*, suggests the opposition between two different modes of life, that of civilization and barbarity represented by the world of Ceres and *Fames* respectively. A similar juxtaposition between the antithetical powers of Ceres, the goddess of abundance and agriculture, and *Fames*, the embodiment of starvation, has been earlier introduced in the narrative at *Met.* 8.793 where civilization is emphatically opposed to savagery and pre-civilized life; the war imagery produced by *uincat eam superetque meas certamine uires* highlights further the hostility between the two powers.[9] Thus, the opening and closing of the *Fames ekphrasis* creates similar imagery based on antithetical pairings; *Fames*' entrance and removal from the scene is achieved by an elaborate ring composition which stresses more her alienation from the *fecundum orbem* of Ceres (*Met.* 8.821) and vindicates her immediate departure. The grouping of the two powers creates an equal symmetrical structure and highlights their importance for the dispatch of the punishment: Erysichthon's transformation into *boulimos* is an effective consequence resulting from his impious behaviour towards Ceres.

The choice of a barren cave (*antra*) as a preferable home for *Fames* puts emphasis on the impoverished situation in which she is living and highlights her uncivilised nature. Indeed, caves are the most suitable dwellings for uncivilised creatures to inhabit. Particularly *antrum* and *tristis* suggest a point of contact with *Inuidia*'s dwelling place. *Inuidia*, an equally uncivilized figure, is found to inhabit a cave while the description of her place with the emphasis on the lack of movement and its cold and stiffy atmosphere suggests, as seen, a connection with the underworld. A similar impression is produced by the description provided here

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[8] Tarrant's edition (2004) from where I quote prefers *arua* instead of *antra*. On this line I follow Anderson's edition (1977). The use of *antra* creates a fitting link with the *domos inopes* found in the same line as it glosses the type of place that *Fames* inhabits. *Domus* is also used for *Inuidia*'s abode and its repetition here suggests an identification of the two houses. See also Anderson (1972), 409 on Ov. *Met.* 8.822.

[9] See also Anderson (1972), 407 and Hollis (1970), 140 on *Met.* 8.793.

which is further emphasized by the repetition of the epithet *tristis*. Besides, ancient genealogical associations offer sufficient evidence of *Fames'* connection with Hades. In the *Aeneid*, for example, *Fames* appears to inhabit the very entrance of the underworld along with other dark and chthonic powers (cf. *Aen.* 6.273-84); this connection may follow from Hesiod where Λιμός together with other evil personified figures are listed among the offsprings of Ἔρις (*Th.* 226-232) who in turn belongs to the genealogy of Night (*Th.* 211-225).

2.4 Constructing the Portrayal of *Fames* (*Met.* 8.799-808)

As soon as Ovid gives the necessary specifications of *Fames'* location and abode, he immediately turns to the description of her physical appearance. Her portrayal is gradually constructed and it is divided into three different parts in the full picture of two, two and six lines respectively. The appeal on the senses of vision suggested by the verbs *uidere* (799 and 809: *uidit*; 812: *uisa*) and *spectare* (803: *spectari*), as well as the second person address *putares* (805) add to the vividness of what Ovid describes here.[10]

Fames enters the scene with a two-line introductory comment which precedes the main description and concerns aspects of her character.[11] The unusual and almost dehumanized first impression created by her representation as sitting all alone in a rocky field and digging up the scanty herbage with her nails and teeth (*Met.* 8.799-800) emphasizes her monstrosity and paves the way for the description that follows. Aside from its evident literary effect, *Fames'* first appearance bears deeper meanings. If we accept an etymological definition of the name of Erysichthon from ἐρύω + χθών, meaning 'tearing up the earth,'[12] it can then be argued that line 800,

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[10] For general discussions of the *Fames* episode and of *Fames'* representation see Bömer (1977), 248-262 on *Met.* 8.777-842; Griffin (1986), 60-61; Solodow (1988), 197f.; Tissol (1997), 67-72; Fantham (2004), 111f.; Lowe (2008), 427-429.

[11] *Fames* or *Limos* as personifications appear in Hes. *Th.* 226-227; *Op.* 298-302; Semon. Fr. 7.99-102 (Campbell); Plaut. *St.* 155-170; Virg. *Aen.* 6.268-281. For a listing of ancient sources see also Roscher s.v *Fames*; *RE* s.v. *Fames* (Waser); Schaffner (2004), 331 s.v. *Fames*; de Velasco (1988), 288 s.v. *Limos*.

[12] *LSJ* s.v. Ἐρυσίχθων. Robertson (1984), 387-388 discusses an interesting association of the name Erysichthon with agricultural meanings. He identifies the first element of the name as

unguibus et raras uellentem dentibus herbas, which represents *Fames'* activities glosses the etymology of Erysichthon's name. By hinting at this etymology, Ovid tries to equate the two protagonists from the very beginning; after all, as will be discussed below, Erysichthon will turn into a new version of *Fames*. Furthermore, *Fames'* hostility towards the earth, as seen by her violent act upon the rare vegetation of the place, reinforces the previous indications of the poet on the hostility between Ceres and *Fames* (cf. *Met.* 8.785-786; also 814) which results from the antithetical powers they represent: *grauidis oneratos messibus agros* (781) as opposed to *sterilis sine fruge, sine arbore tellus* (789). This point becomes more striking, if we bear in mind representations of the goddess Ceres sitting upon the earth or a rock, as for example the figure of the *Ara Pacis*.[13] Ancient etymological derivations of Ceres' Greek name from γῆ μήτηρ (Δημήτηρ – De-meter = Ge-meter) underscores her connection with earth. In this respect, the essential nature of the goddess was associated with Γῆ which gradually was identified as the mother goddess of earth (*Mater Terra*).[14] Further, the figure of the goddess Ceres was frequently used as a metonymy for bread[15] which gradually came to mean also the personification for the wheat and her name could be interpreted – as in Greek – as

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ἐρύω 'to rend' and he reads Ἐρυσίχθων as 'earth-render' and thus he equates him with a ploughman. He also cites ancient examples to support his argument. In Strato Comicus (fr.1.19 K-A) the word Ἐρυσίχθων 'is a kenning for a pig or an ox'; in addition, Lykophron playfully refers to such connotations implied by the etymology of his name: τῆς παντομόρφου βασσάρας λαμπούριδος / τοκῆος, ἥτ' ἀλφαῖσι ταῖς καθ' ἡμέραν / βούπειναν ἀλθαίνεσκεν ἀκμαίαν πατρός, / ὀθνεῖα γατομοῦντος Αἴθωνος πτερά (*Alexandra* 1393-1396). Murray (2004), 238f., on the contrary, sees in Achelous' words *continuam diduxit humum* (*Met.* 8.588) an etymological gloss on Erysichthon's name from ἐρύω and χθών which she further suggests sets up a connection between the two.

[13] For a discussion of the goddess Ceres on the *Ara Pacis* relief see Spaeth (1994), 65-100.

[14] Diodorus Siculus (*Bibliotheca* 1.12.4) suggests that Demeter's name had derived from a combination of Γῆ and Μήτηρ. See also Griffin (1986), 59 and 63 n. 26; Tobin (1991), 190-191; Spaeth (1994), 71 and n. 54. Latin etymologies of Ceres highlight the derivation of her name from the bearing of fruits; Ennius ap. Varro *Ling.* 5.64 defines her as *quod gerit fruges*, Ceres; Cic. *N.D.* 2.26.67: *Mater autem est a gerendis frugibus Ceres tamquam geres, casuque prima littera itidem immutata ut a Graecis; nam ab illis quoque Δημήτηρ quasi γῆ μήτηρ nominata* est; 3.20.52: *Iam si est Ceres a gerendo (ita enim dicebas), terra ipsa dea est (et ita habetur; quae est enim alia Tellus)*; 3.24.62: *Ceres a gerendo*. For other etymological connections see also Serv. on Virg. *G.*1.7: *Ceres a creando dicta*; For the etymology of Ceres' name see Maltby (1991), s.v.; O'Hara (1996), 51, 253.

[15] Ceres meant originally bread; on this see Fowler (1888), 311. The association of a god or a goddess with human conditions is broadly used by the Greeks. Thus, for example, Athena is equated with wisdom, Themis with justice, Ares with war, Aphrodite with love and so on.

mother of corn or grain.[16] Thus, the damage that *Fames* causes upon the earth is translated into an act of violence against the goddess herself. Although *Fames* and Ceres are in fact hostile to each other, the connection of the goddess's name with earth and abundance comes as an explanation for the choice of hunger as ideal punishment for Erysichthon: he has impiously violated the sacred earth of the goddess so a punishment that is directly opposed to her attributes must be inflicted on him.

The following eight lines centre on a step by step physical description of *Fames*' appearance. In order to make the figure look more human Ovid divides the description into two different parts. The first part occupies two lines (*Met.* 8.801-802) and is mainly concerned with a delineation of her head. *Fames*' filthy and neglected appearance comes first. The emphasis on her rough and unkempt hair (*Met.* 8.801: *hirtus erat crinis*), the lack of adornments and her indifference over any kind of beautification visualize her as a woman who lacks any feminine charm. This picture is developed further in the listing of specific physical details which follows. Emphasis on her hollow eyes (*Met.* 8.801: *caua lumina*), her pale face (*Met.* 8.801: *pallor in ore*; cf. *Inuidia* in *Met.* 2.775: *pallor in ore sedet*) as a consequence of the shortage of food and the icy place she inhabits, and her filthy lips and throat (*Met.* 8.802: *labra incana situ* and *scabrae rubigine fauces*; cf. also *Inuidia* at *Met.* 2.776: *liuent rubigine dentes*) fill up her profile. In addition, the reference to *crinis* (801), *lumina* (801), *os* (801), *fauces* (802), *ossa* (804), *cutis* (803), *uiscera* (803), *uenter* (805), *lumbi* (804), *pectus* (806), *articuli* (807), *labra* (802), *ungues* (800), *dentes* (800), all alluding to physical parts of the human body and face, make us imagine a more anthropomorphic shape of *Fames*. Teeth, lips and throat suggest the existence of a mouth and are all important human elements connected with the production of speech (characteristic of humans). These in combination with the reference to the eyes, which constitute part of the face, raise expectations for the creation of an anthropomorphic personified figure.

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[16] For the interpretation of Ceres' name as meaning wheat, bread or corn see also *OLD* s.v. *Ceres*. In Roman period Ceres is viewed as a personification of grain; this is suggested by her association in many occasions with terms like *fruges* or *frumentum* as phrases like *Frugifera, Mater frugum, genetrix frugum, potens frugum, uel dea frumenti* show (cf. Ov. *Fast.* 1.671; *Met.* 5.490, 6.118; *Am.* 3.10.35). The use of her name as substitute to grain is also common in the poets; e.g. in Virg. *Aen.* 1.177. See also Spaeth (1994), 72 and n. 61.

Nevertheless, the subsequent lines (*Met.* 8.803-808) show that nothing human exists in her; she 'has no inner life, no feelings or thoughts.'[17] The description moves from the head to the body. Emphasis is given to her hard skin through which *spectari uiscera possent* (*Met.* 8.803; cf. also *Inuidia* in *Met.* 2.777: *pectora felle uirent* which suggests that her breast in apparently visible); her bones *sub incuruis exstabant arida lumbis* because of the lack of food (*Met.* 8.804); her stomach itself has wasted away so it is absent (*Met.* 8.805: *uentris erat pro uentre locus*).[18] In addition, the thinness of her body is awkwardly reflected in a series of paradoxical expressions: *pendere putares / pectus et a spinae tantummodo crate teneri* (*Met.* 8.805-806); *auxerat articulos macies* (*Met.* 8.807); *genuumque tumebat* (*Met.* 8.807); *orbis et immodico prodibant tubere tali* (*Met.* 8.808).[19] Ovid's wit is apparent in the way he creates opposing situations; his claim of the existence of a *dura cutis* (803) is at the same time opposed to his statements that her *uiscera* can actually be seen from within (803); this paradoxical statement suggests the presence of a fleshless body which undermines the use of *cutis* here and thus the presence of flesh. This play on absence is more vividly described a few lines later when the poet writes *uentris erat pro uentre locus*. In fact she has no stomach at all. Thus, human parts are invoked only to stress the oxymoron evident in the stylistic design of *Fames*: that hunger as a human condition which by its meaning is directly connected to absence can in fact acquire an imaginable body and thus gain an existence.[20] The paradox becomes even more obvious in the interchange between *fames* as an abstract feeling and *Fames* as an embodiment of a hungry person and the physical symptoms

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[17] Solodow (1988), 198.

[18] The reference to *Fames*' wasted stomach follows information found in Plaut. *St.* 236: *adhaesit homini ad infumum uentrem fames* (McKay (1962), 109); *St.* 341: *quid ego, quoi misero medullas uentris percepit fames?*. A parallel description is also found in Callimachus *h.* 6.92-93: καὶ τούτων ἔτι μέζον ἐτάκετο, μέστ' ἐπὶ νεύροις / δειλαίῳ ῥινός τε καὶ ὀστέα μῶνον ἐλείφθη.

[19] Cf. Hes. *Op.* 497: σὺν πενίῃ, λεπτῇ δὲ παχὺν πόδα χειρὶ πιέζῃς; see also Σ on Hes. *Op.* 491-492 <496-497>: τῶν λιμωττόντων τοὺς πόδας παχύνεσθαί φησι, τὸ δ' ἄλλο σῶμα λεπτύνεσθαι. καὶ εἷς νόμος ἦν Ἐφεσίων μὴ ἐξεῖναι πατρὶ παῖδας ἀποθέσθαι ἕως ἂν διὰ λιμὸν παχυνθῇ τοὺς πόδας. See also Hollis (1970), 141 on Ov. *Met.* 8.808 and Bömer (1977), 255 on *Met.* 8.807 who notes the swelling of the feet as a characteristic symptom of hunger with further ancient references.

[20] Tissol (1997), 68 considers *Fames* an extreme case of personification because Ovid here seems to make 'an absence into a body, a lack into a character ... Fames is paradoxical in uniting opposites – absence and presence, richness and deprivation.' See also Hardie (2002), 234-235 who observes similar paradoxes in the use of the figure.

that this causes in people.[21] *Fames* is hungry so is the thinness of her body; she is actually so thin that *peragit perque aera uento* (*Met.* 8.815).

The rapid movement from head and face to bodily details, intentional as it may be, gives the impression of *Fames* as being a synthesis of disparate parts that do not show any kind of organic connection between them; the emphasis on the parts that are absent highlights this impression of separation.[22] *Fames'* ailing body becomes a symbol of a body that is suffering a violent disease and thus is dying. This at the same time expels *Fames* from the human world as she is identified to an evil that can cause corruption.[23]

Descriptions of visually loathsome personified creatures were a favourite *topos* in ancient literature. The *Iliad*, for example, offers similar descriptions. In book 4.442-445 *Eris* is represented as a supernatural agent and as a personification of social discord while her powers are summarized in her ability to change through growth: ἥ τ' ὀλίγη μὲν πρῶτα κορύσσεται, αὐτὰρ ἔπειτα / οὐρανῷ ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει (*Il.* 4.442-443). Later in Book 9 the description of *Litai* as χωλαί τε ῥυσαί τε παραβλῶπές τ' ὀφθαλμώ (503) calls upon vision to create an imaginable physical body for them (*Il.* 9.511-12).[24] However, of much interest because of its

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[21] See Solodow (1988), 198 and Tissol (1997), 68 who also note the fact that *Fames* is the embodiment of a hungry individual.

[22] This head to foot description follows the rhetorical regulations for ἔκφρασις προσώπου for which see the reference cited in McKeown (1989), 116-117 on Ov. *Am.* 1.5.19-22 with further examples. He argues that the catalogue of Corinna's physical parts follows the same rhetorical rules, with progress from head to body.

[23] It is worth noting that many of the stock characteristics that Ovid uses to describe *Fames* are also found in representations of the personification of *Geras* or *Senectus*; for example, the references to the thinness on face and body, to physical weakness, wasted almost skeletal framework, unkempt hair and filth, deeply sunken cheeks and eyes, paleness, sleeplessness and physical shortcomings to shoulders, loins, hips and other physical decays. Such descriptions equate the body of old people to that of a corpse. In Roman thought the personification of *Senectus* – the Latin equivalent of the Greek Γῆρας – embodies all the great evils of the human kind which Hesiod associates with one way or another with the underworld: grief, misery, disease, hunger, discord, envy, fear, poverty, greed, war, and the like (for the lineage of *Geras* and *Senectus* see Hes. *Th.* 211-25; Cic. *N.D.* 3.17.44). For this reason old age was considered as a disease or a great evil. Horace *Epod.* 8.1-10 offers a characteristic example of an attack against an old woman; cf. also Prop. 4.5.59-78; Ov. *Am.* 1.8.109-114; Hom. *Od.* 13.397-403; 24.223-234. For a detailed analysis on the general characteristics of old age and how people usually treat elders in Latin society and literature see Parkin (2004); on views of old age among the ancient Greeks with references to artistic representations and inscriptions see Richardson (1969).

[24] For Eris see further Kirk (1985), 380-382 on Hom. *Il.* 4.440-445; Teskey (1996), 40f; for *Ate* and *Litai* see Hainsworth (1993), 128f. on Hom. *Il.* 9.502-512; Yamagata (2005), 21-28 with further references; also Solodow (1988), 198-199.

profundity in physical and visual details is Hesiod's description of *Achlys*;[25] in addition, her association with hunger provides useful material for comparison with the details Ovid develops in the portrayal of *Fames*:

> πὰρ δ' Ἀχλὺς εἰστήκει ἐπισμυγερή τε καὶ αἰνή,
> χλωρὴ ἀυσταλέη λιμῷ καταπεπτηυῖα,
> γουνοπαχής, μακροὶ δ' ὄνυχες χείρεσσιν ὑπῆσαν·
> τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον, ἐκ δὲ παρειῶν
> αἷμ' ἀπελείβετ' ἔραζ'· ἣ δ' ἄπλητον σεσαρυῖα
> εἰστήκει, πολλὴ δὲ κόνις κατενήνοθεν ὤμους,
> δάκρυσι μυδαλέη.

(Sc. 264-270)

Ἀχλύς being here the embodiment of the darkness of death[26] enhances the idea that suffering from starvation is considered as evil too. This metaphorical connection highlights more effectively *Fames'* association with death.[27] Ovid seems to re-use and rework specific information provided by Hesiod which he translates or explains further. Be that as it may, the epithet χλωρὴ 'pale' corresponds to the pallor evident on *Fames'* face (*Met*. 8. 801); equally, the *genuumque tumebat* of line 807 explains the meaning of the Hesiodic adjective γουνοπαχής (266) while the additional details given in the same line and the next, namely *auxerat articulos* and *orbis et immodico prodibant tubere tali* (807-808) expand further the notion; this creates visual images of bodily disfigurement and thus captures in an exaggerated tone the effects of hunger on people; what is more, the details provided at lines 265, λιμῷ καταπεπτηυῖα and 266, μακροὶ δ' ὄνυχες χείρεσσιν ὑπῆσαν in Ovid's passage are reflected in the simple reference to *macies* (807) and *ungues* (800) while the information about *Fames' dura cutis, per quam spectari uiscera possent* (803) hints at a gloss of the

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[25] For a similar wealth in visual details see also the description of *Keres* at Hes. *Sc.* 249-257.

[26] For the different meanings of Ἀχλύς see *LSJ* s.v.; see also *Od.* 20.356-357 where Ἀχλύς is also connected to *Erebos* and darkness: ἱεμένων Ἔρεβόσδε ὑπὸ ζόφον· ἠέλιος δὲ / οὐρανοῦ ἐξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλύς.

[27] Compare also with other ancient views on hunger as ill. For example, Aeschylus points how loathsome hunger can be for houses (*Ag.* 1641-1642: ἀλλ' ὁ δυσφιλὴς σκότῳ / λιμὸς ξύνοικος μαλθακόν σφ' ἐπόψεται.); in addition, Hippocrates represents hunger as disease that makes the bodies to waste away (*Aph.* 7.60: Τοῖσι σώμασι τοῖσιν ὑγρὰς τὰς σάρκας ἔχουσι λιμὸν ἐμποιεῖν· λιμὸς γὰρ ξηραίνει τὰ σώματα); cf. also Hom. *Il.* 19.353-354: νέκταρ ἐνὶ στήθεσσι καὶ ἀμβροσίην ἐρατεινὴν / στάξ', ἵνα μή μιν λιμὸς ἀτερπὴς γούναθ' ἵκοιτο and *Od.* 12.41-42: πάντες μὲν στυγεροὶ θάνατοι δειλοῖσι βροτοῖσι, / λιμῷ δ' οἴκτιστον θανέειν καὶ πότμον ἐπισπεῖν.

epithet ἀυσταλέη.[28] The use of *durus* may be explained here as dry which emphasizes *Fames'* withered skin as a consequence of her bodily emaciation.

2.5 *Fames' modus operandi* ... Inflicting Punishment (*Met.* 8.814-822).

The delivery of Ceres' message (*Met.* 8.809-813) works as a transitional link between the description of *Fames'* appearance and the infliction of hunger on Erysichthon. Ovid does not spend much time in describing how the nymph transfers Ceres' commands to *Fames*; he seems to imply this in a summarized statement where he assures us that she *refert mandata deae paulumque morata* (*Met.* 8.810). There is no need to delay Erysichthon's punishment anymore. Therefore, the poet forwards the events to the final execution of the agreed penalty. The nymph is immediately removed from the scene with the humorous excuse that she cannot bear to stay any longer as she began to feel hungry (*Met.* 8.812-813), although she has just arrived (*Met.* 8.811). A moment later *Fames* carries out Ceres' commands; she flies through the air to Erysichthon's house in Thessaly and breathes herself into him while he is sleeping:

> *ad iussam delata domum est et protinus intrat*
> *sacrilegi thalamos altoque sopore solutum*
> *(noctis enim tempus) geminis amplectitur ulnis*
> *seque uiro inspirat faucesque et pectus et ora*
> *adflat et in uacuis spargit ieiunia uenis*

<div align="right">(Met. 8.816-820)</div>

Fames' poison is spread all over Erysichthon affecting parts of his human body which are emphatically grouped at line 819. The poison works its way through Erysichthon's *fauces*, *pectus* and *ora* while the choice is deliberate rather than random. Line 819, *faucesque et pectus et ora*, repeats in reverse order physical parts of *Fames* described at 801, 802 and 806; this hints at an early identification between

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[28] The adjective αὐσταλέος 'dried up' (see *LSJ* s.v.) is rarely used in literature. A first occurrence is to be found in Hom. *Od.* 19.327 where Penelope uses it to describe the withered skin of Odysseus who is disguised as a beggar; also see Theoc. 14.4; Call. *h.* 6.16 A.R *Arg.* 2.200 with Hopkinson (1984), 95 and Murray (2004), 219.

Fames and Erysichthon. Further to this, the choice of *amplectere* (818: *amplectitur*) and the synonymous *inspirare* and *adflare*, emphatically juxtaposed at 819 and 820 respectively, create images of metamorphosis in progress which line 820 foreshadows more adequately, *spargit ieiunia uenis*.

Especially, the use of *inspirare* here is of much importance; the choice of the specific verb marks an allusion to Virgil; the way *Fames* works to infect Erysichthon reflects a similar scene from the *Aeneid* where Allecto poisons Amata (cf. *Aen.* 7.341: *infecta uenenis*; *Aen.* 7.351: *uiperam inspirans animam*) and drives her mad (*Aen.* 7. 346-356). Besides, the placement of *dicitur* (*Met.* 8.742) at the beginning of the Erysichthon episode, points to the fact that the story includes allusions to the previous tradition.[29] *Fames* and Allecto are thus kindred spirits. They both share the ability to effect transformation as they breathe themselves into their victims and thus turning them into new versions of their essence.[30] The similarities in the way both *Fames* and *Allecto* carry their work argues for an equal identification of Erysichthon with Amata in his reactions to the poison. Be that as it may, *furor* and *flamma – ignis* are keywords here (cf. Virg. *Aen.* 7.350: *fallitque furentem* and 354-356: *sublapsa ueneno / pertemptat sensus atque ossibus implicat ignem / necdum animus toto percepit pectore flammam*).

The combination of motifs and sources highlights the complexity achieved in the portrayal of the personified *Fames*; it further shows how Ovid edits details found in the tradition before him. The poet's *ingenium* is evident in his ability to create 'illusions of presence'[31] out of abstract concepts; the careful choice of words give *Fames* a substance in a sense that she can move and act like a human being. The fact that *Fames* follows divine orders that come directly from Ceres creates a paradoxical situation which vitiates the previous claims on the hostility between the two: *Fames*

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[29] Van Tress (2004), 186 argues that *dicitur* here points to Ovid's 'appeal to tradition'; what is more, she considers it especially as a signpost which draws attention on Ovid's allusion to Callimachus *Hymn to Demeter*. Ross (1975), 78 has named the technique 'Alexandrian footnote'; see also Hinds (1998), 1-16 who discusses the use of similar terms as sign points of allusion.

[30] For a discussion on the *Fames*' debt to Allecto see Tissol (1997), 70; Hardie (2002), 233f.; Lowe (2008), 429. Generally on Allecto see Fraenkel (1945), 3-8; Otis (1964), 322-332; Feeney (1991), 162-176; Hardie (1992), 62-71; Heinze (1993), 182-192; Lowe (2008), 422-424. See further Van Tress (2004), 183-184 who discusses Hera and *Hypnos* scene (*Il.* 14.225ff.), Euripides' *Lyssa* (*HF* 822-873) and Allecto episode (*Aen.* 7.323ff.) as possible intertexts for the construction of the figure of *Fames*; on this see also Hollis (1970), 138f. on *Met.* 8.785-786.

[31] I have borrowed the term from Hardie (2002), 227.

takes up the role of a messenger and at the same time she becomes an agent of Ceres. The additional clarifications about the time that *Fames* takes action (*Met.* 8.818: *noctis enim tempus*) may also allude to her chthonic ancestry (cf. also section 2.3, p. 62). Further, the reference to the night at this point, intentional as it may be, creates a connection with the darkness of the underworld which foreshadows to a certain extent Erysichthon's imminent 'death'.

2.6 The *Fames Ekphrasis* and the Erysichthon Episode: Function and Interpretation

The departure of *Fames* from the scene signals the beginning of a new series of events in the story. Ovid focuses again on the main protagonist where a listing of *Fames*' effects is outlined. Erysichthon experiences the first symptoms of hunger while still asleep. *Imago*, bearing the sense of hallucination, is a keyword here. Erysichthon's vain attempts to feast on unreal food capture vividly the size of his deception caused by the false images of banquets appearing in his visions. *Sub imagine*, as in the case of *Inuidia* and Aglauros, draws attention on the importance of vision. *Imagines* sent by *Somnus* do have the ability to induce the sense of realistic representation which adds to the visual illusion that Erysichthon experiences during his dream-vision. The contrast created between imaginable feasting on food and devouring of thin air produce a sense of emptiness which in a manner of speaking foreshadows Erysichthon's subsequent voraciousness;[32] this is emphatically stressed in his reactions as soon as he is awake. His feasting only whets his appetite more; even when he is offered food that is enough to feed whole cities (*Met.* 8.832-833), he still complains of being hungry (*Met.* 8.831-832); this contrast is more effectively stressed by the oxymoron of line 842, *locus ... inanis edendo*.

In this regard, Erysichthon's possession by hunger forces him to undertake a role that drives him away from the known human world as he is gradually transformed into a new version of *Fames*. The identification between the two is aptly achieved in the repetition of a similar imagery: the *locus fit inanis edendo* (*Met.*

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[32] For the dream of Erysichthon see Walde (2001), 342-346. For general bibliography on the use of dreams in Greek and Roman literature see also ch. 3, p. 125 n. 52.

8.842) that Erysichthon's feasting creates evokes the absence of *Fames*' stomach, *uentris erat pro uentre locus* (*Met.* 8.805); his colossal hunger leaves him always a vacant space similar to that of *Fames*. As his hunger increases, Erysichthon gradually becomes a stranger to his body and self; the changes observed in his behaviour thus derive from the effects that *Fames*' poison has on him. An evident omission here is Ovid's failure to give details concerning the changes observed on Erysichthon's body. This has a twofold effect; first of all, he differentiates his story from his literary model Callimachus who describes the physical changes that hunger causes on Erysichthon's body;[33] secondly, an unspecified description of Erysichthon's physical appearance is more appropriate for the ending that Ovid is offering here. Erysichthon's hunger becomes uncontrollable and finally forces him to commit self-cannibalism in a final attempt to appease his appetite. His annihilation through autophagy confirms his transformation as *Fames* takes full control over him. Erysichthon's permanent alienation from his human self is now completed as he appears to feed on his flesh and is therefore 'dying.'[34] In a manner of speaking, the image of *Fames peragit perque aera uento* (*Met.* 8.815) marks in epic terms (cf. Virgil's *Fama* at *Aen.* 4.184: *nocte uolat caeli medio terraeque per umbram*) Erysichthon's final disembodiment.

Thus, Ovid's great care to build up a detailed description of *Fames* derives on one level at least, precisely from the fact that this creature is important for the understanding of Erysichthon's actions after having been infected by hunger; the picture becomes even more 'dramatic' when we watch Erysichthon experiencing the first symptoms of hunger during his sleep. Further, we can see the poet's skill in playing with variations in representing the central characters of the episode: on the one hand *Fames* is personified, while on the other hand Erysichthon mirrors the personification of *Fames* by taking on the qualities of *Fames*; he is then gradually alienated from his body: as he loses his form and substance Erysichthon becomes a personified figure himself and thus he is dehumanized.

Apart from the evident function of *Fames* as a device which represents more vividly the infliction of the punishment, the inclusion of the *Fames ekphrasis* at the

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[33] Cf. Call. *h.* 6.91-93: ὡς δὲ Μίμαντι χιών, ὡς ἀελίῳ ἔνι πλαγγών, / καὶ τούτων ἔτι μέζον ἐτάκετο, μέστ' ἐπὶ νεύροις / δειλαίῳ ῥινός τε καὶ ὀστέα μῶνον ἐλείφθη. See also Degl'Innocenti Pierini (1987) 146-147.

[34] See also Anderson (1972), 415 on Ov. *Met.* 8.877-878.

centre of the poem carries broader significant connotations. *Fames* turns into a literary emblem which announces the theme of the poem; she has the power to cause metamorphosis which is the subject-matter of the stories that Achelous narrates during the banquet. The fact that *Fames* is an embedded story in a story told by Achelous as a proof for his statement that there are characters that can change into multiple forms (*Met.* 8.730: *in plures ... transire figuras*) invites us to think of her as part of this changeability. Her transformative powers are noticeable in the immediate effects she has upon Erysichthon's attitude: *perque auidas fauces incensaque uiscera regnat* (*Met.* 8.829). *Fames* is transformed as Erysichthon's hunger increases. In this regard, *Fames'* connection to the theme of metamorphosis helps to account for her presence in a poem that talks about changed bodies.

Apart from the displayed concern with realism, visual vividness and metamorphosis introduced in the episode more effectively with the figure of *Fames* and her effects on Erysichthon, a different nonetheless striking interpretation arises if we examine more carefully the diction used in both cases. The terminology included raises the question of generic identity and in this sense asserts a programmatic aspect hinting at the same time at the nuances of Ovid's poetry and style to which I now turn.

2.6.1 Exploiting the Dualities of *Fames'* Body

First of all, examining lines 801-808 from a different point of view, references to the emaciation of *Fames'* body as a result of hunger, to the *pallor* of her face, to her hollow eyes and so on not only recall symptoms of illness equal to a body which is in fact at the point of death, but also signify physical symptoms that lovesick people suffer as a result of their unquenchable or frustrated passion. This imagery has its counterpart especially in Roman love elegy, where the erotic experience is compared in many instances to a disease. Common physical symptoms of lovesickness include pale or yellow complexion, hollow eyes, loss of weight which finally reduces the lover to skin and bones; the lover also experiencces symptoms of unhappiness (signified by words such as *miser*, *tristis* or *infelix*) which results to sleeplessness (insomnia) and causes physical weakness. Already at *Amores*

1.2.1-5 Ovid recognizes that he suffers from lovesickness because of the physical symptoms he is experiencing: *Esse quid hoc dicam, quod tam mihi dura uidentur / strata, neque in lecto pallia nostra sedent, / et uacuus somno noctem, quam longa, peregi, / lassaque uersati corporis ossa dolent? / nam, puto, sentirem, si quo temptarer amore.*[35] Catullus, adopting Sappho (*Ode* 31 Campbell), becomes even more explicit: *lingua sed torpet, tenuis sub artus / flamma demanat, sonitu suopte / tintinant aures, gemina teguntur / lumina nocte* (*c.* 51.8-11; cf. also *c.* 50.9-11). In the same way Propertius in 1.5 highlights the difficulties of the devotion to love. In listing of a number of love symptoms (1.5.11-30), he includes among others insomnia (11: *non tibi iam somnos, non illa relinquet ocellos*), pale complexion (21: *nec iam pallorem totiens mirabere nostrum*) and loss of weight (22: *aut cur sim toto corpore nullus ego*). The phrase *toto corpore nullus ego* echoes the traditional *topos* of amatory poetry which frequently represents the lover as growing thin by love.[36]

In this regard, *Fames*' connection with the imagery and *topoi* of elegiac poetry relates her to the elegiac lightness which makes a witty allusion to the poetic principles of Callimachus. Her bodily emaciation becomes a token for the slender verse preferred by Callimachus and Roman love poets. *Fames* is in a manner of speaking an embodiment of *paupertas* which figures as metaphor for the Callimachean stylistic stereotypes of smallness and simplicity in language and subject-matter in contrast to the excess in themes and pompous language of the archaic epic which Callimachus rejects. Nevertheless, a contradictory statement can be suggested if we consider *Fames*' neglected appearance as an allegory for a different kind of poetry. *Fames*' physical decay comes practically in contrast to elegiac concerns with beauty, refinement and grace implied by the terms *tenuis*,

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[35] For a discussion on the lines see McKeown (1989), 34-37 ad loc.; cf. also *Ars* 1.729 for paleness: *palleat omnis amans: hic est color aptus amanti* and for emaciation see 733: *arguat et macies animum*; 735: *attenuant iuuenum ... corpora.*

[36] See Keith (1999a), 54 and n. 44. Greek lyric and Hellenistic poetry offer interesting examples of the conception of love as disease; in a fragment from Archilochus we read δύστηνος ἔγκειμαι πόθωι, / ἄψυχος, χαλεπῆισι θεῶν ὀδύνηισιν ἕκητι / πεπαρμένος δι' ὀστέων (Fr. 193 West); Theocritus (*Id.* 2.82-90) refers to frenzy, paleness, wasting away and physical weakness as symptoms of lovesickness; cf. also Hom. *Od.* 4.787-789; Eur. *Hipp.* 27-42; 131-140; 173-5, 269-283; 477-479; 727-31, 764-775; *Med.* 24; Call. *Epigr.* 30 (Pfeiffer); Lucr. *DRN* 4.1120; Ov. *Am.* 1.6.5-6 with McKeown (1989) ad loc. for further ancient references; *Met.* 3.339-510. For general discussions on the theme of love as sickness with further examples and bibliography see La Penna (1951), 187-209; Toohey (1992), 265-286; Booth (1997), 150-168; Caston (2006), 271-298.

mollis and *gracilis*. This is better understood if we recall how Ovid portrays the personified *Elegia* in *Amores* 3.1.7-10:

> *uenit odoratos Elegia nexa capillos,*
> *et, puto, pes illi longior alter erat.*
> *forma decens, uestis tenuissima, uultus amantis,*
> *et pedibus uitium causa decoris erat.*[37]

Her *odoratos capillos* (*Am.* 3.1.7) and the *uestis tenuissima* (*Am.* 3.1.9) typically recall the refinement and delicacy that her genre embraces. Indeed, Elegiac poetry is frequently described as *tenuis*, *mollis* or *leuis* a Latin equivalent translation of Callimachus' stylistic ideal of λεπτότης that contrast the severity and the subjects of martial epic. Such terms are often used by the Elegiac poets to denote their allegiance to the Alexandrian-Callimachean principles and neoteric style.

More to this, elegiac poets, especially Propertius and later Ovid, show a special concern in emphasizing the natural beauty of the mistress. Elegiac *topos* is then the listing of the attractive features of the *puella* following a progress in description from head down to the body which takes the form of a catalogue. Propertius, for example, in 1.2 speaks of Cynthia's corporeal adornments and refinements emphasizing her stylish and perfumed hair, her Coan clothing (1.2.1-3; 2.1.5-6) and her concerns with using other luxuries such as jewellery and make-up to adorn herself (1.2.19-21, 32) while in 2.1.3-14 he refers further to her ivory fingers and eyes. Explicit descriptions of the eroticized female body of the *puella* are to be found also in Ovid's *Amores*. In 1.5.17-24, modelled on Propertius 2.15, the poet catalogues all of Corinna's faultless body parts by praising her shoulders, arms, breasts, belly, side, and legs. Equally, in *Am.* 3.3.3-14 Ovid refers to his mistress' long hair, white complexion, bright eyes and small feet.[38] The fact that Ovid arranges the description of *Fames'* physical appearance in the form of a catalogue which follows an equal progress from head down to the body may as well allude back to this elegiac *topos*; in this case, however, the poet stresses the ugliness of *Fames'* body which is opposed to the sexualized body and physical beauty of the elegiac

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[37] The text is from Kenney (1994).
[38] See also McKeown (1989), 103-120 on Ov. *Am.* 1.5. For catalogues of physical beauty see further Nisbet and Hubbard (1978), 75 on Hor. *Carm.* 2.4.21.

mistress. Here, adornment and refinement carry programmatic significance which expresses the concerns of elegiac poets for lightness both in themes and tones embodied in the figure of *Elegia* in *Amores* 3.1.[39] The emphasis on *Fames'* neglected body parts (*Met.* 8.801-808) as opposed to the well-groomed and attractive appearance both of *Elegia* and of the elegiac *puella* argues to a different interpretation of her poetic function in the episode. Lack of adornment suggests lack of grace; and this is how elegiac poets frequently describe epic. In this context then, *Fames* by being both a Callimachean and at the same time un-Callimachean figure effects a striking conjunction between two different poetic styles.[40]

This suggestion is reinforced by the use of critical vocabulary in the *ekphrasis* which typically reflects recognizable standard stylistic features of epic and elegy. The first evidence comes in the juxtaposition of two adjectives, *pestifera* (784) and *ieiuna* (791), both used to outline *Fames'* character. By definition the word *pestifera* means in general 'causing death or destruction' and more specifically being 'dangerous to health' or 'bringing fatal results.' This adjective derives from the Latin noun *pestis* meaning 'death', 'plague' or 'disaster' and the adjectival suffix *fer* which denotes 'carrying,' 'bearing' or 'bringing.'[41] As Booth argues, the word *pestis* is used in epic and tragedy occasionally to denote love but not in a mocking or light-hearted way (cf. Dido's suffering because of love in *Aeneid* 4.90). In its most general and frequent use, the noun is found in epic, didactic poetry and tragedy outside the amatory context signifying mainly 'plague or pestilence;' it is also used in a serious tone to denote generally doom, danger or disaster.[42] Ovid is presumably playing on the meaning of this word; the fact that *Fames'* first characterization comes from a derivative adjective which belongs to epic vocabulary underlines her literary connection with this tradition. This impression is soon reversed when a few lines

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[39] Cf. Prop. 2.1 where the poet in the form of *recusatio* denotes his rejection of the epic tradition. See also Ov. *Am.* 1.1; Virg. *Ecl.* 6.1-12. On the stylistic principle of λεπτότης and its significance in the literary critical debate of the neoteric and Augustan Latin poets, see Clausen (1964), 181-196. Latin elegiac poets use the elegiac body of the *puella* as a metaphor for their poetic preferences; for this see further Kennedy (1993), 46-63; Keith (1994), 27-40; (1999a), 41-62; Wyke (2002), 59-68, 115-154 for the figures of *Elegia* and *Tragoedia* in *Am.* 3.1 and their connection with poetics; also Thomas (1978), 447-450.

[40] On Callimachus and his influence on Roman poetry in general, see Wimmel (1960); Clausen (1964); Thomas (1979), 179-206; Hutchinson (1988), 277-354; Freudenburg (1993), 185-235; Cameron (1995), 454-83; Hunter (2006).

[41] Cf. *OCD* s.v. *pestifer ~ era ~ erum*; s.v. *pestis*; s.v. *fer*.

[42] See Booth (1997), 158-159 and n. 25 and 26. She also mentions *morbus* with its frequent epithet *taeter* and *pernicies* as words marked with epic and serious tones.

later *Fames* is called *ieiuna*, a word metaphorically connected with the plain poetic style, as suggested by its connection with the term *tenuis*, hinting at the Callimachean ideal.[43] In this respect *Fames'* use in the episode is primarily literary as she becomes a manifesto of Ovid's poetic style. The blending of genres effected on a metaphorical level on the different interpretations of *Fames'* description creates a strong connection with the proem of the poem where Ovid announces its neoteric orientation.[44]

This generic differentiation is more emphatically illustrated in the description of *Fames'* physical appearance; the duality in diction points again to two ways of writing. Yet, *Fames'* pallid complexion and her emaciated physical look employs allusions to the Alexandrian slender verse while *frigus* (790), *hirtus* (801) and *dura* (803) create an opposing image of rigidity and harshness which points to the epic stylistic grandeur that contrasts the refined and light verse of elegy.[45] Besides the epithet *durus* is a technical term for the epic verse.[46] Especially lines 802 and 807 schematize more effectively the stylistic contrast. The juxtaposition of *scabrae* (802) *auxerat* and *tumebat* (807) creates a playful allusion to Callimachean imagery developed in the concluding lines of the *Hymn to Apollo*. Filth and swollenness are metaphors for the epic verse which Callimachus connects with the great flow of an Assyrian river (Call. *h.* 2.108-109: Ἀσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλά / λύματα γῆς καὶ πολλὸν ἐφ' ὕδατι συρφετὸν ἕλκει.). In this context, the *macies* of 807 technically works as a substitute for smallness making thus an allusion to the 'low' style of elegy. The antithesis created between *Fames'* 'attenuated' body and her 'swelling' feet visualizes the contrast between *durus – grauis* and *leuis – mollis* hinting thus at the generic contrast between epic and elegy. The deliberate placement

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[43] Cf. for the use of *ieiunus* as a technical term for poetic style see the entry in *OLD* s.v. *ieiunus* 2c. Originally the word means 'hungry' or 'starved' and metaphorically is connected with poetics denoting the 'uninteresting' or 'meagre' style. E.g. in Cic. *Brut.* 82.285; *de Orat.* 1.50; 1.218. See also Fantham (1972), 172-174; Keith (1999a), 44, 54. For the etymological derivation of *ieiunium* see Maltby (1991) s.v.: Cassiod. *In Psalm.* 34.13 I. 264 A. *ieiunium ... dictum est quasi inedium, quod abstinentes diutius ad inediam usque perducat*; Isid. *Orig.* 6.19.65 *ieiunio nomen est inditum ex quadam parte viscerum tenui semper et vacua, quod vulgo ieiunum vocatur* (11.1.131 *ieiuna tenue intestinum, unde et ieiunium dicitur*).

[44] Ovid in the programmatic opening poems in *Am.* 1.1, 2.1 and 3.1 develops the differences between epic and elegy. In a tone which recalls Callimachus' polemics he announces his preference to the elegiac simplicity. On Ovid's use of Callimachus in the *Amores* see McKeown (1987), 32-62. See also Lateiner (1978), 188-196; Keith (1994), 27-40.

[45] For *pallor* and *frigus* as key terms for poetry see also ch. 1, p. 43 n. 82 and 85.

[46] See Hinds (1987), 21-22, 126-127, 141 n. 58.

of *macies* between the verbs *auxerat* and *tumebat* captures, I think, more methodically the aesthetic contradiction between the two different poetic ideals both visualized and personified in the physical body of *Fames*.[47]

What is more, the barren and cold dwelling place of *Fames* recalls a frequent representation of the lover in similar places which creates a point of contact between the Ovidian personification and elegiac *topoi*. The journey imagery and especially through cold and deserted landscapes is frequently identified with the lover which in turn is a reflective metaphor for the loneliness he feels and the erotic frustrations he experiences.[48] Besides, *frigus*, as mentioned in chapter 1 (p. 46f.), is a metaphor for emotional coldness as well. In this sense, the house as an extension of the personality of *Fames* attests a first connection of the personification with different poetic styles.

2.6.2 The Figure of Mestra and the Poetic Implications

With the story of Erysichthon and Mestra narrated towards the end of book 8 of the *Metamorphoses* Ovid passes from single and permanent transformations of human beings into stories concerning mythological characters that can undergo a series of temporary changes at will. The main narrator of these stories, which are told as an after dinner entertainment for Theseus and his companions, is the river-god Achelous (and it is worth noting that the river-god himself also has the ability to change himself into multiple forms).[49] Achelous' swollen waters (cf. *Met.* 8.550-559) are the reason for Theseus' delaying his journey and so provide an excuse for the stories which follow. Ovid's choice of Achelous (*imbre tumens*, *Met.* 8.550) as the narrator of a Callimachean story in a banqueting hall, an epic setting and thus a

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[47] For *Fames* as a metaphor for slender verse see also Tsitsiou-Chelidoni (2003), 344-346, 356. She notes the contrast between *Fames*' lean figure which she sees as an emblem of the Callimachean *lepton* as it opposes to the roughness of her hair and her swollen feet both dressed up with un-Callimachean tones. Although the discussion is superficial, she offers a number of references certainly useful for further analysis and discussion.

[48] A characteristic example is to be found in Propertius 1.18. For the journey imagery and its association with love see also Kennedy (1993), 49f.

[49] The episode of Erysichthon and Mestra as well as book 8 closes with the figure of the river Achelous drawing attention on his ability of shape-shifting thus changing from a narrator into a subject of a tale about metamorphosis. Generally on shape shifters see Forbes Irving (1990), 171-194; for self-transformers in the *Metamorphoses* see Fantham (1993), 21-36.

pointer of the old poetics, emphasizes the paradoxical combination of epic and Callimachean features. In this regard, the choice of the narrator (the river Achelous), of the subject (metamorphosis) and of the specific Callimachean story has no doubt further poetic implications. In the central book of the *Metamorphoses* the stories told in the cave of Achelous are therefore connected to the subject matter as well as to the orientation of the poem itself.[50]

In this context then, a reexamination of the role of Mestra in the Erysichthon episode will demonstrate that her presence is not only an excuse to tell the story of her father Erysichthon but, on another level, her inclusion in a series of stories devoted to metamorphosis seems to have a more central function. A characteristic feature that Ovid employs in the *Metamorphoses* is his constant play with different genres. It comes as no surprise then that the poet combines different traditions in his retelling of the Erysichthon story; in fact, the tale of Erysichthon and Mestra constitutes a representative example of the poet's generic play. Although, the Erysichthon myth is one of the most striking examples of Ovid's Callimachean influence, there is one basic alteration that betrays the mixing of genres. In Callimachus' hymn, the goddess Demeter punishes Erysichthon, an impious youth, because he cuts down her sacred grove in order to build a banquet hall. What is more, the Callimachean version of the story of Erysichthon includes no metamorphosis as the Hellenistic poet suppresses the story of Mestra. But when Ovid relates the Erysichthon story he changes Callimachus adding thus a different impact: he represents Erysichthon as a grown man and a father of a daughter, Mestra (*Met.* 8.738-739; 847; 872). However, the change is not an innovation by Ovid; rather he follows an earlier detail found in the Hesiodic account of the story. Besides, the use of the noun *uestigia* (*Met.* 8.861) may function as well as a general marker of Ovid's debt to the previous tradition.[51] Ovid's editing of Callimachus and the substitution of the naïve and young Erysichthon for the adult Erysichthon and the

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[50] For discussions on the Callimachean and un-Callimachean echoes in the Erysichthon story see further Tsitsiou-Chelidoni (2003), 344-356; Hinds (2006a), 36; Barchiesi (2006), 276-280; Boyd (2006), 202. For the association of Achelous with poetics see Barchiesi (2001), 50-55; Hardie (2004), 169-172; Murray (2004), 223-227. For the importance of the central book of the *Metamorphoses* see Crabbe (1981), 2274-2327; Boyd (2006), 171-206.

[51] However, Ovid does not copy faithfully Hesiod; he keeps the detail of the adult Erysichthon but his daughter Mestra is now sold in slavery in order to provide him with food and not as a prospective bride. For the Mestra episode in Ovid see also Fantham (1993), 30f.; see further McKay (1962), 26-33.

father of a daughter gifted with the power of shape-shifting has, I believe, a poetic significance.

In particular, the repetition of the vocabulary of metamorphosis in the Mestra episode suggested by the *formamque nouat*, *forma est* and *transformia corpora* at verses 853, 870 and 871 respectively creates a strong connection with the central theme of the *Metamorphoses*; Mestra's ability to assume multiple forms is the subject of Ovid's epic. The various transformations that Mestra undergoes, i.e. change of sex (853: *uultumque uirilem*) as well as different kinds of animals (873: *nunc equa, nunc ales, modo bos, modo ceruus abibat*), cover a large number of transformations effected in the *Metamorphoses*. Especially, Mestra's first transformation as a fisherman (a figure connected with water or sea), which happens on the sea shore, and the repeated reference to words connected one way or another with sea imagery as for example *aequor* (849 and 866), *mare* (857), *unda* (857), *litore* (860 and 867) gives a programmatic tone in the episode. Water here recalls the programmatic concluding lines of Callimachus' *Hymn to Apollo* where *pontus* 'river or sea' becomes a symbol for epic poetry, (*h.* 2.106-109); in addition, repetition of water imagery alludes also to the river Achelous, the main narrator of the story, which reinforces the un-Callimachean tone that Ovid gives to his retreatment of the Callimachean story. In this context, the presence of *Neptunus* (851) is similarly symbolic; as a *deus aequoris* (866), Poseidon is associated with the old poetics as well. In this sense, playing with Callimachean imagery, Ovid connects Mestra's and Poseidon's art of transformation with the epic tradition and therefore with the genre condemned by Callimachus.

Mestra's attribute as an *artifex* of *transformia corpora* (871; cf. also 866-867: *sic has deus aequoris artes / adiuuet*) and her ability to obtain *noua forma* (853) but also to regain her former shape (870: *illi sua reddita forma est*) makes her a trickier figure. Mestra, as a characteristic example of a character that can control and effect voluntary transformations, becomes a symbol of the independence that self-transformers enjoy; this, in turn, grants her with the privilege to create her own reality. In this sense, Mestra becomes a *persona* of the poet-Ovid (like *Morpheus*, see chapter 3 below) who is also a 'transformer'. Ovid's quality as a poet is revealed in his ability to control, rework and change voluntarily the literary inheritance in order to fit his purposes; this, in a larger context, testifies to the originality of his style and art. Mestra's ability to assume new shapes at will is then identified to

Ovid's 'deliberate' transformation of his literary sources. Following this train of thought, the use of the verb *nouare* and the noun *forma* at 853 can also bear metaphorically the meaning 'new in form' in the sense of a reshaped version of the story. In the same way, the phrase *transformia corpora* at line 871 announces the subject matter of the poem as stated in its opening lines but also reflects the notion of metamorphosis in style. Transformation becomes a dominant element in the story both in its literary and metaphorical sense. The distinctiveness of Ovid's story serves as an example of the transformation that the poet frequently enough effects on his literary models. What is more, the fluidity of Mestra's art is anticipated in the continual change of shapes while the random transformations suggest unpredictability. This in turn is a reflective metaphor for the art of the poet-Ovid and of the *Metamorphoses*; constant change (in themes, imagery and tone) is one of the most characteristic features of the poem.

2.6.3 Ceres, *Fames*, Erysichthon and Callimachus

Ovid, as we have seen so far, plays with generic inconsistencies by constantly mixing different elements. Within the context of the poet's allusion to both Hesiod and Callimachus (each representing a different genre), the interplay of genres becomes more striking in the antithetical figures of Ceres and the villain Erysichthon, *Fames'* *alter ego*. As stated at the programmatic closing lines of the Callimachean *Hymn to Apollo*, Demeter's figure becomes a symbol of the new poetry Callimachus embraces. Equally, the pure drops that stream from a holy spring and which the bees (Demeter's priestesses) carry to the goddess symbolize the untrodden and new paths Callimachus follows.[52] The contrasting picture created between the droplets that Demeter accepts and the filthy and perpetual flow of the river Euphrates thematizes the antithesis between new and old poetics.

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[52] Call. *Ap.* 110-112; compare with Prop. 3.1.1-7: *Callimachi Manes et Coi sacra Philitae, / in uestrum, quaeso, me sinite ire nemus. / primus ego ingredior puro de fonte sacerdos / Itala per Graios orgia ferre choros. / dicite, quo pariter carmen tenuastis in antro / quoue pede ingressi? quamue bibistis aquam? / ah ualeat, Phoebum quicumque moratur in armis!*; see also Murray (2004), 212-213 for Demeter as symbol of Callimachean poetics.

If we consider Ceres as an allegory for the Callimachean aesthetics, then Erysichthon's attack on the goddess and her sacred grove becomes similarly symbolic. The destruction of Ceres' sacred tree is not only an act of sacrilege against the goddess herself but, on a metaphorical level, it can be seen as an act of hostility against what Ceres represents which makes Erysichthon an opponent of the Callimachean poetics.[53] Erysichthon's un-Callimachean origin is more effectively outlined in the description of the effects that *Fames'* poison produces on him. *Fames*, both a Callimachean and un-Callimachean figure, as we have seen above, turns Erysichthon now into a symbol of excessiveness and thus into an un-Callimachean emblem. The greatness of Erysichthon's hunger is reflected in his desire to eat all that the physical universe can produce (*Met.* 8.830-831: *quod pontus, quod terra, quod aer / poscit*); this is more emphatically reflected in the comparison of Erysichthon's appetite to the endless flowing of waters pouring into the depths of the sea (*Met.* 8.835-836: *utque fretum recipit de tota flumina terra / nec satiatur aquis peregrinosque ebibit amnes*; cf. Call. *h.* 6.89-90). Reference to water here, as happens in the case of Mestra, is symbolic while the imagery created suggests a hidden allusion to Callimachus. Therefore, the food that 'pours into' Erysichthon's stomach echoes the τὰ πολλὰ / λύματα γῆς καὶ πολλὸν ἐφ' ὕδατι συρφετὸν (*h.* 2.108-109) which the Assyrian river carries out.

In addition, the exaggerated equation of Erysichthon's condition to the bottomless sea that absorbs the rivers of the entire world expressed in multiple forms as *pontus, fretum, flumen* and *amnis* recalls again the swollen waters of the narrator Achelous. The perpetual flux suggested by the large amount of food that flows into Erysichthon's stomach is identified with the continual flow of the waters of the river-god which in turn recalls euphemistically Ovid's intention to write a *carmen perpetuum*. The fact that Ovid employs, repeats and develops constantly throughout the episode imagery that alludes to the lofty ancient style that Callimachus explicitly rejects emphasizes the Callimachean influence, anticipating thus Callimachus' poetics.[54]

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[53] For a similar discussion on the allegorical use of Demeter and Erysichthon in Callimachus' *Hymn to Demeter* see Murray (2004), 212-216.

[54] For the water symbolism see Wimmel (1960), 222-33; for water as inspiration see further Crowther (1979), 1-11; for water and Callimachean polemics see Knox (1985), 107-119.

The change from water to fire imagery in the description of Erysichthon's growing hunger constitutes again a reflective allusion to Callimachus. The use of imagery and language that directly allude to a more slender new style indicates, at least on one level, the importance of Callimachus as a particular intertext for the story Ovid narrates. That Ovid plays with elegiac themes is evident in the fire imagery developed in the episode. A similar play on the vocabulary of the elegists was also noted in the description of the effects that *Inuidia*'s poison causes on Aglauros. In the same way, Erysichthon's hunger is like a *rapax ignis* (*Met.* 8.837) which burns deep inside his bones and never subsides. Fire imagery has also another important function. Ovid is here editing Callimachus' simile of a wax doll melting in the sun (*h.* 6.91: ὡς ἀελίῳ ἔνι πλαγγών) used to described the wasting of Erysichthon's body; the change from melting body to 'all-burning flesh' captures more effectively the fiery nature of Erysichthon's suffering and adds to his *pathos*. His hunger is as destructive as the damage that the burning flames can produce. The alteration effected here is similarly important for another reason: Erysichthon's impiety is stressed at lines 739-740 by the absence of sacrificial fires and offerings to the gods. Therefore, reference to fire symbolizes, in a manner of speaking, the sacrificial rites that Erysichthon offends; in this sense, fire imagery anticipates his transgression which in turn causes his downfall.

What is more, Ovid develops further the fire imagery into a portrayal of Erysichthon's physical and psychological torment given in the form of madness and disease. Line 828, *furit ardor edendi*, and later line 876 develop more effectively Ovid's play on the imagery of passionate love to describe Erysichthon's passionate desire for food.[55] Becoming *furens* was a typical image of ancient representations of lovers experiencing frustrated or unquenched love.[56] Ancient literature often

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[55] Hardie (2009b), 107 observes that 'Erysichthon's hunger is a kind of desire of love ... the self-fuelling and insatiable desire that is typical both of greed for money and material goods in Roman moralizing discourse, and of another of Ovid's self-consuming characters, Narcissus, the depiction of whose insatiable love owes much to Lucretius' contrast between an erotic desire which can never be filled, and physical hunger and thirst, which under normal circumstances are easily satiated.'

[56] Dido, Ariadne and Medea are characteristic examples of this emotional and psychological torment caused by love. E.g. in Cat. 64.54: *indomitos in corde gerens Ariadna furores;* 94: *heu misere exagitans immiti corde furores;* 124: *saepe illam perhibent ardenti corde furentem;* Dido in *Aen.* 4.101: *ardet amans Dido traxitque per ossa furorem;* 283: *quo nunc reginam ambire furentem;* 300-301: *saeuit inops animi totamque incensa per urbem / bacchatur;* cf. also *Aen.* 1.658-660: *Cupido / ... furentem / incendat reginam atque ossibus implicet ignem);* also in Prop. 1.1.7: *ei mihi, iam toto furor hic non deficit anno.*

represents erotic fires as attacking or affecting vital organs of the human body such as the heart, lungs, wits, guts, bones or marrow,[57] while of equal significance is the representation of the lover as suffering a deep wound which in many cases is described as *morbus* or νόσος.[58]

Thus, the conjunction of *ardor* with the verb *furere* which is also connected with passions such as madness, rage or anger,[59] intensifies the impact that the burning hunger has on Erysichthon. *Fames'* invasion on him affects parts of his body as well as his attitude; his physical and mental state is reduced to the status of frenzy; his eating is not only equated to a fire that burns inside his *uiscera* but also it turns into a manic consumption of food that goes beyond the normal boundaries and it takes on universal proportions: he wishes to eat all that the world can produce (*Met.* 8.830). Erysichthon's madness and the physical imbalance he is experiencing gradually lead to the loss of his self-control and thus of his identity. There is also potential humour in Ovid's use of the love imagery here as it is invoked to describe Erysichthon's gradual change from a *contemptor diuum* into a ravenous consumer; especially when his desire is equated to madness that takes the form of insanity and thus of mental disorder.

Of equal significance is the identification of Erysichthon's hunger with *morbus* (cf. *Met.* 8.876: *graui ... morbo*).[60] The epithet *grauis* suggests a serious wound inflicted on him which enhances the 'gravity' of his *morbus*.[61] This indicates in turn that the 'wounds' caused by hunger are incurable so is the use of the epithet

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[57] E.g. in Alcman Fr. 59a (Campbell): Ἔρως με δηὖτε Κύπριδος Ϝέκατι / γλυκὺς κατείβων καρδίαν ἰαίνει; Sappho Fr. 47 (Campbell): Ἔρος δ᾽ ἐτίναξέ μοι / φρένας; Fr. 96.15-16: Ἀτθίδος ἰμέρῳ / λέπταν ποι φρένα κ[ᾶ]ρ[ι σᾶ] βόρηται; also Ibycus Fr. 286.8-12 (Campbell); Cat. 100.7: *meas torreret flamma medullas*; Cat. 64.92-93: *lumina, quam cuncto concepit corpore flammam / funditus atque imis exarsit tota medullis.* Rosenmeyer (1999), 19-47 gives a detailed description of the connection of marrow to love with illustrative references to its use in ancient writers.

[58] For the conventional amatory language and for a discussion of the basic themes and imagery of love as *ignis, morbus* and *furor* see Pichon (1966) s.v.; Nisbet and Hubbard (1970), 172-174 on Hor. *Carm.* 1.13.4-8 with further ancient examples; Fantham (1972), 7-18 and esp. 82-91. For love as madness also see Gill (1997), 213-241; for wounded lover and love as sickness see Maltby (2002), 461 on Tib. 2.5.109-110 with further ancient references. Generally on love in epic see Pavlock (1990). For general discussions on love as sickness and its typical symptoms see Allen (1950) 258ff.; Moritz (1968), 53ff.; O'Hara (1993), 12ff.; Booth (1997), 153-157; Caston (2006), 271-298; see also sections 1.5.2, p. 44 n. 88 and 2.6.1 above (p. 73) n. 36.

[59] *OLD* s.v. *furo.*

[60] See *OLD* s.v. *morbus.*

[61] *Graui morbo* (876) here is a Latin translation of the Callimachean μεγάλα δ᾽ ἐστρεύγετο νούσῳ (*h.* 6.67).

grauis (cf. also *Met.* 2.808: *saucia*). Thus, the progression from fire imagery and madness to the imagery of sickness shows the different stages that Erysichthon's transformation undergoes which gradually makes him *nullus* to his body leading to his final annihilation. Line 876 adds to the paradox; the phrase *deerantque graui noua pabula morbo* seems to suggest that Erysichthon's physical as well as mental state is getting worse by eating. Lines 877-878 which follow create a kind of a commentary on line 876 which explains better the meaning of the paradoxical effect created.[62] The verb *consumere* (cf. *Met.* 8.875: *consumpserat*) which is technically used to describe his final act of autophagy is close in meaning to *macerare* and *tabescere* which generally are associated with the imagery of wasting away and torment. Besides, *macies* (807) is one of the characteristics of *Fames*. The melodramatic description of the growing size of Erysichthon's hunger which takes epic proportion is finally deflated in the last picture of him *minuendo corpus* by feeding on his flesh (*Met.* 8.878).

Ovid's use of metaphors and imagery connected to madness, torture or self-torture (internal or external), sickness and burning which are in various ways connected to elegiac subject matter attenuates the tones. However, Erysichthon's exaggerated reaction to the poison of *Fames* creates contrasting imagery.[63] The generic inconsistency between *grauis* and *mollis* is emphasized by the witty pun created at line 844; the coupling of the verb *attenuare* with the epithet *inattenuatus* points to the mixing of the two styles. As Barchiesi argues, *inattenuatus* is a *hapax legomenon* in Latin. Its use here, meaning 'unreduced'[64] and thus metaphorically 'lofty' or 'epic' activates a play on *attenuatus* which is a technical term for a 'low' and 'slender' style.[65] Their coupling at the same line visualizes the generic contrast between the two distinct poetic styles. Indeed, *attenuatus* meaning literally 'impoverished' can also be considered as a technical term meaning *tenuitas*, λεπτότης, connected thus to refinement which is the ideal that Callimachus

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[62] Hollis (1970), 147 on Ov. *Met.* 8.876 notes that *dare pabula morbo* is a quite common idea and he gives as examples Propertius 3.7.3 (*Pecunia*) *tu uitiis hominum crudelia pabula praebes* and Ov. *Fast.* 1.214 *atque ipsae uitiis sunt alimenta uices*.

[63] Cf. the epithets used to describe the effects of hunger on Erysichthon: *plura* (834 and 839), *innumeras* (838), *uoracior* (839), *alti* (843), *uoragine* (843), *inattenuata* (844), *dira* (845), *graui* (876).

[64] See *OLD* s.v.

[65] See Barchiesi (2006), 279; for the term *attenuatus* as a technical term for elegy see Knox (1986), 22.

embraces.[66] The collection of contrasting imageries which repeatedly calls forth Callimachus invites a comparison of Ovid's telling of the story with his principal model.

To sum up, the *Fames ekphrasis* functions on different poetic levels both in a literary and metaphorical sense. First of all, *Fames'* description shows an interest in physical and descriptive details which comes in accordance with the poet's practice of *enargeia*. Secondly, her ability to effect transformation creates a link with the general theme of metamorphosis that the river Achelous discusses which in turn serves as a bridge with the central theme of the poem. Third and most importantly, *Fames* serves as a programmatic metaphor for generic differentiation. The indiscriminate blending between elegiac and epic stylistic ideals makes *Fames* an embodiment of generic inconsistency. The dualities in diction and imagery vindicate her as a perfect paradigm of generic contrast while the change from elegiac to epic terminology and vice versa breaks the traditional norms of genres. As a synthesis of *mollis* and *grauis* then *Fames* becomes a reflection of the *Metamorphoses* and of the art of the poet himself. Her transformative powers not only set in motion the final change of Erysichthon but also effect a transformation on the level of language and poetic convention. This is more aptly demonstrated in the closing lines of the episode where *graui* and *noua* (876) emphatically juxtaposed in the same line hint at the basic themes of the poem. Thus, at the centre of the poem Ovid makes the issue of metamorphosis and generic identity central to our reading. Especially, the repeated allusion to Callimachean programmatic imagery suggests an allegorical re-reading of the episode in the light of its affinity with the art of the poet-Ovid.

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[66] See also *OLD* s.v. *attenuatus* for the literal and metaphorical use; also s.v. *attenuo* 2. The verb *attenuare* is frequently connected with love imagery as people suffering because of passionate love are described as deprived of strength and exhausted; thus, in the elegiac context the verb bears also the meaning of 'weakening' (see *OLD* s.v. *attenuo* 3a). On the use of *attenuare* with this negative connotation see also McKeown (1989), 22 on Ov. *Am.* 1.1.17-18; Kennedy (1993), 59.

2.7 *Fames* and Ovidian Wit

So far we have discussed how Ovid builds up *Fames*' character and we have further explored the significance in the choice of the vocabulary both in the description of the physical body of *Fames* and the effects that she causes on Erysichthon. This section aims to investigate further Ovid's cleverness in the use of the device. What will be attempted here is to show how the poet exploits personification *ekphrasis* as a useful means for freer poetic expression. In this respect, the play on other figures of speech such as the development of linguistic and etymological wordplays, recurrent imagery, paradoxes, oppositions as well as inclusion of other personified figures in the episode will be viewed as paradigms of the poet's style and wit. *Fames* acquires a significant role in the story of Erysichthon not only because of her ability to set before the readers' eyes vivid pictures but also because of the opportunities that personification and *ekphrasis* together give to the poet for further experiments with the conventions of language.

2.7.1 Wordplay and Ovidian *ingenium*

First of all, there is potential humour in the paradoxical statements at the opening of the *ekphrasis*. Ceres' decision to punish Erysichthon with ravenous hunger is followed by technical difficulties: Ceres embodies the opposite of *Fames* and accordingly the Fates do not permit close contact between the two powers. The presence of *fata* (786) suggests the existence of an unwritten law or social code shared by both Ceres and *Fames* which keeps the balance between the different worlds they represent. The fact that Ovid has *Fames* obeying to social human disciplines at the same time that he portrays her as a monstrous being (and thus excluded from the world of the humans) adds a rather paradoxical effect. The wit is further stressed in the coupling of *Cereremque Famemque* at line 785. Careful word ordering brings Ceres and *Fames* in close proximity which vitiates the poet's previous statements of hostility between the two powers. The word group *Fames Cereris* appears again approximately thirty lines below at 814 and is emphatically

coupled at the beginning of the line but now in a reversed order.[67] The two appearances of the oxymoronic wordplay are deliberately placed in significant points in the narrative as the name coupling each time denotes a new beginning; the first occurrence at 785 marks the appearance of *Fames* in the episode while the second foreshadows (814) the immediate execution of Ceres' commands for punishment.

A striking wordplay also occurs in the use of the epithet *ieiuna* at 791 and its derivative noun *ieiunia* at 820 and 831 respectively. A first indication of *Fames* as suffering from starvation is highlighted by the use of *ieiuna* with which she is introduced. The choice of the specific word as an appropriate epithet for *Fames* gives in a manner of speaking an explanation of what her essence consists of. *Ieiuna Fames* can cause *ieiunia* which in turn is what she spreads into Erysichthon's veins (*Met.* 8.820). The fact that Ovid plays on the *ieiunia* which grammatically is a neuter noun instead of the abstract noun *fames* which is of feminine gender to affirm Erysichthon's infection by hunger works as a signpost for the subsequent loss of his human self which in turn leads to his annihilation. The play on images of emptiness in the sense both of absence and shortage add to this. Primary evidence of this is provided by lines 824-827; here the first symptoms of hunger on Erysichthon are described while special emphasis is put on his futile attempts to feast on unreal food. The reality of his vision prompts him to *oraque uana mouet dentemque in dente fatigat / exercetque cibo delusum guttur inani / proque epulis tenues nequiquam deuorat auras* (*Met.* 8.825-827). The repetition of different words associated with emptiness such as *uana, inani, auras* gloss the meaning of *uacuis* (820) which in turn mirrors a double play on *ieiunia* both meaning 'hungry' and 'empty;'[68] what is more, *ieiunium* was thought to be etymologically connected with *inedia* which are both equivalent synonyms of the noun *fames*.[69] The sense is emphasized in what follows. Lines 831-832, *poscit et appositis queritur ieiunia mensis / inque epulis epulas quaerit*, create a strange connection between images of absence and presence which develops further the paradox. *Ieiunia* and the repeated scheme *epulis epulas* conflate images of hunger and shortage with images of abundance and gluttony

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[67] For the paradox see also Tissol (1997), 68 who argues that the paradoxical declaration of hostility between Ceres and *Fames* is at the same time rejected with the meeting of the two powers in the same verse.

[68] See *OLD* s.v. *ieiunus* 1a.

[69] *ieiunium ... dictum est quasi inedium, quod abstinentes diutius ad inediam usque perducat* (Cassiod. *In Psalm.* 34.13 l. 264 A). See Maltby (1991), s.v. and n. 43 above (p. 76).

which in turn put emphasis on the paradox observed in the behaviour of Erysichthon: Erysichthon's hunger increases as his voraciousness becomes greater; this creates an oxymoron between eating and being hungry which is highlighted in the paradoxical statement of line 839, *plura petit turbaque uoracior ipsa est*. The paradox creates, although in contrasting tones, a thematic link between *Fames* and Erysichthon which somehow foreshadows his identification with her as he is gradually dehumanized. This builds up gradually the ending of Erysichthon as his equation with food emphasized by the phrase *cibus omnis in illo / causa cibi est, semperque locus fit inanis edendo* (*Met.* 8.841-842) marks his alienation from his self completed later with his autophagy.

However, a sequence of antithetical images associated both with *Fames* and Erysichthon suggests that Erysichthon, in contrast to Aglauros who, as we have seen, becomes *Inuidia*'s *alter ego*, is a remodeled version of *Fames*. This creates a thematic variation between *Inuidia* and *Fames*; in spite of the fact that certain similarities in style, action and imagery connect the two figures, *Fames* has the privilege to produce independent effects on her victim. The complexity in the reworking of similar motifs is also found in the independence that Erysichthon also enjoys during his transformation into a kind of *Fames*. Erysichthon's voraciousness comes in contrast to the previous description of the *ieiuna Fames* suffering from hunger. In this respect, *Fames*' *labra incana situ* (802) and *scabrae rubigine fauces* (802) are opposed to Erysichthon's *auidas fauces* (829); his frenzy as a consequence of excessive consumption of food (cf. *Met.* 8.838-839) is thus opposed to starvation characteristic of *Fames*. Likewise, the fire imagery to which Erysichthon's suffering is equated, emphasized by the continuous alteration of words meaning burning or fire as for example *ardor* (828), *rapax ignis* (837), *cremat* (838), *flamma* (846) is opposed to *Fames*' connection with cold (*Met.* 8.788); this creates a paradoxical connection between cold *Fames* and Erysichthon's burning hunger. The change in imagery from cold to fire suggests a change from hunger to gluttony effected by the gradual change of Erysichthon the human into a burning *Fames*. This independence that Erysichthon enjoys during his transformation into a version of *Fames* fits thus better to the spontaneous ending that Ovid chooses for his character.[70]

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[70] For the use of paradox and oxymoron in the episode see also Lowe (2008), 428f.

Another interesting wordplay also occurs in the change between water and fire imageries. *Ardor edendi* of line 828 equates, as noted, the effects of the punishment to a fire. This identification suggests an unquenchable desire or passion for food which in turn effectively enhances Erysichthon's internal torment. Fire imagery is then replaced by the double simile provided at *Met.* 8.835-836 based on water imagery, *utque fretum recipit de tota flumina terra / nec satiatur aquis peregrinosque ebibit amnes*. Erysichthon's appetite is identified to the *fretum* that can absorb waters from all the rivers and streams around the world; the flow of food into Erysichthon's stomach is equally compared to the endless flow of water that pours into the depths of the sea; this in accordance with the fire of the beginning strengthens further his ceaseless suffering. Ovid turns back to the element of fire in describing Erysichthon's voraciousness and he immediately shifts to water as soon as Erysichthon begins to sell his daughter in exchange for food. In this sense, Mestra's function in the episode, at least on one level, is limited in the simple role of a food provider that alleviates momentarily Erysichthon, so is her connection with water imagery (cf. 2.6.2, p. 77ff.). The opposition between water and fire images developed in the episode expands in opposing tones a witty and humorous play on Erysichthon's insatiable hunger; water can quench flames and for this purpose is physically antithetical to fire; in this case, however, water adds more to the fiery nature of Erysichthon's torment.[71]

What is more, the ending of the story is elaborately designed; *lacero* in line 877 evokes the *pestifera lacerare Fame* of 784. Ovid then brings the story to an end by a 'neat conclusion' which echoes Ceres' initial decision to punish Erysichthon's transgression. The allusion to *Fames*' disease-like nature at the closing of the episode confirms the successful imposition of the punishment and the final control of *Fames* over Erysichthon. *Lacero diuellere morsu* of 877 reaffirms Erysichthon's transformation into *Fames* which in a manner of speaking foreshadows the 'dramatic' effect created at line 878, *minuendo corpus alebat*. Since the episode is constructed upon exaggerated and successive uses of paradox, a paradoxical ending seems appropriate to bring the story to its final step.[72] Besides, Erysichthon's final annihilation is well prepared. The play on repeated imagery connected with air is

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[71] For the shift between elements of fire and water in the episode see also Crabbe (1981), 2296-2299; Van Tress (2004), 188.

[72] See also Anderson (1972), 415 on *Met.* 8.877-878; quotation is from here.

familiar to us; in this sense, Erysichthon's annihilation does not look at the end strange; *Fames* is flying through the air (815: *peragit perque aera uento*) in the same way that Erysichthon, the victim of *Fames*, devours empty air (827: *tenues ... deuorat auras*); *aer* (830) is also one of the basic cosmic elements, together with sea and earth, to which Erysichthon's hunger is compared giving thus to his suffering epic dimensions; this image reinforces also the emptiness that his eating leaves (842: *locus fit inanis edendo*); and this sense of emptiness to a certain extent foreshadows his end.

2.7.2 Playing with Minor Personifications

Ovid's wit is more revealing in the development of various other personifications that surround the main personified figure of the episode. Although, they play a minor role in the progression of the events their use in the episode involves a number of interesting combinations both in imagery and language that allow for a broader investigation of the poet's engagement with *enargeia* as well as tradition.

A first example of the inclusion of minor personification in the episode is given by the description of the oak tree which Erysichthon impiously attacks (*Met.* 8.743-776). The humanization of the tree is vividly achieved by its identification with the nymph who lives in it; more precisely the nymph and the tree are represented not as distinct entities but as a unity.[73] The identification explains both

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[73] There were different ancient notions on the relationship between nymphs and trees. The prevalent belief, because of their close etymological association, was that the life of a nymph was connected with the oak-tree to which she was therefore identified. Sometimes, in particular, the nymph or the hamadryad was believed to be the personification of the tree. *Etymologicum Magnum* gives a striking explanation of this identification: Ἀμαδρυάδες νύμφαι λέγονται διὰ τὸ ἅμα ταῖς δρυσὶ γεννᾶσθαι· ἢ ἐπειδὴ δοκοῦσιν ἅμα ταῖς δρυσὶ φθείρεσθαι (75.18). See also Bömer (1977), 248 on Ov. *Met.* 8.771; Michalopoulos (2003), 167 with n. 7 and 8. For further ancient parallels concerning the relationship between nymphs and trees see, for example, A.R. *Arg.* 2.476-480; *h. Ven.* 257-272; Call. *Del.* 4.82ff.; Theocr. 5.47ff. with McKay (1962), 86-87; also Hollis (1970), 137 on Ov. *Met.* 8.771. For a parallel on the reaction of Ovid's nymph-tree compare with Virg. *Aen.* 3.19-68 where the tree from which Aeneas attempts to uproot some plants speaks to him, identifying itself with Polydorus, Priam's son. See also Anderson (1972), 406 on Ov. *Met.* 8.771.

the ability of the tree to speak (an obvious human characteristic) and its subsequent human reactions to Erysichthon's blows:

> contremuit gemitumque dedit Deoia quercus,
> et pariter frondes, pariter pallescere glandes
> coepere ac longi pallorem ducere rami.
> cuius ut in trunco fecit manus impia uulnus,
> haud aliter fluxit discusso cortice sanguis

(*Met.* 8.758-762)

The verbs *contremuit* (758) and *pallescere* (759) and the *gemitumque dedit* which capture the response of the personified tree to Erysichthon's first attacks recall reactions that human beings would experience under similar circumstances. Especially *contremuit* and *pallescere* highlight the dominance of the feeling of fear, an image that is reinforced by the reappearance of *pallor* in the next line (760) which derives from the verb *pallescere*. The abstract emotions are personified a few lines later in the figures of *Tremor* and *Pallor* (*Met.* 8.790). Thus, Ovid puts emphasis primarily on the feeling of fear by changing between abstract and personified concepts. The play on both abstractions and personifications heightens the human suffering and further has a direct appeal to the senses.

This is more clearly demonstrated in the exaggerated and melodramatic description of the wounding of the tree. It not only feels pain caused by the strokes of the axe but also what flows from its *cortex* (762) is *sanguis* (762) which defines the tree as a living organism. The comparison of the wounded tree to a *uictima taurus* (763) who *ante aras ... / concidit, abrupta cruor e ceruice profundi* (763-764) stresses further the Ovidian paradox: Erysichthon is a *contemptor diuum* whereas Ceres' sacred tree equated to a sacrificial victim becomes an ill-omen for Erysichthon's blasphemy (761: *fecit manus impia uulnus*) as is the death of the tree-nymph. The hunger that is Erysichthon's 'wound' will be as deep as the fatal *uulnus* (761) that he inflicts on the tree and that kills the Dryad living in it; hence, the identification of the tree to a sacrificial victim paves the way for Erysichthon's subsequent punishment which follows up naturally and is perhaps not unexpected.

Besides, the flowing blood of the tree is strongly opposed to the cold-blooded character of Erysichthon and to the pale figure of *Fames* which appears later.[74]

In addition, lines 790-791, *Frigus iners ... Pallorque Tremorque / et ieiuna Fames*, produce a kind of daemonic clustering between evils and vices. *Frigus, Pallor* and *Tremor* (790) figure prominently in a line as companions of *Fames* in the deserted place of the icy Scythia. As they do not seem to take any active role in the episode at all, it seems safe to suggest that these three personified figures are only included here for thematic effect. Ovid plays again with antithetical pictures: *Fames* inhabits a lonely place but at the same time she is not completely alone as she shares the place with *Frigus, Pallor* and *Tremor*. What is more, these three figures work as signposts of *Fames'* nature before her formal introduction. Therefore, *Frigus* and *Pallor* reflect in a manner of speaking *Fames'* pallid face, hollow eyes and white lips while *Tremor* foreshadows the subsequent gruesome description of her body. In this respect, the main physical characteristics of *Fames* are to some extent personified. These abrupt shifts between physical characteristics and their personification add vividness to the physical symptoms of hunger; *Fames* is at the same time personified and is the embodiment of a collection of certain abstract notions which build up her portrayal. *Frigus, Pallor* and *Tremor* do not only belong to her entourage but they are practically an extension of her essence.

Worthy of note also is Hollis' observation on the sequence *Pallorque Tremorque* which he considers a reminiscent of the Homeric Δεῖμός τε Φόβος τε (*Il.* 11.37).[75] Be that as it may, the intertextual play becomes more interesting if we evoke the connection of the Homeric pair with war. At *Iliad* 4.440 and 15.119-20 *Deimos* and *Phobos* are found to participate in the battles as agents of the god Ares while at 13.299f. *Phobos* is further mentioned as the son of Ares.[76] Ovid seems to translate *Deimos* and *Phobos* into *Pallor* and *Tremor* while he further attenuates their previous role as figures of war and agents of the god Ares into more light-hearted representations. This is characteristic of Ovid when he comes to experiment with the tradition.

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[74] For the humanization of the tree see also Anderson (1972), 405 on Ov. *Met.* 8.757-776; Crabbe (1981), 2295f.;

[75] Hollis (1970), 139 on Ov. *Met.* 8.790.

[76] See also Hes. *Th.* 933-36 where *Phobos* and *Deimos* are the children of Ares and Aphrodite. Hesiod emphasizes their association with war (*Th.* 935-936: οἵ τ' ἀνδρῶν πυκινὰς κλονέουσι φάλαγγας / ἐν πολέμῳ κρυόεντι σὺν Ἄρηι πτολιπόρθῳ). Virgil employs the same detail as he makes *Irae* and *Insidiae* the attendants of Mars (*Aen.* 12.336).

What is more, grouping of different personified figures was a common feature in Greek and Roman literary tradition which goes back to Homer. Genealogical relationships between abstract ideas are organized in groups more effectively by Hesiod in the *Theogony* and the tendency seems to have influenced later writers as well. These types of catalogues derive from similar attempts to connect different and dissimilar ideas together creating thus specific familial bonds. Latin literature also offers various examples of this tendency of catalogue groupings. Plautus, for example, at *Mer.* 845 has Eutychus referring to *uitam, amicitiam, ciuitatem, laetitiam, ludum, iocum* as his companions; he further adds that on finding these virtues he manages to drive off ten very bad things *iram, inimicitiam, maerorem, lacrumas, exsilium, inopiam, / solitudinem stultitiam, exitium, pertinaciam* (847-849); equally, at *Mer.* 870 Charinus lists among his entourage *cura, miseria, aegritudo, lacrumae, lamentatio.* An analogous grouping of multiple abstractions is also found in *Per.* 554ff. where a number of evils *perfidia, peculatus, auaritia, inuidia, ambitio, optrectatio, periiurium* are to be exiled from Athens if the city flourishes and the inhabitants have good morals. However, it is Virgil that gives the most striking reworking of this tendency; at *Aen.* 6.273-281 the poet lists a dozen of personified theriomorphic figures which he further places in the underworld (*Luctus, Curae, Morbi, Senectus, Metus, Fames, Egestas, Letum, Labos, Sopor, Gaudia, Bellum, Discordia*). Ovid, already from the beginning of the *Metamorphoses*, shows his interest in the grouping of different personified abstractions together. A first example comes in book 1.129-131 where a number of vices preside over the Silver Age: *omne nefas; fugere pudor uerumque fidesque, / in quorum subiere locum fraudesque dolique / insidiaeque et uis et amor sceleratus habendi.* The listing thematizes the moral decline characteristic of this age which is familiar from Hesiod's account of the five ages of humankind found in the *Theogony.* Later in book 2.25-30 the attendants of the Sun are similarly listed in the form of a catalogue: *a dextra laeuaque Dies et Mensis et Annus / Saeculaque et positae spatiis aequalibus Horae; / Verque nouum stabat cinctum florente corona, / stabat nuda Aestas et spicea serta gerebat, / stabat et Autumnus calcatis sordidus uuis, / et glacialis Hiems canos hirsuta capillos.* The aforementioned examples deal with a number of personified abstractions which are found to inhabit specific places or connected with *tristibus locis* (i.e. the underworld) a motif Ovid uses and expands in the *ekphrasis; Fames* is said to inhabit in the extreme, cold and remote place of

Scythia.[77] Ovid follows the same technique for the construction of *Somnus* and *Fama* where similar specifications of the location of their dwelling places are also given. However, the innovation introduced here is the fact that such groupings of personified abstractions constitute part of poetic *ekphraseis* and further belong to the entourage of individual personified figures which have leading roles in long episodes.

Likewise, *Somnus* appears as personified at line 823 while his presence at this point is important for the inflicting of the punishment. What is more, the use of *Somnus* suggests a new beginning in the story; it marks the end of the *Fames ekphrasis* and resets the story back to the human world reintroducing thus Erysichthon as the main protagonist of the narrative. Although the description and function of *Somnus* in the episode is brief, its use is important for the understanding of the nature of Erysichthon's torture. *Fames* and *Somnus* co-operate to bring into effect the punishment; she infects Erysichthon as he sleeps while the *imagines* of food and feasting that he dreams of (*Met.* 8.824-827) foreshadow the ravenous hunger he will experience as soon as he is awake. In this framework, the use of the personified *Somnus* is not casually introduced; rather it helps to exaggerate emotion. This is emphatically illustrated by the oxymoron created at lines 824-827. *Somnus'* beneficial effects on humans are highlighted by the reference to him as *sopore solutum* at 817 which alludes to the familiar notion of sleep as λυσιμελής; the coupling of the adjectives *lenis* and *placidis* given later at 823 and the verb *mulcebat* at 824 strengthens further this attribute of sleep while it creates a contrasting situation with the deception that Erysichthon undergoes evident in his reactions to the visions: *imagines* sent by *Somnus* are the primary instigators of his desire while false dreams of banquets torture him while he vainly tries to swallow intangible food. In this sense, his sleep is not refreshing at all but instead becomes a source of physical and mental torment. Thus, lines 823 and 824 hint at the paradoxical double conception of *Somnus* as a soothing power and a source of deception which is one of the subjects developed and expanded later in the *Somnus ekphrasis* of book 11. Moreover, the *lenis Somnus* (*Met.* 8.823) in a manner of speaking is opposed to the *rapax ignis* to which Erysichthon is transformed. The change in tonality suggested by the contrasting imagery created between *lenis* and *rapax* suggests the change in

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[77] For these and other examples in Latin literature see also Engelhard (Ph.D diss. 1881), 25-33.

the plot: soothing sleep comes in contrast to Erysichthon's uncontrollable eating which results in him feasting on his flesh (*Met.* 8.878).

It is also possible that Ovid is playing here with allusions to familial relationships between abstract concepts established in the earlier tradition by Hesiod. The reference to *noctis ... tempus* (818), *Somnus* (823) and its Latin synonym *sopor* (817) and dreams suggested by the phrase *sub imagine somni* (824) recall the Hesiodic genealogical associations of Night with sleep and dreams: Νὺξ ... / τέκε δ' Ὕπνον, ἔτικτε δὲ φῦλον Ὀνείρων (*Th.* 211-212). In the same way, Λιμός derives from Ἔρις (*Th.* 226-227) who is in turn mentioned as the daughter of Night (*Th.* 225). Thus, Λιμός belongs to the familial group of Night as well. Ovid may well create a hidden allusion to this Hesiodic ancestry as *Fames* is mentioned to carry her work during night. The fact that Erysichthon experiences the first symptoms of hunger in his sleep adds more to the suggestion. Besides, as seen, *Fames'* dwelling place bears similar connotations.

2.7.3 Etymologizing

The tendency to include etymologies in ancient texts is a common feature of ancient tradition found already in Homer but becomes especially popular during the Hellenistic period. Latin poets are interested in rhetorical practices of this type and are deeply influenced from Alexandrian exercises in the development of etymological wordplays.[78] Use of etymological plays in ancient texts partly derives from the interest of the ancients in explaining the different meanings of words or in creating connections and partly in the pleasure that such plays introduce in the text.

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[78] Useful background on the use of etymologies in Roman literature is provided by Cairns (1979), 87-110 on Tibullus; Snyder (1980), on Lucretius; Maltby (1991); his monograph consists of a collection of ancient etymologies found in Latin grammarians and thus becomes a useful handbook for the study of Latin etymologizing; (1993a); O'Hara (1996) on Virgil esp. ch. 1, 1-56 where he offers a summary on the history of poetic etymology from Homer to Virgil with valuable bibliography (p. 293-308). On etymologizing in Ovid see in general Ahl (1985); Hinds (1987) index s.v. etymological word-play; (2006b); Knox (1986), index rerum s.v. word-play; McKeown (1987), 32-37, 45-62; Kenney (1989); Barchiesi (1991); Keith (1991) and (1992) index s.v. etymological wordplay; Myers (1992), (1994a) and (1994b); Maltby (1993b); Pavlock (2003), 143-151; O'Hara (2006), 100-122. On Ovid's use of ancient etymologies in the *Metamorphoses* see esp. Michalopoulos (2001); (2003), 165-175.

Ovid makes a considerable use of poetic etymological wordplays in the episode. Along with multiple metaphors, use of opposing imagery, allusions and similes which reappear throughout the Erysichthon episode, etymological wordplays become also part of his poetic style.

Following up from the previous hidden etymology of Erysichthon's name from ἐρύω + χθών suggested at line 800,[79] *furit ardor edendi* of line 828 suggests another play on the name of Erysichthon. The phrase which describes the immediate results of hunger introduces a reflective gloss on Erysichthon's Greek nickname *Αἴθων*. The noun *ardor* is a Latin translation of the Greek αἴθων which derives from the verb αἴθομαι / αἴθω meaning 'to burn'. Therefore, etymologically, αἴθων is connected in one sense or another with fire and similar burning imageries.[80] The first connection of Erysichthon with the name *Αἴθων* is attested in Hesiod's *Catalogue of Women*. According to Hesiod's version Erysichthon was called *Αἴθων* an ἐπ]ών[υ]μ[ο]ν εἴνεκα λιμοῦ / αἴθωνος κρατεροῦ φῦλα] θνητῶν ἀνθρώπων.[81] His ravenous hunger explains how Erysichthon acquired his name *Αἴθων*. Later, Callimachus provides a more elaborate use of the Hesiodic nickname in the *Hymn to Demeter*:

αὐτίκα οἱ χαλεπόν τε καὶ ἄγριον ἔμβαλε λιμὸν
αἴθωνα κρατερόν, μεγάλᾳ δ' ἐστρεύγετο νούσῳ.[82]

(*h*. 6.66-67)

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[79] See section 2.4, p. 62f. and n. 12 for further discussions on this etymology.

[80] Generally on the term αἴθων see Levaniouk (2000), 26-36, who offers an interesting discussion on the different meanings of the term and its use in multiple contexts with examples. For the connection of the noun with burning and fire and its familial relationship with other derivatives of the same group like αἶθος or αἰθός with examples on verbal plays on burning see especially p. 26-28.

[81] Hes. Fr. 43a 5-6 (Merkelbach-West). For the identification of Erysichthon to *Αἴθων* see also the ancient Σ on Lycophr. *Alexandra* 1393: ὀργισθεῖσα ἐποίησεν αὐτῶι ἐκφυῆναι λιμὸν μέγαν, ὥστε μηδέποτε λήγειν τῆς πείνης ... ὁ δὲ Ἐρυσίχθων Αἴθων ἐκαλεῖτο, ὥς φησιν Ἡσίοδος, διὰ τὸν λιμόν (Fr. 43b Merkelbach-West); for a discussion on the play see also Fantuzzi and Hunter (2004), 437-443; Philod. *Piet.* (Fr. 43c Merkelbach-West) Hellanicus apud Athenaeus *Deipn.* 10.416b: Ἑλλάνικος ... Ἐρυσίχθονά φησι τὸν Μυρμιδόνος, ὅτι ἦν ἄπληστος βορᾶς, Αἴθωνα κληθῆναι with Hollis (1970), 128-129; McKay (1959), 198-203 esp. 201ff.; (1962), 8-26.

[82] The text comes from Pfeiffer's edition (1949-1953). See also Hopkinson (1984), 135-136 for a discussion on the lines; O'Hara (1996), 34.

Especially the sequence λιμὸν αἴθωνα κρατερόν produces a literary allusion to the ἐπώνυμον Αἴθων attributed to Erysichthon by Hesiod. The epithets used by Callimachus to describe the fiery nature of his hunger, namely χαλεπός, ἄγριος, αἴθων, κρατερός, build up a progression in its effects which leaves the impression of a violent and craving feeling; in this sense, the epithets are all quite synonymous suggesting that the suffering will become more intense as the hunger grows greater. In this context, Ovid's *furit ardor edendi* is a clever gloss on the Callimachean λιμὸν αἴθωνα κρατερόν which in turn is a reflective allusion to the nickname of Erysichthon provided by Hesiod.[83] Ovid's neat play on different literary backgrounds creates a complex double allusion which emphatically reproduces the meaning of burning suggested by *ardor*. Besides, the repeated references to fire imagery in the episode exploit visually its meaning while its connection with *furit* stresses Erysichthon's extreme behaviour: his hunger is both frenzied and insatiable. Therefore, Erysichthon's intensive desire to feast mirrors his inability to appease his hunger; this results in a frenzied behaviour which progressively becomes more violent (793, 834, 838-9) and eventually ceases with Erysichthon's tearing at his own flesh. The coupling of *ardor* with *furit* creates thus a connection between burning desire and fiery madness which reflects more effectively the results of the imposing punishment determined by Ceres; Erysichthon's behaviour against the goddess is cruel so is his punishment.[84]

Furthermore, if we accept the reading *Dryopeius* instead of *Triopeius* at line 751 then an interesting wordplay occurs:[85]

> *stabat in his ingens annoso robore* **quercus,**
> *una nemus; uittae mediam memoresque tabellae*
> *sertaque cingebant, uoti argumenta potentum.*
> *saepe sub hac* **Dryades** *festas duxere choreas,*
> *saepe etiam manibus nexis ex ordine trunci*

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[83] On double allusion in Ovid, see McKeown (1987), 37-45.

[84] For the allusion to Erysichthon's nickname see also Hollis (1970), 129-130; Crabbe (1981), 2297; Griffin (1986), 61; Levaniouk (2000), 36ff. with further references; Van Tress (2004), 187-188.

[85] On the different readings of the manuscripts see Hollis' (1970) comment on lines 751 and 872. As Griffin (1986), 57 suggests, the less important reading *Triopeius* translated into the 'son of Triopas' is perhaps an adaptation from Callimachus' *Hymn to Demeter* which as has been noted earlier is a major model for Ovid's story. For further discussions on *Triopeius* and *Dryopeius* readings see also Bömer (1977), 244 on Ov. *Met.* 8.751; Weber (1990), 209-210.

circuiere modum, mensuraque roboris ulnas
quinque ter implebat, nec non et cetera tantum
silua sub hac, silua quantum fuit herba sub omni.
*non tamen idcirco ferrum **Dryopeius**[86] illa*
abstinuit famulosque iubet succidere sacrum
robur et, ut iussos cunctari uidit, ab uno
edidit haec rapta sceleratus uerba securi

(*Met*. 8.743-754)

The word *Dryopeius* derives from the Greek ὀρῦς meaning 'oak'; this etymological connection glosses an interesting wordplay between Erysichthon, *Deoia quercus* (*Met*. 8.758) and the *Dryades* (*Met*. 8.746). The noun *Dryades* is a Latin translation of the Greek word ὀρυάς which also derives from ὀρῦς.[87] Therefore, the epithet *Dryopeius* identifies Erysichthon, the destroyer, etymologically and verbally with the cutting of the sacred tree of Ceres which marks his transgression against the goddess. The repeated reference to the species of the tree in the text (cf. 743: *quercus*; 748: *roboris*; 752-753: *sacrum / robur*; 758: *quercus*; 769: *robora*; 770: *robore*) highlights the etymological connection between destroyer and his victims (both the tree and the nymph living in it). Considering *Dryopes*, as Hollis notes, as 'a byword for violent and barbarous behaviour'[88] the use of the reading *Dryopeius* here seems more relevant to the Ovidian context. The identification of the nymph with the oak tree presumably derives from the general notion that the life of the Δρυάδες 'was inextricably connected with the life of the oak-trees, which they protected.'[89] In this respect, by associating Erysichthon with the tree he destroys and the nymph he kills with his impious sacrilege, Ovid foreshadows his ending: the etymological and verbal plays link Erysichthon with his transgression in such a way that his name becomes a *nomen omen* pointing at a violent ending; as he cold-heartedly destroys the oak tree in the same way he will destroy himself. Thus, the etymological

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[86] To emphasize the play here I change Tarrant from where I quote who accepts *Triopeius* instead of *Dryopeius*.

[87] Cf. Serv. auct. on *Aen*. 1.11: *dryades a quercibus*; cf. Probus (Verg. ad loc.) *'dryadas'*... *dicit, quas alii Hamadryadas vocant, et eas cum quercu nasci et simul interire ...*; *quercus enim Graece appellatur* ὀρῦς. On *Dryas* and *Dryades* see Maltby (1991) s.v. and Michalopoulos (2001), 75-76.

[88] Hollis (1970), 135 on Ov. *Met*. 8.751

[89] Michalopoulos (2001), 76; see also Bömer (1977) on *Met*. 8.743ff. on the play.

wordplay on *Dryas, Dryopeius* and *quercus* offers support for the choice of an oak tree devoted to Ceres instead of a poplar found in Callimachus (*hymn* 6.37).[90]

A similar effect is created by the etymological wordplay based on family and social laws developed at lines 738-744:

> *Nec minus **Autolyci coniunx**, **Erysicthone nata**,*
> *iuris **habet**; **pater** huius erat, qui numina diuum*
> *sperneret et nullos aris adoleret odores.*
> *ille etiam Cereale nemus uiolasse securi*
> *dicitur et lucos ferro temerasse uetustos.*
> *stabat in his **ingens** annoso robore quercus,*
> *una nemus*

Erysichthone nata (738) and *pater huius erat* (739) creates a scheme of familial bonds between Erysichthon and the *Autolyci coniunx* (738), which is a periphrastic allusion to the name of Mestra, the daughter of Erysichthon. The play on family relationships which opens the Erysichthon episode is further stressed by the etymological play that Ovid suggests with the use of the word *ingens* few lines later (743) while *ius habere* marks the etymological intent.[91] The epithet *ingens* etymologically derives from the preposition *in* and the noun *gens* which bears the sense of 'family.' This is further glossed by the participle *nata* which declares Erysichthon as a *genitor* or *pater*.[92] The etymological play becomes more interesting and complicated in the use of *ingens* as an attributive adjective for *quercus* (743) which also suggests a kind of familial relationships between the sacred oak tree and the *Dryades festas duxere choreas* (746). The play on the etymology of *ingens*

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[90] See Michalopoulos (2003), 166-169 who also notes the play. He further emphasizes Ovid's detachment from his Callimachean model as he seems to follow a wordplay developed by Apollonius at *Arg.* 2.476-480.

[91] Michalopoulos (2001) 4-5 with n. 9-25 for further bibliography, mentions two types of 'etymological markers': the first includes specific words or phrases which clearly mark an etymology as, for example, *appellare, dicere, nominare, memorare, nomen habere, vere, nunc, origo, ante, primus*; the second type concerns witty positioning of the words etymologized within successive lines such as for example by coupling of words at the end and beginning of consecutive lines, by vertical alignment or by framing a whole line, a hemistich or an entire passage. The term 'etymological marker' is used first by Maltby (1993a) who also discusses and organises a number of recognizable etymological pointers; see also Cairns (1996) for further etymological markers.

[92] Cf. Paul. Fest. 114: *ingens dicitur augendi consuetudine, ut 'inclamare, invocare'. quia enim gens populi est magnitudo, ingentem per compositionem dicimus, quod significat valde magnum.* Maltby (1991) *s.v. ingens*.

establishes *quercus* as a symbol of ancestral unity. This, in turn, creates a thematic link between the laws of an established social system and Erysichthon's attribute as a father and a villain; therefore, the cutting of the tree symbolizes the violation of the sacred familial and natural bonds which anticipate his subsequent punishment.[93] Erysichthon's cruel behaviour against the goddess Ceres anticipates his cruel behaviour against his daughter which in turn suggests a breach of both divine and social laws. This excludes Erysichthon from the physical world and explains, at least on one level, the ending that Ovid chooses for his character.

2.8 Concluding Remarks

In closing this chapter, I wish to restate that the object has been to investigate how the *Fames ekphrasis* and the figure of *Fames* form part of the general context both of the Erysichthon episode and of the *Metamorphoses*. The *ekphrasis* is part of the general framework of stories about metamorphosis narrated at the banquet hall of Achelous' cave while its privileged placement at the end of the central book of the poem emphasizes its importance both structural and literary. The personification of *Fames* frames in various ways, the content, technique and style of the *Metamorphoses*. Metamorphosis becomes a prominent theme of the *ekphrasis* both on literal and conceptual level. The transformative powers of *Fames* are evident in Erysichthon's behaviour as soon as he is infected by hunger which in turn sets in motion a series of metamorphic alterations in themes and language. The constant change in tone suggested by the interchange between the technical terms *mollis* and *grauis* as well as by the swift but smooth change in imagery frames the variety of themes and moods characteristic of the *Metamorphoses*. The *Fames ekphrasis* may be described as a synthesis of epic and non-epic material which reflects the Hellenistic elegance as opposed to the rigidity of the epic cycle hinting at the same time back to the proem of the poem. Besides, Callimachus' *Hymn to Demeter* becomes an ultimate intertext for Ovid's version of Erysichthon story. The multiple wordplays treated demonstrate emphatically the potentials that *Fames* as a rhetorical

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[93] For a similar etymological play on *ingens* in *Met.* 7 see Keith (1991).

device creates for realistic representations which enliven the narrative. Linguistic and etymological wordplays reveal Ovid's erudition but they also add to the context of the story as they are closely related to it underlining at the same time important themes and ideas discussed and developed. Of much importance is also the inclusion of multiple minor personifications in the episode which as key figures are related to *Fames* and add to her portrayal.

Chapter 3

Somnus

3.1 Introduction

As has been argued so far personification and *ekphrasis* are closely connected with Ovid's interest in visual representations. Chapter 3 continues to explore the dynamics of Ovid's language to animate the inanimate. The anthropomorphic figure of *Somnus* and the presence of *Morpheus* in the *ekphrasis* are not only important for the creation of the *aition* in the episode but also their presence allows for a broader investigation of the poet's wit. Literary background is clearly introduced and reworked while wordplays and poetic etymologies become part of the general transformation that the whole episode undergoes. Imitation and variety in tone, imagery and subject matter are major elements of the *ekphrasis* which continue to the end.

3.2 Preliminary Remarks

Near the end of book 11 (592ff.), *Somnus*, the third major personification of the *Metamorphoses*, appears featuring as an important part of the *ekphrasis* which in turn is an embedded story within the myth of Ceyx and Alcyone (*Met.* 11.410-748). *Somnus* as a personification was found earlier in the *Metamorphoses* in book 8 to collaborate as it were with *Fames* in the punishment of Erysichthon; *Somnus* and *imagines somni* are thus still in our mind from *Met.* 8.823-824. A continuity of this kind from book 8 shows how Ovid interweaves recurrent personified figures throughout his work and invites us to see their progress and involvement in different myths. Thus, the important, although brief, contribution of *Somnus* in the Erysichthon episode somehow prefaces the more elaborate description developed some books later in the *Metamorphoses*.

The *Somnus ekphrasis* initiates a new phase in Ovid's engagement with the technique of personification. So far, with *Inuidia* and *Fames*, two kindred-type figures, Ovid experiments with the depiction of theriomorphic personifications which seem to be excluded from the boundaries of the known world in that they suggest an intermediary between the divine and the human sphere. The representation of *Somnus* as an anthropomorphised deity breaks the description of inhuman and grotesque personifications introduced with the figures of *Inuidia* and *Fames*; *Somnus* and his world are opposed to the destructive effects that *Inuidia* and *Fames* cause on their victims. The difference in the description lies in the opposing function that the three personifications have in the stories which they appear. *Inuidia*'s and *Fames*' roles are limited to the execution of divine decisions for punishment of individual humans while *Somnus*' role is mainly informative.

The inclusion of the *Somnus* episode and the function that it acquires in a story about the altruistic and conjugal love of Ceyx and Alcyone is perhaps an Ovidian innovation; as far as I am aware, we do not encounter such a detail in any other previous source known to us.[1] According to Ovid's version, Ceyx decides to visit the oracle of Apollo at Claros in order to take consultation about a series of strange events that trouble his land. His wife Alcyone, anxious about his safety but mainly afraid of being separated from him, begs Ceyx not to go. After his promises to return he sails off but during the voyage a sea-storm blows up which forces the ship to wreck and Ceyx is drowned with his crew. Meanwhile, Alcyone, ignorant of the incident, looks forward to Ceyx's return and she prays to all gods and especially

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[1] Different versions of the Ceyx and Alcyone myth can be found in earlier writers. Generally two well-known adaptations of the story have survived: in the earliest version of the myth which goes back to Hesiod's *Catalogue of Women* (cf. Fr. 15 and 16 Merkelbach-West), the transformation of Ceyx and Alcyone into sea-birds or halcyons is the result of their impiety as they call each other Zeus and Hera. The second version of the myth tells of Ceyx's shipwreck and Alcyone's inconsolable lament for his loss. In this version, the gods are mentioned to have felt pity for her and for this purpose they have transformed her into a halcyon bird. The main source for this version is Nicander's *Heteroioumena*. Cf. further Lucian, *Halc.* 1-2; Serv. *G.* 1.399; Hyg. *Fab.* 65; Apollodorus (1.7.4); Σ on Ar. *Av.* 250b combines the two versions (impiety and drowning in a sea-storm) while Σ on Hom. *Il.* 9.562 connects Alcyone with lamentation; cf. also Eur. Fr. 856 *TrGF* (Kannicht). For further discussions see Kraak (1938), 142-147; Tränkle (1963), 467 and n. 2-9, 468 and n. 1-4; Gresseth (1964), 88-98; Otis (1970), 232, Appendix 421-423; Murphy (1972), 64f.; Fantham (1979), 330-334; Bömer (1980), 343-348; Griffin (1981), 149, 151; Forbes Irving (1990), 239-40; Hill (1999) 196. For the halcyon birds see further Thompson (1936), 47-51 s.v. ΑΛΚΥΩΝ.

to Juno to keep him safe. The goddess, tired of her ceaseless prayers and offerings intervenes and sends, with the help of the god *Somnus*, a dream to her whereby she is finally informed about Ceyx's fate. The final transformation of Alcyone and Ceyx's corpse into halcyon birds comes as a reward from the gods.[2]

The *Somnus ekphrasis* is set between the two climaxes of the story: the sea storm which provokes Ceyx's death and Alcyone's recognition of her husband's dead body.[3] The sense of calm in the *Somnus* episode anticipates and contrasts with the dramatic and emotional outburst of the events that precede and follow. *Somnus'* image and function in the story is gradually built: Juno decides to create an *imago* of Ceyx and send it to Alcyone while she sleeps; to achieve this, she orders Iris to pay a visit to the court of Sleep. The *imago* of Ceyx, sent by *Somnus* through an imitator of human shapes, *Morpheus*, will ensure that Alcyone will be informed about Ceyx's death and will stop praying in vain; the *ekphrasis* thus becomes a principal part of the story. *Somnus'* – *Morpheus'* presence provides the necessary motivation for the important steps in the story: the dream-vision sent to Alcyone guarantees that the action will reach its denouement with the reunion of the two lovers in the form of halcyon birds.

As with the other two *ekphraseis* discussed in chapters one and two, the *Somnus ekphrasis* is introduced first with a formal description of the cave of *Somnus* and of the outer environment; this introductory description gives the sense of serenity before *Somnus* enters the scene accompanied by multiple other personifications, the *somnia uana* (614), *Icelos* (640-641), *Phantasos* (642) and the most significant of all, *Morpheus* (635).

As he does throughout the poem Ovid engages with literary tradition in framing the *Somnus* episode. The lack of a standard and consistent physical portrayal of *Somnus* or *Hypnos* in literary and artistic representations gives Ovid the

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[2] Many scholars have drawn attention to the fact that Ovid uses Nicander as his principal source for his version of the Ceyx and Alcyone story. See for example Murphy (1972), 64; Griffin (1981), 147; Hill (1999), 196. For the Ceyx and Alcyone story see the discussions held by Otis (1970), 231-277; Fantham (1979), 335-345; (2004), 112 on *Somnus*; Bömer (1980), 348-429 on Ov. *Met.* 11.410-748 esp. 392-415 on *Somnus ekphrasis*; Griffin (1981), 147-154; Stadler (1985), 201-212; Wöhrle (1995), 78-80 on *Somnus*; Hardie (2002), 272-282.

[3] The story is practically divided into four main sections: (a) the farewell scene, (b) the sea storm, (c) the *Somnus ekphrasis* and the dream-vision scene and (d) the return of the dead husband, Alcyone's lament and their final transformation into halcyon birds. On the division of the story in parts see also Otis (1970), 234, 238, 246, 251; Murphy (1972), 64; Stadler (1985), 201f.; Rudd (2008), 103-106.

opportunity for a freer retreatment of motifs and themes associated with the imagery of sleep. This being the case, the *Somnus* episode becomes in the hands of Ovid a vehicle for rhetorical exercise where tradition and poetic imagination are blended. Sleep as an anthropomorphic figure was subjected to various treatments; he is depicted in sculpture and vase-painting and there are numerous references to him as an individual mythological character or a deity in literature while in many cases descriptions of his *modus operandi* are given. Archaic and classical literature mainly represent *Hypnos* as the twin brother of *Thanatos* while the view of him as something sweet, good and refreshing and his association with love are recurring themes in all periods developed also later by the Romans.[4]

3.3 *Est prope Cimmerios longo spelunca...* Introducing the World of *Somnus* (*Met.* 11.592-609)

With the pretext of being tired of Alcyone's entreaties for the safe return of her already dead husband, an event that she is ignorant of,[5] the goddess Juno sends Iris to the god *Somnus* to ask for his help in revealing the true situation of Ceyx to Alcyone. *Somnus* is thus smoothly introduced in the narrative. The *ekphrasis* begins with a detailed outline of the setting where the cave of *Somnus* is located. The description occupies twenty-five lines which exceed in length the earlier descriptions of the dwelling places of *Inuidia* and *Fames* (cf. *Met.* 2.760-764 and *Met.* 8.788-791; thus five and four lines respectively). This change effected here is evidently an attempt at variation in the use of personification *ekphraseis* in the *Metamorphoses*. The house is, as in the case of *Inuidia* and *Fames*, an extension of *Somnus*' character; however, the fact that Ovid puts emphasis on a detailed description of the

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[4] For discussions on literary and artistic representations of *Hypnos* or *Somnus* in Greek and Roman literature and the visual arts see generally *RE* s.v. *Hypnos* (Jolles); Roscher s.v. *Hypnos*; Roscher s.v. *Somnus*; *OCD* s.v. *Hypnos*; McNally (1985), 152-192 for artistic representations; Lochin (1990), 591-609 s.v. *Hypnos/Somnus*, esp. 591-592 for literary sources; Bažant (1994), 904-908 s.v. *Thanatos*; (1997), 643-645 s.v. *Hypnos*; see also Vermeule (1979), 145-177; Stafford (1991-1993), 105-120; (2003), 71-106; Shapiro (1993), 132-147 for *Hypnos* and *Thanatos* and 148-158 for *Hypnos*; Wöhrle (1995); Stenger (2008), 627-628 s.v. *Somnus*; Sorabella (2010), 1-31.

[5] Cf. *Met.* 11.573: *Aeolis interea tantorum ignara malorum* with Fantham (1979), 337 and n. 33 for literary parallels.

setting and of the cave than on the god himself sets in motion his movement from specific character portrayals to a description of more abstract personifications more clearly observed later in the figure of *Fama*. What is more, the lengthy description of the place which comes closer to a description of an 'idyllic' scenery introduces a new phase in the story but also foreshadows a violent twist in the course of the narrative sequence; yet, frequently enough scenes of nocturnal calm are accompanied or replaced by scenes of violence or passion.[6] In this sense, landscape here is more than a decorative backdrop in the narrative.

Ovid becomes more accurate and detailed now. The location of the cave in relation to the human and divine world is clearly marked:

> *Est prope Cimmerios longo spelunca recessu,*
> *mons cauus, ignaui domus et penetralia Somni,*
> *quo numquam radiis oriens mediusue cadensue*
> *Phoebus adire potest; nebulae caligine mixtae*
> *exhalantur humo dubiaeque crepuscula lucis.*

> (*Met.* 11.592-596)

The god *Somnus* inhabits a deep cave near the Cimmerians' community far away from the human world. Vision and the other senses play an important part in the presentation of the setting; the absence of light suggested by the *numquam radiis oriens ... / Phoebus adire potest* (*Met.* 11.594-595) and reinforced by the reference to the *dubiaeque crepuscula lucis* at 596 and by the presence of clouds mixed with fog (595) create an almost funereal atmosphere.

As Hill comments, these lines owe much to Homer's description of the Cimmerian land.[7] Indeed, *Odyssey* gives a parallel description of the land of the Cimmerians and of the Cimmerians themselves:

> ἔνθα δὲ Κιμμερίων ἀνδρῶν δῆμός τε πόλις τε,
> ἠέρι καὶ νεφέλῃ κεκαλυμμένοι· οὐδέ ποτ' αὐτοὺς
> Ἠέλιος φαέθων καταδέρκεται ἀκτίνεσσιν,
> οὔθ' ὁπότ' ἂν στείχῃσι πρὸς οὐρανὸν ἀστερόεντα,
> οὔθ' ὅτ' ἂν ἂψ ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτράπηται,
> ἀλλ' ἐπὶ νὺξ ὀλοὴ τέταται δειλοῖσι βροτοῖσι.[8]

> (*Od.* 11.14-19)

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[6] For landscape as a symbol of such twists see Segal (1969), 4ff.

[7] Hill (1999), 199 on Ov. *Met.* 11.592; cf. also Wöhrle (1995), 79; Rudd (2008), 105.

[8] For the *Odyssey* text I follow Allen (1917-1919).

The details that Ovid's text seem to share with the Odyssean description of the city of the Cimmerians, underline Homer's great influence on Ovid here; the cave of *Somnus* in the *Metamorphoses*, located in close proximity to the city of the Cimmerians, seems to acquire many of the characteristics of their land. At some points apparently to make his allusion to Homer clearer, Ovid comes close to a translation of the Greek text; thus, lines 594-595: *quo numquam radiis oriens mediusue cadensue / Phoebus adire potest; nebulae caligine mixtae* alludes to the ἠέρι καὶ νεφέλῃ κεκαλυμμένοι· οὐδέ ποτ' αὐτοὺς / Ἥλιος φαέθων καταδέρκεται ἀκτίνεσσιν. Furthermore, of equal importance here is the association of the Cimmerians with Hades. In Homer, the dark and misty land of the Cimmerians is placed at the edge of the world in close proximity to the mythical Oceanos and the entrance to the underworld (cf. *Od.* 11.13: Ἡ δ' ἐς πείραθ' ἵκανε βαθυρρόου Ὠκεανοῖο; also *Od.* 11.20-22 and *Od.* 10.508ff.). Ovid thus models his description of the place on a reworking of information found in Homer; *Somnus*' cave is also connected with the underworld which further explains Ovid's choice of the Cimmerians as appropriate neighbours for *Somnus*.

The complexity in the construction of the setting of the cave is further developed if we consider additionally Hesiod's *Theogony*. Lines 758-761 give a similar description of the dwelling-place of *Hypnos* and *Thanatos* which shares common features with the Cimmerian land and could have also been used as a source by Ovid:[9]

Ἔνθα δὲ Νυκτὸς παῖδες ἐρεμνῆς οἰκί' ἔχουσιν,
Ὕπνος καὶ Θάνατος, δεινοὶ θεοί· οὐδέ ποτ' αὐτοὺς
Ἥλιος φαέθων ἐπιδέρκεται ἀκτίνεσσιν
οὐρανὸν εἰσανιὼν οὐδ' οὐρανόθεν καταβαίνων.[10]

(*Th.* 758-761)

Here, *Hypnos* and *Thanatos*, the children of Night,[11] are mentioned as gods and they are further represented as owning a house next to that of Day and Night. Lines 759-761: οὐδέ ποτ' αὐτοὺς / Ἥλιος φαέθων ἐπιδέρκεται ἀκτίνεσσιν / οὐρανὸν εἰσανιὼν οὐδ' οὐρανόθεν καταβαίνων mark a direct allusion to the Homeric lines οὐδέ ποτ'

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[9] See Murphy (1972), 73f. on *Met.* 11.593 who considers the Hesiodic passage as Ovid's main source for the description of *Somnus*' place; also Tränkle (1963), 466 n. 3.

[10] I quote from Solmsen (1983).

[11] On Night's family see West (1966), 35f.; 227-30; Duchemin (1980), 8f.

αὐτοὺς / Ἥλιος φαέθων καταδέρκεται ἀκτίνεσσιν / οὔθ' ὁπότ' ἂν στείχῃσι πρὸς οὐρανὸν ἀστερόεντα, / οὔθ' ὅτ' ἂν ἂψ ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτράπηται (*Od.* 11.15-18) which in turn are reminiscent of Ovid's *quo numquam radiis oriens mediusue cadensue / Phoebus adire potest* (*Met.* 11.594-595). In this sense, the parallel description between Ovid's cave of *Somnus* and the house of *Hypnos* and *Thanatos* found in Hesiod which in turn is closely attached to the aforementioned Homeric lines creates a complex link between the three passages.[12] In the light of this, the first five lines of the *Somnus ekphrasis* offer a characteristic example of how Ovid conflates and reproduces information found elsewhere in the tradition. The fact that the poet imitates with precision details used by both Homer and Hesiod testifies to the fact that the *Somnus ekphrasis*, at least on one level, follows the generic conventions embraced by the epic tradition; this elevates *Somnus* into a higher poetic level and further adds to his mythological profile, as the god of Sleep.

Ovid's play with tradition becomes more striking in the next group of lines. At 597-602 the poet evokes a description of an almost deadly setting which is articulated by his insistence on the absence of natural or human sounds. The almost soporific and gloomy place suggested by the absence of both movement and light (594-595) underlines the sense of death in the episode which builds a place appropriate for *Somnus*. What is more, the presence of death is neatly prepared and introduced in the storm scene; phrases or words such as *Stygia modo nigrior unda* (*Met.* 11.500), *Acheronta* (504), *caecaque nox premitur tenebris hiemisque suisque* (521), *duplicataque noctis imago est* (550), *niger arcus aquarum* (568), *Lucifer obscurus* (570) at the moment of the shipwreck work as signs of an imminent death; in particular *Stygia* and *Acheron* create a direct connection with the underworld. The repetition of sea imagery in the departure and storm scenes – approximately twenty-six occurrences –[13] schematizes an interesting connection between sea and death.[14] This suggestion becomes more tempting if Ovid has in mind the etymology of θάλασσα: παρὰ τὸ ἆσσον εἶναι θανάτου γίνεται θάνασσα, καὶ θάλασσα (cf. *EM*

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[12] For double allusion see ch. 2, p. 97 n. 83.

[13] Cf. the use of *aequor* (*aequora, aequore, aequoris*) at *Met.* 11.427, 433, 443, 455, 478, 485, 488, 497, 505, 555; *fretum* or *freta* at *Met.* 11.435, 463, 491, 517; *pelagus* at *Met.* 11.446; *pontus* (*pontum, ponti*) at *Met.* 11.427, 518, 548; *fluctus* at *Met.* 11.488, 538, 564, 566, 568; *maris* at *Met.* 11.534; *aqua* (*aquae, aquarum*) at *Met.* 11.520, 568.

[14] The dangerousness of a sea journey is reflected in Alcyone's speech at *Met.* 11.427ff. The belief in the dangers and hardships of going to sea was also common among the Greeks. For ancient examples see West (1978), 313-314 on Hes. *Op.* 618.

441.28f.). The explanation offers an explicit association between sea and death which Ovid playfully reproduces in his text. The repetition of words meaning 'sea' in a context that reassures of the presence of death visualizes such linguistic connections.[15]

The absence of life in the cave develops this impression further. The rapid interchange between images of darkness and references to silence intensify the presence of death which is vividly given in the following lines:

> non uigil ales ibi cristati cantibus oris
> euocat Auroram, nec uoce silentia rumpunt
> sollicitiue canes canibusue sagacior anser;
> [non fera, non pecudes, non moti flamine rami
> humanaeue sonum reddunt conuicia linguae;]
> muta quies habitat.

> (Met. 11.597-602)

The absence of things that by nature are associated with sound reinforce the picture of the deadly silence that the poet seeks to create here (underlined by the phrase *muta quies habitat, Met.* 11.602); the verb *habitat* personifies *quies* and the adjective *muta* emphasizes the silence and tranquility of the setting. This impression is more effectively introduced by the contrasting images of silence and sound created through careful coupling of words. The sense of sound that the listing of the animals at lines 597-600 can produce is at the same time undermined by the use of the privatives *non* and *nec* which stress the absence of sound. Equally, the emphasis on the absence of branches where the rustling of leaves in the breeze could also disturb the stillness of the scene (*Met.* 11.600: *non moti flamine rami*) further heightens the effect; lack of wind suggests in turn changelessness of climate conditions; this together with the absence of sunlight from the cave suggests a lack of energy and coldness which further explains the epithet *ignauus* ascribed to *Somnus* at 593.[16] This in addition to the complete absence of human figures suggested by verse 601 (*humanaeue sonum reddunt conuicia linguae*) sets *Somnus'* cave far from the human sphere off to the mythical region of the underworld where in a sense he belongs.

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[15] See also McKeown (1987), 60f. who notes a similar association in Ovid *Amores*.

[16] See also Tissol (1997), 76 who argues that the 'Cave of Sleep ... receives a negative description.' He further suggests that 'Ovid lavishes all the evocative powers of sensuous language to tell us what the cave lacks.'

The only source of noise that breaks the deadly silence is the stream of the waters of the river Lethe which flows from the bottom of a rock:[17]

> .... *saxo tamen exit ab imo*
> *riuus aquae Lethes, per quem cum murmure labens*
> *inuitat somnos crepitantibus unda lapillis.*

(*Met.* 11.602-604)

There the gentle murmuring of the waves of the river enhances drowsy effects;[18] this corresponds to the general lethargic tone induced by the setting. Traditionally, Lethe was mentioned as one of the five rivers of Hades in antiquity and it was thought to bring forgetfulness to all those who drank from it.[19] The connection of the place with the river Lethe together with the deadly silence around the cave and the absence of light create and reinforce the sense of death.

The repeated appeal to the presence of death suggested by the imagery Ovid introduces points back to the literary associations of *Hypnos* with chthonic powers; the poet here expands and reinforces the early close genealogical link between Sleep and Death which earlier tradition (both Greek and Roman) represents as twin brothers.[20] This suggestion is also supported by the presence of *Nox* who is also personified (*Met.* 11.607). Night appears at 606-607 *soporem / ... legit et spargit per opacas umida terras*. The coupling of the abstract noun *sopor* and the personified *Nox* at the end and beginning of successive lines reproduces a kind of genealogical

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[17] Compare with Hom. *Od.* 10.513-515: ἔνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσιν / Κώκυτός θ', ὅς δὴ Στυγὸς ὕδατός ἐστιν ἀπορρώξ, / πέτρη τε ξύνεσίς τε δύω ποταμῶν ἐριδούπων.

[18] Murphy (1972) on Ov. *Met.* 603-604 draws to attention the Roman belief of the sleep-inducing abilities of the sound caused by running water.

[19] E.g. Ar. *Ra.* 186 and Pl. *R.* 10.621a refer to Λήθης πεδίον with Adam (1963), 461 on Pl. *R.* 621a. In *R.* 10.621c Plato speaks of a Λήθης ποταμὸν placed in the underworld. Cf. also Virg. *Aen.* 6.705: *Lethaeumque domos placidas qui praenatat amnem*; 6.714-715: *Lethaei ad fluminis undam / securos latices et longa obliuia potant*. See also Antolín (1996), 143-144 on Lygd. [Tib.] 3.1.28.

[20] See Hom. *Il.* 14.231: ἔνθ' Ὕπνῳ ξύμβλητο, κασιγνήτῳ Θανάτοιο; *Il.* 16.672 and 682: Ὕπνῳ καὶ Θανάτῳ διδυμάοσιν; Hes. *Th.* 211-212: Νὺξ δ' ἔτεκε στυγερόν τε Μόρον καὶ Κῆρα μέλαιναν / καὶ Θάνατον, τέκε δ' Ὕπνον, ἔτικτε δὲ φῦλον Ὀνείρων. Here Hesiod gives an interesting connection of Sleep with other personified figures belonging to the same group of family; also *Th.* 756-757: ἧ δ' Ὕπνον μετὰ χερσί, κασίγνητον Θανάτοιο, / Νὺξ ὀλοή, νεφέλῃ κεκαλυμμένη ἠεροειδεῖ; Virg. *Aen.* 6.278 also connects sleep with death and underworld (*consanguineus Leti Sopor*).

connection between Night and Sleep as this is attested by the Hesiodic tradition (see also p. 107 above); what is more, the grouping of Lethe, Sleep (both as *somnus* at 604 and *sopor* at 606) and Night in concecutive lines creates implications that reinforce the presence of death in the episode; this sense is further stressed by the repeated reference to black colour (cf. *Met.* 11.596: *crepuscula*; 607: *Nox* and *opacas ... terras*; 610: *ebeno antro*; 611: *atricolor* and *pullo*)[21] as well as by the contrasting use of dark and bright tones in the *ekphrasis*. The use of *Phoebus* (595) instead of a simpler word personifies the sunlight and highlights further the importance of the contrasting function of the movement from the brightness of day and thus life to the darkness of night and thus death; this finds a parallel in the contrast created by the radiance of Iris' clothing (Juno's intermediary) and the obscurity of *Somnus'* cave. In addition, the presence of *Phoebus* and of the personified *Aurora* and *Nox* at the beginning of lines 595, 598 and 607 respectively stress this contrasting link between night and day, light and dark, sleep and death on which the whole episode is based. The phrase *dubiaeque crepuscula lucis* (596) placed between *Phoebus* (595) and *Aurora* (598), separates light from day and helps to create an elaborate movement from light to twilight, then back again to the light of the day suggested by the presence of *Aurora* until the final preponderance of darkness and sleep, represented by the figure of *Nox* gathering sleep at lines 606-607, over light and perhaps of death over life, right before the appearance of the god *Somnus*.

The streams of Lethe are placed roughly at the centre while the reference to the river divides the outer description of the setting of the cave into two parts of almost equal length; the first part which consists of lines 597 – first half of line 602 stresses the tranquility of the place through a listing of what it lacks; the second part which consists of lines 605-609 works as supplementary to the first part which reconfirms the deadly silence of the place; the murmuring of the running waters of the river disrupts the silence of the cave for an instant. However, the sound that the flowing of the streams of Lethe provokes is not alien to the gloomy setting of the cave: the sound *inuitat somnos* (604) and so fits within the general atmosphere of the

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[21] For the connection of death with black colour see Eur. *Alc.* 843-844: ἐλθὼν δ' ἄνακτα τὸν μελάμπεπλον νεκρῶν / Θάνατον φυλάξω; Hor. *Serm.* 2.1.58: *mors atris circumuolat alis*; Tib. 1.3.4-5: *abstineas auidas Mors modo nigra manus. / abstineas, Mors atra, precor*; 1.10.33-34: *quis furor est atram bellis accersere Mortem! / imminet et tacito clam uenit illa pede*; Ov. *Am.* 3.9.19-20: *scilicet omne sacrum Mors importuna profanat; / omnibus obscuras inicit illa manus*; see Kaiser (1953), 57 n. 20 for a list of epithets used for *Mors*; for the personification of *Mors* in Latin literature see also pp. 49-51.

place. The connection of Lethe with the inducing of sleep strengthens and to some extent complements the figure of personified *Nox* which appears at 607:

> *ante fores antri fecunda papauera florent*
> *innumeraeque herbae, quarum de lacte soporem*
> *Nox legit et spargit per opacas umida terras.*
> *ianua ne uerso stridorem cardine reddat,*
> *nulla domo tota est, custos in limine nullus.*

<div align="center">(Met. 11.605-609)</div>

Poppies alongside other countless similar herbs grow at the entrance to *Somnus'* cave (*Met.* 11.605-606); *Nox* gathers their juice and spreads sleep over people and lands (*Met.* 11.606-607; at *Met.* 2.768-769, similarly, *Inuidia* drinks the poison of snakes).[22] These specific plants were traditionally believed to carry hypnotic powers and are purposely mentioned here since they perfectly match the general setting of calm and lethargy.

Lines 608-609 are set right before the door-step of *Somnus'* cave and form an intermediary boundary between the outer setting and the inside of the house where the god *Somnus* is resting his limbs. Ovid's affirmation of the lack of doors because of the danger of breaking the silence of the cave (*Met.* 11.608) creates a playful oxymoronic opposition to the positioning of the lines right before the entrance to the cave. The transitional lines mark an indefinite boundary between the setting, the doorless threshold and the interior of *Somnus'* cave which suggests an unspecified relation between the three. Ovid here creates a sense of mysteriousness which on one level corresponds to the gloomy domains of the underworld where *Somnus* is found;

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[22] According to Stafford (2003), 84f., poppies as remedy for sleeplessness were known already in ancient times as Aristotle's brief reference suggests (*Somn.Vig.* 456b30); however, as she argues, their appearance in medical treatises is explicitly attested from the first century AD. Ancient testimonies include poppies as drugs supplied for insomnia; for example, Cornelius Celsus mentions that some doctors endeavour to induce sleep by draughts of decoction of poppies while other practitioners used a decoction of poppy heads which they applied to the face and neck (3.18.12f.). Stafford discussing also visual representation of *Hypnos* refers to an Ariadne-scene painted on an early Apulian stamnos (c.400-390 BC). The uniqueness of the painting is to be found in the fact that it draws attention to how *Hypnos* works: he is represented as sprinkling something over Ariadne's head which he has probably taken from the *phiale* he holds in his left hand. Apart from visual representation, literary sources also comment on the way Sleep operates with the most characteristic that of *Somnus* at Virg. *Aen.* 5.854-856: *ecce deus ramum Lethaeo rore madentem / uique soporatum Stygia super utraque quassat / tempora, cunctantique natantia lumina soluit*; also Lyg. [Tib.] 3.4.55-56: *et, cum te fusco Somnus uelavit amictu, / uanum nocturnis fallit imaginibus.*

it further contrasts with the beginning of the *ekphrasis* where the location of the cave is clearly specified. As Ovid moves closer to the introduction of the god *Somnus* in the narrative the less accurate he becomes. The attempts to undermine clarity correspond better to the nature of the god while the emphasis on the unspecified boundaries creates a confusion between known and unknown, reality and fantasy which are indiscriminately blended in the outline of the world of *Somnus*.

In addition, the reference to *fores antri* (605) and *ianua* (609) calls to mind the ancient belief that dreams come to people through a door. Homer mentions two doors, one made of horn and the other of ivory known as the gates of Dreams (*Od.* 19.562-567). According to Homer, dreams that pass through the gates of ivory are deceitful, and bear tidings that are unfulfilled while those that come from the gates of horn stand for truth.[23] Virgil later in the *Aeneid* shares this Homeric belief where he reproduces it with slight variations:

> *Sunt geminae Somni portae, quarum altera fertur*
> *cornea, qua ueris facilis datur exitus umbris,*
> *altera candenti perfecta nitens elephanto,*
> *sed falsa ad caelum mittunt insomnia Manes.*[24]

(*Aen.* 6.893-896)

Now, the twin gates are not connected with Dreams but directly with Sleep (893: *Somni portae*); true visions (894: *ueris umbris*) instead exit from the ivory gate while the gate of horn serves as a way from where false dreams (896: *falsa insomnia*) derive.[25]

As a close observer of the literary tradition and especially of Virgil, Ovid plays on the ancient belief; the phrase *ante fores antri* (605) with the immediate statement of the absence of door, *ianua ... / nulla domo tota est* at *Met.* 11.608-609 evokes an allusion to the existence of two gates of sleep as attested by both Homer and Virgil. Here, however, it is *Nox* that gathers sleep for humankind (cf. *Met.*

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[23] It is worth mentioning here that the Homeric choice is supported by an etymological play as ἐλέφας, 'ivory', derives from ἐλεφαίρω, 'to deceive', and κέρας, 'horn', from κραίνω, 'to fulfill'. See also Cockburn (1992), 363.

[24] The quotations of *Aen.* come from the edition of Mynors (1969).

[25] For general discussions on the use of the two gates in Homer and Virgil see further Haarhoff (1948), 88-90; Steiner (1952), 88-96; Otis (1959), 173ff.; Amory (1966), 1-57; Grillone (1967), 34-36; Reed (1973), 311-315; Tarrant (1982), 51-55; Cockburn (1992), 362-364; Kilpatrick (1995), 63-70.

11.606-607) instead of *Somnus*. The coupling of *Nox* with the *ianua* ... / *nulla* (608-609) in the text suggests a humorous variant of the tradition which represents dreams reaching people through the two gates. By declaring his variation from the previous tradition Ovid highlights in a manner of speaking his close attachment to it.

An interesting play is also noticed in the juxtaposition of words denoting truthfulness and falsehood which alludes back to the belief of the existence of two types of dreams, true and false. The fact that the cave of *Somnus* lacks doors practically undermines this ancient discrimination between true and false; in the world of *Somnus* true and false are indiscriminately mixed and have equal validity. The variant Ovid offers here suits better his purposes; the blending of true and false gives first-hand indications about Alcyone's hallucination effected in her dream-vision. In her own mind the dream is real while in the reader's eyes the dream is revealed as false which, however, tells of true events. The absence of a door suggests unspecified boundaries between reality and fiction which nevertheless gives credence to the literal reality of the dream.

The transformation of the tradition is then at work here; it is, in fact, *Morpheus*, a dream with the ability of shape-shifting that is summoned to tell Alcyone of *ueros casus* (588); in this sense, the choice of the epithet *uerus* hints at and emphasizes the deception that Alcyone undergoes. Deception is further stressed by the use of *somnia uana* at *Met.* 11.614[26] which can imitate multiple and different forms (*Met.* 11.613: *uarias imitantia formas*); this notion is again repeated a few lines later at 626 when Iris instructs *Somnus* to send *somnia quae ueras aequent imitamine formas*. The wordplay suggested by the juxtaposition of *uana* with *uarias* and *ueras formas* stresses the efficiency of the dreams and especially of *Morpheus'* ability to mislead by convincing of the reality of what they represent. To this opposition between true and false I will return again later in the chapter.

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[26] Compare *somnia uana* here with Virg. *Aen.* 6.283-284: *ulmus opaca, ingens, quam sedem Somnia uulgo / uana tenere ferunt, foliisque sub omnibus haerent.*

3.4 *Somnus* (*Met.* 11.610-632)

The transition from the outer setting to the interior part of the house which foreshadows the appearance of the god *Somnus* is artistically formed:

> *at medio torus est ebeno sublimis in antro,*
> *plumeus, atricolor, pullo uelamine tectus,*
> *quo cubat ipse deus membris languore solutis.*
> *hunc circa passim uarias imitantia formas*
> *somnia uana iacent totidem quot messis aristas,*
> *silua gerit frondes, eiectas litus harenas.*

<div align="right">(Met. 11.610-615)</div>

Right at the middle of the cave there is a bed, black in colour and filled with feathers; there the god lies in peace and languorously relaxes his limbs. The witty positioning of the word *medio* (610) at the beginning of the line emphasizes Ovid's point: the personified *Somnus* is set at the centre which signifies the authority he has over the place. The specific reference to the colour of the *torus* (610), of the *antrum* (610) and of the *uelamine tectus* (611) as black noted by the epithets *atricolor* (611), *ebeno* (610) and *pullo* (611) respectively, suggest a clear identification of *Somnus* himself and of his cavern with dark colours which issues from his close affinity to Death, Night and underworld attested by early epic testimonies as seen in section 3.3 above.[27]

Ovid gives an unspecified almost abstract and less elaborate physical description of *Somnus*, which is opposed to the monstrous representations of *Inuidia* and *Fames* described in chapters 1 and 2. However, the details extracted from the passage about his ability to speak (622) which is a human characteristic (although his words are given in reported speech) as well as by the reference to his old age (646) and his attribute as a father (633: *At pater e populo natorum mille suorum*) give a first-hand information for the conception of him as anthropomorphic. Further evidence of this is provided by the reference to *oculos* (619), *pectora* (620 and *cubito* (621) which produce a visual image of *Somnus* as a human being:

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[27] Homer uses frequently μέλας 'dark' or 'black' (*LSJ* s.v.) as an appropriate epithet for death; e.g. *Il.* 2.834; 11.332, 16.687 and *Od.* 12.92; 17.326 for μέλανος θανάτοιο; *Il.* 16.350: θανάτου μέλαν νέφος and *Od.* 4.180: θανάτοιο μέλαν νέφος. For further references, see also section 3.3 above (p.111) n. 21.

>............ *tardaque deus grauitate iacentes*
> *uix oculos tollens iterumque iterumque relabens*
> *summaque percutiens nutanti pectora mento*
> *excussit tandem sibi se cubitoque leuatus*

(*Met.* 11.618-621)

Line 612, *quo cubat ipse deus membris languore solutis*, which describes *Somnus* as a man asleep adds further to his anthropomorphic status.[28] The emphasis on his unsuccessful attempts to raise his eyes and wake himself from himself depicts *Somnus* as the embodiment of a character's sleeping state. Ovid humorously incorporates the abstract noun *somnus* 'sleep' in his vivid description of *Somnus* sleeping; thus connecting the personification with its regular abstract sense. In this respect, *Somnus*, the man, is now lying down peacefully relaxing his limbs. The phrase *membris languore solutis* thus glosses the epithet *ignauus* with which the god *Somnus* is first introduced (593).[29] Inactivity is caused by the prevalence of cold in the cave[30] but at the same time, as suggested here, is part of the very essence of the personified *Somnus*. His old age (646: *senior*) gives another possible explanation of his sluggishness.[31]

What is more, the choice of *ignauus*, *grauitas* and *tardus* has an additional twofold effect; first of all, by stressing *Somnus*' sluggishness Ovid creates a different image of him which varies earlier representations of Sleep as swift. For example, the Homeric *Hypnos* – together with his brother *Thanatos* – is characterized as

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[28] Pausanias (5.18.1) describing the Chest of Kypselos (seventh century BC) draws attention to a representation of *Hypnos* and *Thanatos* as infants: τῆς χώρας δὲ ἐπὶ τῇ λάρνακι τῆς δευτέρας ἐξ ἀριστερῶν μὲν γίνοιτο ἂν ἡ ἀρχὴ τῆς περιόδου, πεποίηται δὲ γυνὴ παῖδα λευκὸν καθεύδοντα ἀνέχουσα τῇ δεξιᾷ χειρί, τῇ δὲ ἑτέρᾳ μέλανα ἔχει παῖδα καθεύδοντι ἐοικότα, ἀμφοτέρους διεστραμμένους τοὺς πόδας. δηλοῖ μὲν δὴ καὶ τὰ ἐπιγράμματα, συνεῖναι δὲ καὶ ἄνευ τῶν ἐπιγραμμάτων ἐστι Θάνατόν τε εἶναι σφᾶς καὶ Ὕπνον καὶ ἀμφοτέροις Νύκτα αὐτοῖς τροφόν. The most probable interpretation is that the child sleeping is *Hypnos* while the other who is like the sleeping one is *Thanatos*. If this is the case then, the Chest of Kypselos reserves an early representation of Sleep sleeping. See also Shapiro (1993), 132 with n. 278; Stafford (2003), 73f. who also notes the identification of the dead as sleepers common in ancient belief with n. 7 for examples cited in *AP*.

[29] See also Lygd. [Tib.] 3.4.81: *ignauus defluxit corpore somnus*. Antolín (1996), 389 ad loc. citing the entry in *ThLL* 7.1 281.14-15 points to the fact that the use of the epithet *ignauus* for *Somnus* is only attested in Ov. *Met.* 11.593.

[30] cf. *Inuidia* at 2.763 and 772; also *Met.* 8.790: *Frigus iners*.

[31] Except for the two appearances of *Hypnos* in the *Iliad* where he is represented as an adult, youthfulness becomes a common characteristic of Sleep's representation in literature and the visual arts. For discussions on the iconography of Sleep see Vermeule (1979), 150; Shapiro (1993), 132ff.; Stafford (2003), 74, 78ff.; Gibson (2006), 382-383 and section 3.2, p. 105 n. 4 for further bibliography on *Somnus*' iconography.

Κραιπνός[32] meaning 'swift' or 'rushing'[33] which creates a contrasting view of what Ovid is narrating at this point. The change fits particularly the poet's play on the close association of sleep with death. Especially lines 618-619 introduce more effectively the connection; the phrase *tardaque deus grauitate iacentes / uix oculos tollens iterumque iterumque relabens* has a direct allusion to Virgil's lines at the closing of *Aeneid* where the dying Dido is described:

> *Illa grauis oculos conata attollere rursus*
> *deficit; infixum stridit sub pectore uulnus.*
> *ter sese attollens cubitoque adnixa leuavit,*
> *ter reuoluta toro est oculisque errantibus alto*
> *quaesiuit caelo lucem ingemuitque reperta.*

(*Aen.* 4.688-692)

The opposing imagery effected by the reference to the *grauis oculos* as a periphrasis for death with *attollere* (688 and 690) and *reuoluere* (691: *reuoluta toro est*) with *leuare* (690) highlights Dido's struggle over her oncoming death. This is more emphatically stressed by the use of *lux* which creates a contrast between life and the darkness of death.[34] In this context, Ovid re-uses ideas found in Virgil; particularly the reference of *tardaque ... grauitate ... /... oculos*[35] and the antithesis between *tollens* and *relabens* creates images of a dying man which parallels Dido's description. The imagery created emphasizes the close association of sleep with death while Ovid seems to draw on the notion of sleep as an alternative state of death.[36] What is more, the permanent presence of darkness in the cave of *Somnus*

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[32] Hom. *Il.* 16.671-672: πέμπε δέ μιν πομποῖσιν ἅμα κραιπνοῖσι φέρεσθαι, / Ὕπνῳ καὶ Θανάτῳ διδυμάοσιν, οἵ ῥά μιν ὦκα

[33] See *LSJ* s.v.

[34] *Graui oculi* suggest heaviness; according to Pease (1935), 526 the feeling is more frequently a result of 'overeating or drunkenness'; however sometimes it is also associated with death; at p. 528 he also notes the opposition between the light as a sign of life and dark connected with death.

[35] On the use of similar imagery connected to an imminent death see also *Met.* 4.144-146: *uultusque attolle iacentes. / ad nomen Thisbes oculos iam morte grauatos / Pyramus erexit uisaque recondidit illa* with Anderson (1997), 427-428 ad loc.

[36] For the notion see for e.g. Hom. *Od.* 13.79-80: καὶ τῷ νήδυμος ὕπνος ἐπὶ βλεφάροισιν ἔπιπτε, / νήγρετος ἥδιστος, θανάτῳ ἄγχιστα ἐοικώς; Virg. *Aen.* 6.520-522: *tum me confectum curis somnoque grauatum / infelix habuit thalamus, pressitque iacentem / dulcis et alta quies placidaeque simillima morti*; 10.745-746: *olli dura quies oculos et ferreus urget / somnus, in aeternam clauduntur lumina noctem*; also *Aen.* 12.309-310; Hor. *Carm.* 1.24.5-6: *perpetuus sopor / urget*; 3.11.38-39: 'surge, ne longus tibi somnus unde / non times detur.

adds further to this connection. However, the poet attenuates the sublime passage from Virgil where Dido's *pathos* is described in serious tones proper to the epic tradition into a more light-hearted representation of the god. The play on pronouns develops a paradox which captures humorously the practical difficulties that the god experiences in arousing himself from himself (621: *excussit tandem sibi se*). The juxtaposition of *tarda* and *grauitate* at 618, words similar in meaning, and the coupling of *uix* with the double repetition of *iterum* followed by *relabens* at 619 strengthens the paradox and stresses the humour created while *Somnus* ineffectively attempts to raise himself from sleep. Further, the lines suggest a kind of poetic commentary on the Homeric epithet πανδαμάτωρ frequently attributed to *Hypnos*.[37] The omnipotence of *Somnus* is humorously highlighted in the oxymoron created by the fact that he can actually conquer everything even himself.

Further to this, Iris' address to *Somnus* stresses his divine status. In a quite humorous way lines 623-629 adapt a sophisticated hymnal form; Iris' initial invocation to *Somnus* follows the conventional ritual formula where the appearance of the god is requested; this then is followed by praise of the god's characteristic attributes with special reference to his marvellous benefactions to mankind; this finally leads to the prayer with the conventional request to the god.[38] The framing of line 623 with the repetition of the god's name and in the same vocative form, *Somne* ... *Somne* (*Met.* 11.623), activates a verbal play which brings forth light tones; this in turn produces a sleep-inducing effect that enhances *Somnus*' benefits to humans right before they are enumerated by Iris:[39]

> *Somne, quies rerum, placidissime, Somne, deorum,*
> *pax animi, quem cura fugit, qui corpora duris*
> *fessa ministeriis mulces reparasque labori*

<div align="center">(Met. 11.623-625)</div>

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[37] E.g. in *Il.* 24.4f.; *Od.* 9.372f.; cf. also Hera's invocation to *Hypnos* at *Il.* 14.233: Ὕπνε, ἄναξ πάντων τε θεῶν πάντων τ' ἀνθρώπων. See also Gibson (2006), 385 on Stat. *Silv.* 5.

[38] For cletic hymns see Antolín (1996), 464-466 on Lygd [Tib.] 3.6.1-4; Nisbet and Hubbard (1970), 343-344. on Hor. *Carm.* 1.30. For the hymnic tradition in general, see Fantuzzi and Hunter (2004), 350-371.

[39] See also Murphy (1972), 75 on Ov. *Met.* 11.623 who notes a similar effects by the repetition of *Somne*. In addition, Wills (1996), 430-435 considers the framings of lines with repeated words a common feature of elegy; see also the examples cited in these pages; see also Gibson (2006), 385 n. 9 on a similar use of word framing in Stat. *Silv.* 5.5.

Somnus' beneficial effects on people's minds and bodies after a day full of hard work come in accordance with his gentle nature and attributes as a god of sleep (*Met.* 11.623: *placidissime, Somne, deorum*). Here, Ovid alludes to the recurring view of sleep as a blessing and something sweet that brings forgetfulness and alleviation from sorrow and everyday worries, an idea found in earlier authors, especially Homer.[40] These beneficial effects of *Somnus* on people have been previously reflected in his tranquil dwelling; especially, the choice of Lethe (cf. *Met.* 11.602-4) as the suitable river for his domains carries significant connotations. The name of the river alludes to the adjective *Lethaeus* which is commonly attributed to sleep;[41] this specific adjective qualifies sleep's ability to induce forgetfulness of troubling thoughts and cares and thus to bring peace in their minds. The connection between *Somnus* and Lethe lies in the sense of the Greek word Λήθη (*Lethe*) which literally means 'oblivion' or 'forgetfulness.'[42] *Somnus*' capacity to bring peace to people's minds is somehow connected with the capacity of the river Lethe to cause oblivion. The same sense of calm continues with the description of *Somnus* himself which reaches its climax with Iris' repeated invocation to his merits as a god of peace (*Met.* 11.623: *placidissime ... deorum*; *quies rerum*; 624: *pax animi*; 625: *mulces reparasque*). The Latin *placidissimus* (cf. also *Fasti* 4.653: *leni ... Somno*) alludes to the standard epic epithets ascribed to sleep[43] and encloses the idea of him being something sweet and pleasant.

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[40] See, for example, standard Homeric epithets attributed to sleep such as γλυκύς, μελίφρων, ἥδυμος, νήδυμος, μαλακός, γλυκερός (*Il.* 2.2; 10.2-4; 14.242; 16.454; 24.3; *Od.* 13.79) all pointing to *Hypnos* as pleasant and sweet. Cf. Hes. *Th.* 759-763: Ὕπνος ... / ... / ἥσυχος ἀνστρέφεται καὶ μείλιχος ἀνθρώποισι; A.R. *Arg.* 4.146: Ὕπνον ἀοσσητῆρα, θεῶν ὕπατον; Eur. *Ba.* 282-283: ὕπνον τε λήθην τῶν καθ᾽ ἡμέραν κακῶν / δίδωσιν, οὐδ᾽ ἔστ᾽ ἄλλο φάρμακον πόνων; *Or.* 211-214: ὦ φίλον ὕπνου θέλγητρον, ἐπίκουρον νόσου, / ὡς ἡδύ μοι προσῆλθες ἐν δέοντί τε. / ὦ πότνια Λήθη τῶν κακῶν, ὡς εἶ σοφὴ / καὶ τοῖσι δυστυχοῦσιν εὐκταία θεός; in *Philoctetes* 827-832 Sophocles represents *Hypnos* as a healer: Ὕπν᾽ ὀδύνας ἀδαής, Ὕπνε δ᾽ ἀλγέων, / εὐαὴς ἡμῖν ἔλθοις, εὐαίων, / εὐαίων, ὦναξ· ὄμμασι δ᾽ ἀντίσχοις / τάνδ᾽ αἴγλαν, ἃ τέταται τανῦν. / ἴθι ἴθι μοι, Παιών; for a discussion of Sleep's association with healing see further Stafford (2003), 89ff. Ovid here presumably draws upon early representations of Sleep as a powerful god bringing rest to the body; see Lygd. [Tib.] 3.4.19-20: *menti deus utilis aegrae: / Somnus* who also hints at the attribute of the god as comforter of souls.

[41] E.g. in Virg. *G.* 1.78: *urunt Lethaeo perfusa papauera somno*; Call. *h.* 4.233-234: κείνη δ᾽ οὐδέ ποτε σφετέρης ἐπιλήθεται ἕδρης, / οὐδ᾽ ὅτε οἱ ληθαῖον ἐπὶ πτερὸν ὕπνος ἐρείσει.

[42] See *LSJ* s.v. λήθη.

[43] Sleep is generally mentioned as a divinity benevolent to the human kind. He is often described as soft (*lenis, mollis* or *placidus*); e.g. Virg. *Aen.* 4.522: *Nox erat et placidum carpebant fessa soporem*; 8.405-406: *placidumque petiuit / ... per membra soporem*; *G.*

Equally, the use of *plumeus* which defines the noun *tectus* at 611 should not pass unnoticed; the epithet hints at previous representations of sleep as winged. Indeed, one of the most significant parts of Sleep's iconography and literary representations was his associations with wings. In Greco-Roman thought wings generally mark figures who mediate between gods and humans with the most commonly known divine messengers of epic tradition, Iris and Hermes or Mercury; such figures are regularly summoned by the gods either to convey their messages to people or to assist in the transfer of the souls of the dead in the underworld. In this context, *Hypnos* together with his brother *Thanatos* appears as messenger of Zeus in *Iliad* 16; both figures are summoned to bear the corpse of Sarpedon into his fatherland (*Il.* 16.666-83); in spite of the fact that Homer does not explicitly refer to them as winged their role suggests this. This idea of Sleep as winged was popular among later writers while it gained prolific use during Hellenistic and Roman times. For example, sleep as winged is found in Callimachus' *hymn* 4.234. The same idea is followed later by Catullus (63.42: *ibi Somnus excitam Attin fugiens citus abiit*), Virgil (*Aen.* 2.794: *par leuibus uentis uolucrique simillima somno*; 5.861: *ipse uolans tenuis se sustulit ales ad auras*), Propertius (1.3.45: *dum me iucundis lapsam Sopor impulit alis*), Tibullus (2.1.89-90: *postque uenit tacitus furuis circumdatus alis / Somnus et incerto Somnia nigra pede*). It is possible that the tendency to represent sleep as a winged deity has been influenced by his early representation in bird disguise as appears in Homer, *Iliad* 14.286-291: ἔνθ' Ὕπνος μὲν ἔμεινε πάρος Διὸς ὄσσε ἰδέσθαι, / εἰς ἐλάτην ἀναβὰς περιμήκετον, ἣ τότ' ἐν Ἴδῃ / μακροτάτη πεφυυῖα δι' ἠέρος αἰθέρ' ἵκανεν· / ἔνθ' ἧστ' ὄζοισιν πεπυκασμένος εἰλατίνοισιν, / ὄρνιθι λιγυρῇ ἐναλίγκιος, ἥν τ' ἐν ὄρεσσι / χαλκίδα κικλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν. Euripides follows a different description as he gives wings mainly to dreams.[44]

That Ovid is familiar with such representations is illustrated by his description of *Somnus* at *Met.* 8.823-824: *lenis adhuc Somnus placidis Erysichthona*

2.470: *mollesque ... somni*; Ov. *Met.* 1.685: *molles ... somnos*; Tib. 1.2.76: *mollis ... somnus* with Maltby (2002), 176 ad loc.; cf. also Hom. *Il.* 10.2: εὗδον παννύχιοι μαλακῷ δεδμημένοι ὕπνῳ.

[44] cf. *Ph.* 1543-1545: πολιὸν αἰθέρος ἀφανὲς εἴδωλον ἢ / νέκυν ἔνερθεν ἢ / πτανὸν ὄνειρον· *I.T.* 569-571: ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα. / οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι / πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι· *Hec.* 70-71: δείμασι φάσμασιν· ὦ πότνια Χθών, / μελανοπτερύγων μᾶτερ ὀνείρων. See also Bömer (1977), 258 on Ov. *Met.* 8.823-824; Lochin (1990), 591 s.v. *Somnus*; Antolín (1996), 355-356 on Lygd. 3.4.55 for further literary sources; Maltby (2002), 384 on Tib. 2.1.89-90.

pennis / mulcebat.[45] In the *Somnus ekphrasis* the poet offers a variation of the traditional *topos* as he now represents *Morpheus*, *Somnus'* son and one of the thousand *somnia* found in his house as winged (cf. *Met.* 11.650: *Ille uolat nullos strepitus facientibus alis* and *Met.* 11.652: *positisque e corpore pennis*). *Morpheus* takes up the role of a messenger and for this purpose wings are needed to carry out his work. Wings are indicative of swiftness and the fact that *Morpheus* is said to have wings underlines his rapid movement and the immediate execution of *Somnus'* commands emphatically stressed by the phrase *intraque morae breue tempus in urbem / peruenit Haemoniam* (*Met.* 11.651-652). Comparison with winged Iris, Juno's messenger, notable for her swiftness emphasized by the adverb *uelociter* (586) explains further Ovid's choice.

3.5 Juno's Speech and the Messenger Scenes: Iris – *Somnus* and the Calling of *Morpheus*

As already noted in section 3.2 (p. 104) *Somnus'* appearance in the story is provoked by the goddess Juno who seeks to stop Alcyone from praying in vain. Alcyone is to learn of Ceyx's fate and *Somnus* through *Morpheus* will assist in communicating this message to her. Thus, the delivery of the message to Alcyone follows a chain of different speeches which gives to the messenger scene a complicated form: Juno commands Iris to visit *Somnus'* domains and orders the god to instruct his dreams to send an *imago* of the dead Ceyx which will inform Alcyone of his death (*Met.* 11.585-588); the messenger, as Juno's *fidissima nuntia uocis* (*Met.* 11.585) gives a similar command to the god (*Met.* 11.627-628) an instruction that *Somnus* finally passes on to *Morpheus* (*Met.* 11.647-648). The speeches of Juno's and Iris refer to events that have already taken place: the shipwreck where Ceyx meets his death; however, *Somnus'* instructions to *Morpheus* are not given in direct speech but from what follows it is evident that *Somnus* has ordered him to imitate the

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[45] Anderson (1972), 409 on *Met.* 8.823 observes that 'although the Greeks early depicted Sleep as a winged god, they did not imagine that the wings touched the sleeper or soothed him. Sleep flew on gentle wings. So Morpheus flies to Alcyone in 11.650. But Ovid seems to imagine that Erysichthon is fanned by gentle wings as he sleeps.'

form of Ceyx and visit Alcyone in her dream. Iris thus acts in response to Juno's commands and *Somnus* swiftly responds to Juno's will (629: *imperat hoc Iuno*) as reported by Iris. The calling of *Morpheus* to perform the divine commands ensures the transmission of the message; his speech thus sets in motion what will happen next.[46]

The Juno-Iris-*Somnus* scene represents an intermediate level between past, present and future events and offers an artificial transition from *Somnus* to *Morpheus* scene which has a significant poetic function. The three represent different stages of divine communication with humans while *Morpheus* is simply called to fulfil Juno's request to *Somnus*. Each speech is delivered by a different divinity each time (Juno – Iris – *Somnus*) with the most prominent that of *Morpheus* to Alcyone; what is more, when each speech is introduced in the narrative, it signals new beginnings in the story. This leads finally to the transformation of the two lovers into birds which further explains the presence of the seven halcyon days during winter. Undoubtedly, *Morpheus'* presence and his speech set in motion the creation of the *aition* which in turn connects the story to the general theme of the poem; however, unlike *Inuidia* and *Fames* who 'transform' Aglauros and Erysichthon, *Morpheus* does not cause a transformation directly and immediately. In addition to this, the fact that *Somnus*, like Juno, has an intermediary, adds to *Somnus'* divine status as it equates the two deities who appear to share an equal divine authority; on another level, *Morpheus'* presence in the *ekphrasis* is a piece of poetic machinery which raises further issues to be discussed in the section which follows.

3.6 The *Somnus Ekphrasis* and the Ceyx – Alcyone Episode: Function and Interpretation

The extended use of messenger scenes in the episode is in fact a device that intensifies and enhances the whole process of the transition from Alcyone's anxious ignorance to the tragic knowledge of her loss. The indirect method of action of the two gods, Juno and *Somnus*, who complete their tasks through intermediaries, Iris

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[46] Messenger scenes belong to the conventional features of the Greek and Roman epic. On these scenes see Laird (1999), 259-305; esp. on Ov. *Met.* see 281-285.

and *Morpheus* respectively, complicates further the narrative sequence and schematizes the gap between the different worlds they represent: the human, the celestial and the underworld. This enhances the sense of isolation between Juno – Iris, *Somnus* and Alcyone which is bridged by the use of *Morpheus* as an intermediary between them who is mandated to break the news.

The peaceful description of *Somnus*' domains modelled upon typical scenes of nocturnal calm treated elsewhere in epic poetry works as a 'retarding intermezzo'[47] between the two highly emotional parts of the story which balances the scene of Ceyx's departure from Trachis, his subsequent death and Alcyone's heightened anguish and lament. Such scenes of night-time calm caused by sleep are frequently followed by a description of a sleepless individual.[48] The calm of the *ekphrasis* which derives from the stillness of night anticipates the emotional tension that the delivery of the message will provoke to Alcyone which in turn will cause her abrupt awakening.[49]

Further to this, the dream sent by *Somnus* through *Morpheus* works by itself as an intermediary as well: it is the key for the final fulfilment of Ceyx's original promise to return to her (*Met.* 11.451-453). In this respect, the *Somnus* episode establishes the gradual reunion of the two lovers, first taking effect on a conceptual and spiritual level (through the dream) and finally on a physical and substantial level (through metamorphosis). As Tissol puts it, Alcyone's vain attempts to embrace the insubstantial *imago* of her dead husband (*Met.* 11.674-676) 'shows that a conceptual reunification has occurred at least in her mind.'[50] *Somnus*, *Morpheus* and the dream

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[47] The quotation is from Due (1974), 147.

[48] The most illustrative example is found in Virg. *Aen.* 4.522-532: *Nox erat et placidum carpebant fessa soporem / corpora per terras, siluaeque et saeua quierant / aequora, cum medio uoluuntur sidera lapsu, / cum tacet omnis ager, pecudes pictaeque uolucres, / quaeque lacus late liquidos quaeque aspera dumis / rura tenent, somno positae sub nocte silenti. / lenibant curas et corda oblita laborum. / at non infelix animi Phoenissa, neque umquam / soluitur in somnos oculisue aut pectore noctem / accipit: ingeminant curae rursusque resurgens / saeuit amor magnoque irarum fluctuat aestu*; see also Virg. *Aen.* 8.26-30; A.R. *Arg.* 3.744-753 with Hunter (1989), 176-177 ad loc.; Ov. *Met.* 10.368-370. See Pease (1935), 434-436 on Virg. *Aen.* 4.522 for a listing of similar scenes; also Austin (1955), 157-158 on Virg. *Aen.* 4.522ff.; Bömer (1980), 399 on Ov. *Met.* 11.600-601; Gibson (1996), 457-460 and (2006), 384.

[49] For the function of *Somnus ekphrasis* in the episode see also Otis (1970), 247-251, 256-257; Due (1974), 146-147.

[50] Tissol (1997), 83. Compare also with Virg. *Aen.* 2.792ff. for Aeneas' attempts to embrace his wife Creusa; also Hom. *Od.* 11.206-208 where Odysseus tries to embrace the ghost of his mother; *Il.* 23.97-102 where Achilles vainly attempts to embrace the shade of Patroclus.

act as interveners between the mutual love that the couple shares, their physical separation, the death and their final reunion. Their transformation suggests a continuation (although now in a different form) which represents a kind of defeat of death and a triumph of love and life. The *Somnus ekphrasis* thus stands as the tie between the separation and the reunion scenes. Be that as it may, the tranquility of the cave of *Somnus* contrasts the anxious farewell of the couple with the ferocity of nature; calm is again restored with the final reunion of the two lovers in the form of birds at the seashore, the same place where for the first time they are physically separated. The story thus shows a strong structural ring composition with a slight alteration from images of turmoil to the final predominance of calm introduced in the episode with the figure of *Somnus* and his world. It is not the violence of the beginning that dominates the last scene but the *pax* of the *ekphrasis*. This structural layout conflates the beginning and ending of the story and marks the restoration of natural order achieved by divine intervention.

In addition to the function that the *Somnus* episode acquires in the Ceyx and Alcyone story, its inclusion serves more complex poetic aims. In fact the whole *ekphrasis* is a piece of Ovidian machinery where different literary models are wittily combined together. Already, sections 3.3 and 3.4 above have hinted at how separate literary passages, conventional ideas, motifs and themes, associated with the literary figure of Sleep are here refined or remodelled to give a more articulated representation of Ovid's own version of *Somnus* and his world. His sophisticated play with the literary background becomes more evident in the dream-vision scene where *Morpheus* is now leading the action (cf. *Met*. 11.650-673).

Supernatural dream-scenes have a special place in the epic tradition; as technical devices, visions sent to people through their dreams allow divinities to participate in human affairs and determine their actions. Dreams of this type may be equally good, evil or deceptive. Considering the benevolent aspect, the inclusion of dreams either involving directly the gods, intermediaries or ghosts of dead people serve specific purpose: they supply the essential motivation, such as prophecies or warnings needed for the advance of the events which are important to the plot. This is aptly demonstrated in the dreams scenes of the *Aeneid* where divinities appear in the dreams of men as for example the appearance of the Penates (*Aen*. 3.147-78), of the *eidolon* of Mercury (4.554-70) and of the god Tiberinus to Aeneas (*Aen*. 8.31-67). Of equal importance in the *Aeneid* is the appearance of the shades of the dead to

their beloved at moments of crisis, as for example the appearance of the ghosts of Hector (*Aen.* 2.268-301), of Anchises (4.351-353; 5.721-45) and of Sychaeus (*Aen.* 1.353-60) to Aeneas and Dido respectively to warn or to give true and propitious prophecies.[51]

In addition, to its benevolent use in epic, the dream-scene technique has a reverse function; it is also common for the gods to appear in the dreams of mortals in disguise or to send impersonators who often mislead humans by announcing a prosperous outcome. A connection of sleep and dreams with deception is found first in Homer. At *Iliad* 2.1-34, for example, Zeus sends a deceptive dream to Agamemnon, as a result of him provoking the μῆνις of Achilles, in order to trick him and cause the death of the Achaeans. The dream takes the form of Nestor and communicates the message of Zeus ordering him to call the Greeks to battle that will result to the fall of Troy. The use of the οὖλος Ὄνειρος at this point in the narrative foreshadows and ensures the destructive consequences that the belief in the truthfulness of Zeus' message will cause to Agamemnon and his men. Later in *Iliad* 14 *Hypnos* appears as Juno's agent in her plan to keep Zeus temporarily out of the action so that Poseidon can help the Achaeans. *Hypnos* overwhelms Zeus after Hera has seduced him with the help of Aphrodite (cf. *Il.* 14.233-291; 352-362). Equally, at *Aeneid* 5.835-861 the Virgilian *Somnus* disguised as Phorbas misleads Palinurus (*Aen.* 5.842); he forces him to fall asleep and then pushes him into the sea thus causing his death (*Aen.* 5.854-859). What is of interest here is the fact that Virgil's *Somnus* acquires the ability to speak and act directly and on his own will; what is more, in Virgil *Somnus* has shape-shifting powers which enable him to assume multiple human forms; this ability is further illustrated in the offer he makes to Palinurus to take his place so that he can rest (cf. *Aen.* 5.846: *ipse ego paulisper pro te tua munera inibo*). Besides, disguise in general and especially in dreams usually indicates intent of deception.[52]

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[51] According to Fantham (1979), 339-340, the literary tradition attests two distinct functions of the return of the dead: if the dead are buried then they come in dreams or visions to offer advice or warning at critical moments; if unburied they return to appeal for burial. Patroclus, for example, appears to Achilles to demand burial (*Il.* 23.65-92); cf. also Virg. *Aen.* 6.362-366.

[52] E.g. Allecto's appearance to Turnus disguised as Cybele (*Aen.* 7.414ff.); also Iris' disguise as Boroe (*Aen.* 5.619-620; 646-652). For exhaustive studies and discussions on the use of dreams in Greek and Latin literature with examples see Messer (1918); Stearns (1927); Steiner (1952); Grillone (1967); Kessels (1978); Russo (1982), 4-18; Morris (1983), 39-54;

Keeping in mind the above details, we can say that supernatural dreams as well as appearances of dead people to their beloved hold a distinct place in both Homer and Virgil. Ovid goes a step further and offers a variation of the inherited tradition in combining dreams provoked by gods with ghost visions. Following in subject-matter and construction typical epic dream scenes Ovid replaces *Somnus* with *Morpheus*. True to his name, *Morpheus* can assume several forms, a close follower of the Virgilian *Somnus*; however, *Morpheus'* imitating abilities are far more impressive. With particular care he reproduces the facial and bodily characteristics of Ceyx's new form: *luridus, exanimi similis, sine uestibus ullis* (*Met.* 11.654); *uda uidetur / barba uiri madidisque grauis fluere unda capillis* (*Met.* 11.655-656). To add a note of truthfulness in order to convince Alcyone of his verisimilitude, *Morpheus* further *adicit his uocem ... quam coniugis illa / crederet esse sui; fletus quoque fundere ueros / uisus erat, gestumque manus Ceycis habebat* (*Met.* 11.671-673). The result is indeed convincing, for Alcyone recognizes in the shade her husband's image (686: *uidi agnouique*), although she admits that his looks have now changed: *non ille quidem, si quaeris, habebat / adsuetos uultus nec quo prius ore nitebat; / pallentem nudumque et adhuc umente capillo / infelix uidi* (*Met.* 11.689-692). Ovid ensures that *Morpheus* becomes a faithful replica of the dead Ceyx and for this purpose he must appear to Alcyone in the form that his death left him. The status and appearance of *Morpheus* alludes back to the representations of the ghost of Sychaeus (*Aen.* 1.353-356) and Hector (*Aen.* 2.272-273) which Virgil equally describes in the guise they acquired once died.[53]

Walde (2001); Casali (2010), 119-141. On *oneiropompeia* see further Johnston (2010), 63-80. Especially, for *Somnus* and Palinurus scene in Virgil see also Hardie (1998), 104-114; (2006), 183.

[53] *Aen.* 1.353-356: *ipsa sed in somnis inhumati uenit imago / coniugis ora modis attollens pallida miris; / crudelis aras traiectaque pectora ferro / nudauit, caecumque domus scelus omne retexit*; *Aen.* 2.272-273: *raptatus bigis ut quondam, aterque cruento / puluere perque pedes traiectus lora tumentis.* Such representations derive from the traditional belief that the ghosts of the dead either appear in the underworld or in dreams and visions keeping the marks or wounds which caused their deaths. Cf. also Virgil *Aen.* 6.450f.; Prop. 4.5.1-4; 4.7.6-12. See Messer (1918), 14 n. 42; Stearns (1927), 26 n. 69; Bömer (1980), 408 on Ov. *Met.* 11.633-635; Smith (2010), 383 on Tibullus 1.10.37-38 with examples. Fantham (1979), 342ff. and esp. 344, gives an interesting explanation for the replacement of the return of the dead motif with a faithful imitator. According to her, the souls must remain in the body so that their transformation can actually be achieved as technically metamorphosis 'entails metempsychosis'. Any prior separation of the souls from the body would have prevented this possibility; see also Burrow (1999), 277 on this.

Yet, Ovid himself draws attention to his intertextual play with the tradition; the use of terms such as *imitatio* and *simulatio* in the episode signposted by the words *imitantia* (*Met.* 11.613), *imitatur* (*Met.* 11.638) and *simulatorem* (*Met.* 11.634) respectively, show that the *ekphrasis* is not only a piece of rhetorical exercise but also a repository of allusions to well-established motifs, most broadly embodied in the figure of *Morpheus*. This is also indicated by the noun *uestigia* (*Met.* 11.693) which works as a pointer of allusion suggesting Ovid's debt to the previous literary tradition.[54] In addition, terms such as *imago, imitamen, simulamen* are keywords in the vocabulary of art and are regularly referred or used for works of art.[55] In this framework, the reappearance of the terms in several lines (cf. 587 and 627: *imagine*, 613: *imitantia formas*, 626: *imitamine formas*, 628: *simulacra*) identifies the *Somnus ekphrasis* with a work of art where the themes of transformation, imitation and visualization remain central to our reading of the passage. This sense is further underlined by the presence of *Morpheus*; his attribute as the *artifex simulatoremque figurae* (634) establishes him at the same time as the personification of transformation as well as imitation; this in turn connects him with the subject of the poem and with the figure of the poet-artist.

Somnus assigns *Morpheus* the task of imitating the likeness of Ceyx, as he is the one with the ability to impersonate human beings (*Met.* 11.638: *sed hic solos homines imitatur*). The *Ceycis imagine* (*Met.* 11.587; cf. also 653: *in faciem Ceycis abit sumptaque figura*) thus employs the sense of deceptive apparition, a sense suggested by the repeated use of terms connected with image or likeness in the *ekphrasis*. Deception through imitation creates a confusion of true and false events which are indiscriminately blended together. Ovid carefully builds up this impression already from the beginning of the Ceyx and Alcyone story. The placement of *imago* (427) between *simillimus ora* (417), *absens* (424), *uidi* (428), *sine corpore* (429) and *fallax* (430) creates a successive wordplay between vision, absence and deception reinforced much later at 471 by the *uidet, uacuum ... lectum* which reproduces the sense of emptiness. The wordplay stresses the connection between vision, image and deceit while the repeated calling on vision, especially in

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[54] On Ovid's play with the previous literary tradition see also the discussion held in sections 3.3 and 3.4 above.

[55] See Solodow (1988), 203-226 for a discussion on these terms, esp. 208 on the connection of *imago* with deceptiveness. See also Burrow (1999), 276-278 who discusses the use of the terms in the Ceyx and Alcyone episode.

the farewell scene (410-473) defines the borderline between true and false. Vision plays a significant role in the physical separation of the couple and in their subsequent re-encounter in the false world of dreams; the real image of Ceyx that Alcyone is able to embrace in the first parts of the story (cf. 459: *amplexusque dedit tristique miserrima tandem*) will soon become a false one simulated by an imitator of figures who claims to be a true representation of her husband. As Alcyone loses sight of Ceyx and of the ship that carries him, the words connected to vision become more frequent (cf. 457: *uisa*; 464: *oculos*; 466: *uidet*; 467: *oculi* and *uultus*; 468: *lumine*; 469: *uideri*; 470: *spectat*; 471: *uidet*) inviting us to pay attention to its importance later in the story. The fact that verbs or words alluding to the sense of sight are mainly connected with the figure of Alcyone suggests that she herself is vulnerable to *imagines* and thus becomes a proper subject for *Morpheus'* artistic skills which he practises in the dream-vision he sends to her.[56]

The unbreakable bond between vision and deception is more effectively exploited in the dream-vision scene. The outstanding feature of *Morpheus'* art here lies in the talent he has to revive, in a sense, the dead Ceyx (654: *exanimi similis*) by creating a false image of him to communicate the news of his death. Indeed, *Morpheus*, when he appears to Alcyone, is nothing but a fiction, a simulation of Ceyx. The antithesis created by the contrasting statement that *somnia* can at the same time be *uera* and *fallacia* (cf. *Met.* 11.626: **ueras** ... *imitamine formas* and 11.643: **fallaciter** *omnia transit*) emphasizes the indiscriminate blending of true and false. Variety and imitation suggest one attribute of dreams while visual deception is another. This combination of imitation and deception is clearly illustrated in the figure of *Morpheus* who on one level becomes the embodiment of deception; *fallax* used as a technical term points to the nature of his work.[57] What is more, *Morpheus'* statement *inueniesque tuo pro coniuge coniugis umbram* at 660 is significant; he makes Alcyone aware of his status: he is not her husband but his shade. In addition, the term *umbra* is a keyword here which explains the paradoxical bond between

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[56] Hardie (2002), 274 also comments on Alcyone's susceptibility to *imagines*. As he notes, 'she has ocular evidence of the things that might happen (428-9): she has seen the broken planks of wrecks on the shore, and she has often read on tombs the 'names without a body' of shipwrecked sailors.'

[57] For ancient beliefs in the deceptiveness of sleep or dreams compare also with Lucr. *DRN* 5.62: *simulacra solere in somnis fallere mentem*; Lygd. [Tib.] 3.4.7-8: *Somnia fallaci ludunt temeraria nocte / et pauidas mentes falsa timere iubent* with Antolín (1996), 271 ad loc.; Cat. 64.56: *fallaci ... somno.*

fictitiousness and reality in the form displayed.[58] The fact that *Morpheus* represents himself to Alcyone as *coniugis umbra* raises doubts about the reality of what is actually seen; *umbra* defines him as a simple image, a shadow which in literary terms may be either true or false. The paradox raised here is further strengthened by the fact that *Somnus* through *Morpheus* does succeed, at last, in revealing true facts despite the fact that *Morpheus* is represented as a perfect deceiver.

His ability to convince of the reality of the shape he reproduces is conveyed by Alcyone's attempt to embrace him (*Met.* 11.674-676: *Ingemit Alcyone; lacrimas mouet atque lacertos / per somnum corpusque petens amplectitur auras / exclamatque 'mane! quo te rapis? ibimus una.'*) and by her claims on the reality of what she has dreamed: *umbra fuit, sed et umbra tamen manifesta uirique / uera mei* (*Met.* 11.688-689). The double repetition of the word *umbra* in the same line and the coupling of the contrasting pair *umbra fuit* and *uera mei* at the beginning of successive lines (688-689) emphasizes the extent of the deception. Her failure to distinguish between Ceyx's true shape and his imitator is poetically expressed by the coupling of *umbra* and *uera*. The use of *umbra* expresses some doubts about the reality of what Alcyone has just seen; *umbra* suggests something inconceivable or unreal which makes Ceyx's image a false representation. This claim is immediately vitiated by the use of *uera* which suggests a true apparition in the sense that something is actually there. The mixing of true and false suggests thus a duplicity in the images produced which intensifies Alcyone's mental and psychological confusion. *Credere* at 672 raises the issue of credibility in art. That *Morpheus* succeeds in convincing Alcyone about the truthfulness of what she has just witnessed is further confirmed by her reactions as soon as she wakes up:[59] *excutit et primo si sit circumspicit illic / qui modo uisus erat* (*Met.* 11.678-679); *manusque / ad discedentem cupiens retinere tetendi* (*Met.* 11.686-687). Her declarations *uidi agnouique* (*Met.* 11.686) *specieque uiri* (*Met.* 11.677) at the very moment we are told that *Morpheus in faciem Ceycis abit sumptaque figura* (*Met.* 11.653) create a

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[58] Cf. the description of Narcissus' image: *quod petis est nusquam; ... / ... quam cernis imaginis umbra est* (*Met.* 3.433-434).

[59] Hardie (2002), 277 considers *Morpheus* as the embodiment of a perfect painter or sculptor who succeeds in persuading about the reality of the images he produces but above all he sees in the power of *Morpheus* the power of the poet to raise images working through the imagination of his readers. For a parallel between *Morpheus'* art of imitation and the *phantasia* of the poet see also Tissol (1997), 79-81.

play on mistaken perception which enhances further the indiscriminate blending between true and false.[60]

Alcyone needs to believe in the veracity of her dream-vision; for this purpose *Morpheus* offers a strong affirmation of his authenticity: *non haec tibi nuntiat auctor / ambiguus, non ista uagis rumoribus audis; / ipse ego fata tibi praesens mea naufragus edo* (*Met.* 11.666-668). Neither rumours nor unreliable sources bring the news of his death; it is he himself, the ghost of Ceyx that informs her of his true fate. The conjunction of the phrases *ambiguus auctor* and *uagis rumoribus* brings about a sense of disbelief: *Morpheus'* declarations that he is Ceyx in turn bring into question the veracity of his words. This carries out the problem of distinction between fiction and fact frequently discussed in the *Metamorphoses*. What is more, *Morpheus* is but an alternative *persona* of the figure of the poet of the *Metamorphoses*.

It is repeatedly demonstrated throughout the poem that mythical characters as listeners of stories (cf. for example Pirithous in book 8) express disbelief about the truthfulness of the stories they hear. In other occasions the poet himself has mythological figures, as for example in the case of Orpheus, the mythical archetypal poet (book 10), commenting on the truth or falsehood of the myths they provide.[61] As Perry argues, although Ovid 'toys with the notion of fictionality, he never flatly declares any of his tales to be untrue.'[62] This is clearly highlighted by Alcyone's claims that she has actually seen her husband's *uera umbra*. The phrase suggests that what is presented before our eyes is neither true nor false. It is an in-between stage which demonstrates the power of the artist and his art. Besides, *Morpheus'* affirmations of his reality (668: *ipse ego fata tibi praesens*) raises at the same time suspicions of the fictionality of his art.[63]

Morpheus' figure then becomes a piece of poetic machinery used by the poet as an excuse to investigate numerous and different perspectives in which literary tradition and literary motifs can be transformed, embellished or reformed. On a

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[60] Besides, the gloomy atmosphere of *Somnus'* dwelling place with the prevalence of a *dubiaequae crepuscula lucis* (596) favours the creation of false presences.

[61] Belief and disbelief in the myths, blending of true and false as an important part of the poetics of the *Metamorphoses* are more adequately discussed and developed in the *Fama ekphrasis* for which see the discussion in chapter 4.

[62] Perry (1990), 76.

[63] For discussions on the dream-vision and the importance of *Morpheus* see further Grillone (1967), 79-83; Perry (1990), 49-54; Tissol (1997), 78-84; Burrow (1999), 277-278; Hardie (1999b), 260; (2002), 277-278, 282; Walde (2001), 354-359.

semantic level *Morpheus*, as seen, is translated into a symbol and a personification of the metamorphic powers of the poem. His ability to achieve or imitate different forms directly connects him to the central theme of the poem, transformation. In addition, words such as *mutare, forma, corpus, figura* which are used to describe his skill point to the standard technical terms and vocabulary of metamorphosis; and it is the same technical terms Ovid uses to set the theme of his work at the opening lines of the *Metamorphoses* (cf. *Met.* 1.1-4).[64] *Morpheus'* connection with metamorphosis is more emphatically illustrated at line 653 where he takes on the figure of Ceyx; particularly the phrase *mutata est facies* which appears few lines later at 659 encapsulates the basic notion of the poem: that nothing in the world of the *Metamorphoses* remains constant, that everything is in a perpetual flux.[65] The sense of mutability personified and visualized in the figure of *Morpheus* is further enriched by the recurrent reference to water imagery; in this context then, the use of the river Lethe in the *ekphrasis*, apart from its practical nuances mentioned earlier in sections 3.3 and 3.4, somehow interrupts the stillness of the cave of *Somnus* and coincides with the sense of mutability that the episode produces. The perpetual flow of the waters of Lethe suggested by the word *labens* (603) recreates the notion of movement and presupposes a world of instability which is consistent with the world of the *Metamorphoses*.[66] Equally, water imagery alludes back to Callimachus' *Hymn to Apollo*.[67] Especially the word *murmure* (603) recalls the murmuring of *Phthonos* in Callimachus' *Hymn* 2 which in turn suggests a connection with the figure of *Inuidia* in book 2 of the *Metamorphoses*.

What is more, thematic and tonal changes, the play with different genres and the variety in subject matter and imagery, as, for example, the inclusion of messenger and dream scenes which belong to main characteristics of epic tradition, Iris' visit to *Somnus* which is modelled upon epic *katabaseis*, the river as a symbol

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[64] Generally on the use of metamorphic language and the relationship of its occurrence to the prologue see Scotti (1982), 43-65.

[65] The idea of mutability is developed later by the philosopher Pythagoras: *omnia mutantur, nihil interit. errat et illinc / huc uenit, hinc illuc et quoslibet occupat artus / spiritus eque feris humana in corpora transit / inque feras noster, nec tempore deperit ullo* (*Met.* 15.165-168); *nihil est toto quod perstet, in orbe; / cuncta fluunt, omnisque uagans formatur imago* (*Met.* 15.177-178).

[66] For water and especially rivers as symbols of mutability see further Kyriakidis (2007), 132-142.

[67] See also ch. 2, sections 2.6.1, p. 76; 2.6.2, p. 79 and 2.6.3, p. 81 and n. 54 for a discussion of the water symbolism in Call. *h.* 2. For the programmatic echoes of the *Hymn to Apollo* see also ch. 1 section 1.5.2, p. 41 and n. 77 for further bibliography.

for epic, the refined play with different models and sources all constitute stock characteristics of the *Metamorphoses*; in this sense the *ekphrasis* consists of a collection of different themes that are grouped together under a general framework. The technique Ovid follows here for the construction of the episode corresponds to the same technique used throughout the poem; this makes the *Somnus ekphrasis* of book 11 featuring as a microcosm of the poem itself. What is in fact achieved here is an elaborate reuse and transformation of literature. Especially the blending of genres is emphasized by the change between epic and non-epic words such as *grauitate* (618), *summa* (620), *molli* (648), *breue* (651), *grauis fluere unda* (656), *infelix* and *miserabilis* (692); this is more practically enhanced by the coupling of *miserrima* with *coniunx* at 658. The choice of *miser*, a technical term of elegiac poetry, instead of the epic *infelix* as an attributive adjective for *coniunx* which bears epic echoes thematizes the blending of the two different poetic genres. Yet, the primary theme of the story of Ceyx and Alcyone is love while the sea-journey as an obstacle which separates the two lovers is a standard *topos* in elegy.[68]

3.7 *Somnus – Morpheus* and Ovidian Wit

As has been shown so far, the embedded *ekphrasis* within the story of Ceyx and Alcyone becomes a characteristic example of Ovid's art. The poet combines together multiple literary doctrines and figures of speech which invite a re-reading of the episode in various aspects; this, in addition, is closely attached to the tendency that the poet has in transforming well-worn themes. Working with an established background, Ovid uses personification as part of his engagement with the rhetorical practices of *enargeia*; vividness in turn offers a prolific ground for freer poetic expression. In this framework then, metamorphosis becomes an essential notion in the episode, not precisely because it discusses the transformation of Ceyx and Alcyone into birds, but mainly because on a verbal level everything is in constant

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[68] For the blending of elegiac and epic vocabulary in the *Metamorphoses* in general, see Knox (1986), 27-47. For elegiac elements in the story see especially Tränkle (1963), 469-476; for parallels see also Pohlenz (1913), 7-9; for general observations on the Ceyx-Alcyone myth with interesting points see Stadler (1985), 201-212.

motion. This, in a sense, is vindicated by the presence of *Morpheus* the very epitome of the personification of transformation. Following this notion, the *Somnus ekphrasis*, like the *Inuidia* and *Fames ekphraseis*, forms, as noted, a reflection of the world of the *Metamorphoses* – more adequately developed later in the *Fama ekphrasis* – and the discussion which follows will attempt to demonstrate further this view. Paradox, oxymoron contrasting groupings of motifs and ideas, etymological associations between words allow for an exploration of the alternative potentials of Ovid's poetry which demonstrate the authenticity of his artistic wit and erudition. The complexity in meanings achieved by a number of technical tricks, verbal, aural and visual leave a sense of variety and mutability.[69]

3.7.1 Discovering Ovid's Style: Figures of Speech and Wordplays

Further to the discussion in the previous sections of this chapter where interesting wordplays have been noticed, this section will investigate more methodically the transformative aspects of Ovid's language. To begin with, the most characteristic stylistic feature upon which the episode is constructed is the use of ironies and paradoxes mainly produced by contrasting pairings. An illustrative example of this comes with the calling of *Somnus*. The god is asked to inform Alcyone of Ceyx's death; the message ensures that Alcyone will lose any possibility of sleep and thus of tranquility which comes in contrast with the peaceful nature of *Somnus* praised at *Met.* 11.623-624.[70] *Somnus*' beneficial attributes (*Met.* 11.624-625) are now reversed. The internal turmoil that the dream causes to Alcyone is perfectly indicated by the phrase *turbata soporem / excutit* (*Met.* 11.677-678); Alcyone's violent awaking (*soporem excutit*) suggests the end of her normal sleep and marks officially the end of her dream which is followed by her emotional distress as soon as she is awake.[71] At a deeper level the 'irony' lies also in the state

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[69] Generally on Ovid's style see Kenney (1973), 116-153; for personification as part of the poet's style see also Miller (1916).

[70] See also Otis (1970), 257f.

[71] Similar phrases which denote the end of a dream scene are conventional; e.g. Virg. *Aen.* 2.302: *excutior somno*; 3.172-176: *talibus attonitus uisis ... corripio e stratis corpus*

of Alcyone's unconsciousness; she ignores what we are actually aware of: that *Morpheus* is not in reality her dead husband visiting her but a faithful imitator. Her vain attempts to embrace the ghost, perhaps a symbolic gesture of the psychological confusion that the dream causes to her, in a broader sense, reflect her erotic desires for a physical reunion with Ceyx. Besides, the use of the verb *amplectere* (cf. also *amplexus*) has strong sexual implications.[72] The coupling of *amplectitur* with *auras* at the end of line 675 strengthens the paradox of the situation. Alcyone's attempts to embrace Ceyx are futile: instead of her husband she embraces empty air. In addition, *retinere* (687) which has the sense of 'holding'[73] illustrates euphemistically Alcyone's desire of physical joining carefully prepared by the repetition of expressions such as *coniugis ante torum* (655), *tum lecto incumbens* (657), *coniunx* (658), *pro coniuge coniugis umbram* (660). The vertical juxtaposition of *coniugis ante torum* and *tum lecto incumbens* at the beginning of lines 655 and 657 underscores the connection of erotic desire with night-time and sleep. *Torus* and *lectus* become symbols of the marital union of the couple more emphatically indicated by the positioning of *coniugis* before *torum* (cf. also *Met.* 11.471-473: *uacuum petit anxia lectum / seque toro ponit: renouat lectusque torusque / Alcyones lacrimas et quae pars admonet absit*). The noun *coniunx*, deriving from *coniungo* or *iungo*, is commonly connected to marriage imagery[74] suggesting also 'joining' in intercourse.[75] This is more aptly illustrated in the polyptoton *ossibus ossa meis, at nomen nomine tangam* of line 707. *Ossibus ossa* suggests a desire for physical contact resulting from the conjugal affection that the couple shares which is further reinforced by the verb *tangere* implying Alcyone's desire for reunion with her husband which technically has in a sense fulfilled in the world of her dream.[76] As Hardie puts it, 'Touch is the sense above all that guarantees presence and reality.'[77]

An imagined physical contact of the couple is also produced by the extended use of the elegiac 'one soul into two bodies' motif which Ovid explains as

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tendoque supinas; 4.571-572: *Tum uero Aeneas subitis exterritus umbris / corripit e somno corpus*; also Ov. *Met.* 8.828; 9.694. See also Stearns (1927), 22 n. 65.
[72] On the erotic connotations of *amplector* with examples see Adams (1982), 181f.
[73] See *OLD* s.v. *retineo* 1.
[74] *ThLL* 7.2.658.60ff., 4.333.17ff cited in Adams (see note 75 below).
[75] On *iungo – coniungo* and erotics see Adams (1982), 179f.
[76] On the verb *tango* and its sexual implications see further Adams (1982), 185-187.
[77] Hardie (2002), 144.

animasque duas ut seruet in una (*Met.* 11.388).[78] A first indication comes at lines 544-545: *Alcyone Ceyca mouet, Ceycis in ore / nulla nisi Alcyone est et, cum desideret unam.* The emphatic juxtaposition of the names of the two lovers underlines this sense which is later confirmed by the oxymoron of lines 705-706: *sepulcro /... iunget nos littera* and *nomen nomine tangam* (707). Physical union for Alcyone can also be a joining of their names as letters on a tomb. Alcyone's declarations at *Met.* 11.684-685 '*nulla est Alcyone, nulla est*' *ait;* '*occidit una / cum Ceyce suo* vividly develops the idea that Ceyx and she are one entity, so that when one is lost then the other dies too. The repetition of *nulla* emphasizes the sense of death suggested by the verb *occidere*; true to this notion, Ceyx's physical death technically indicates Alcyone's emotional breakdown which in a sense is a substitute for death. This reaches its climax at *Met.* 11.698-701, *neque enim de uitae tempore quidquam / non simul egissem, nec mors discreta fuisset. / nunc absens perii, iactor quoque fluctibus absens, / et sine me me pontus habet.* Following this train of thought, the idealized form of sleep as good, refreshing and healing developed at lines 623-625 is now replaced by the more erotic aspect of sleep which stresses the opposing effects between calm and emotional distress that each of *Somnus'* attributes produce.[79]

Mane erat at 710 marks the transition to the next stages of the story. The reference to the first light of the day signals the morning after Alcyone's dream and anticipates the darkness of the night and the gloominess of the underworld elaborately introduced with the world of *Somnus*; absence of light and life is its most distinctive characteristic which in a sense connects the place with the terror of death. Dawn is a transitional state between the opposite qualities of light and dark, day and night, life and death. The change of time from night to dawn signifies the emotional

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[78] For the elegiac *topos* see also Knox (1986), 22; Tissol (1997), 73 and n. 119; Hardie (2002), 273 and n. 29; Bate (2004), 304.

[79] Allusions to the erotic implications of sleep are a recurrent theme in poetry. An early association of sleep with love-making comes at *Il.* 14.231-360 in the famous seduction scene; also *Od.* 6.25-40 (Nausicaa's dream). Other remarkable examples where sleep is associated with erotics and deception are Mosch. *Eur.* 1-27 with Campbell (1991), ad loc., esp. pp. 21-25 for ancient parallels; A.R. *Arg.* 3.616-632 with Hunter (1989), 163-166 ad loc.; Prop. 1.3; for Propertius' text see further Tatham (2000), 43-53; Breed (2003), 35-56; Michalopoulos (2011), 1-14 with further bibliography. Orpheus' myth is a characteristic example of the link between sleep and sleeplessness, night, love, death and grief. On the connection between sleep, love and death generally, see Vermeule (1979), 145-179; also Wöhrle (1995), 24-41. On literary and visual representations of erotic Sleep see Stafford (2003), 74-75 and 83-89 on *Hypnos* and *Eros*; also (1991-1993), 109-112.

change that Alcyone undergoes: the tranquility of her sleeping state is replaced by anxiety and grief motivated by the dream. In this respect, dawn brings to an end Alcyone's normal sleep and confirms the fact of Ceyx's death.[80] The conjunction between morning and *litus* at 710 creates the perfect scenery for the meeting of the two lovers; the corpse of Ceyx floating on the waters brings the final realization of Alcyone's tragedy which ends up in the transformation of the two into birds. Therefore, *Somnus* and the dream-vision sent by *Morpheus* become the middle between love and life, grief and death while the presence of *Somnus*, the *placidissimus deorum* (623), somehow softens the constant presence of death. In this framework, *Somnus* and *Morpheus* are an intermediate stage between the perpetuity of death and the temporality of human life. Besides, the *figura* / ... *exanimi similis* (653-654) which *Morpheus* is able to recreate reinforces this sense created. The phrase in a manner of speaking suggests a definition of metamorphosis as a form of compromise between death and life which further evokes an equal statement uttered by Myrrha at *Met.* 10.487, *mutataeque mihi uitamque necemque negate*. *Morpheus*, the personification of metamorphosis, is described as the specialist in the imitation of figures that represent this transitional state between living and dying which mirrors the major theme of the poem. Yet, as we have seen, literary tradition associates sleep with death and in this respect *Morpheus* one of the *mille somnia* euphemistically recalls this early association.

An equally striking play on the antithesis between light and darkness is developed at lines 616-621. The intrusion of Iris into the domains of *Somnus* interrupts the stability of his world elaborately expressed by the *somnia dimouit* and the *uestis fulgore reluxit* (*Met.* 11.617). Especially, the juxtaposition of *fulgor* and *relucere/relucescere*, both carrying a similar meaning, intensifies the intrusion of light into the gloomy domains of *Somnus* (cf. 596: *crepuscula*; 607: *Nox*; 610: *ebeno*; 611: *atricolor* and *pullo*). The disorder caused has further effects on the customary daily habits of the god which are playfully indicated by the *excussit tandem sibi se cubitoque leuatus* (621)[81] with the verb *excutio* typically suggesting a violent awakening. The phrase *excussit tandem sibi se* is a humorous modification of

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[80] As Vermeule (1979), 162 argues 'Eos the Dawn ... in many myths signals not just a new day but the beginning of a new life with the gods.'

[81] On the play with pronouns see Frécaut (1972), 35-37, esp. 36 n. 30 for a comparison between *Met.* 11.621 and *Met.* 2.302-303: *suumque* / *rettulit os in se*; also Kirby (1989), 251 n. 57. For this representation of *Somnus* conquering himself see also section 3.4, p.117-118.

the *soporem / excutit* (*Met.* 11.677-678) which describes the violent interruption of Alcyone's sleep provoked by the dream-vision. *Somnus* senses an unusual change taking place in his domains and he struggles to wake himself from himself. When he finally succeeds in doing so this act is described as a disorder of his usual habits which is highlighted by the use of the *excussit* and *leuatus* at the beginning and end of the same line; the abrupt awakening of the god is thus given in the form of a ring composition which summarizes the procedure. The order in the cave of *Somnus* is again restored at 648 when the god is reffered to *molli languore solutus* (cf. 593: *ignaui ... Somni*; 612: *quo cubat ipse deus membris languore solutis*).[82] Such expressions directly link the personified *Somnus* with the sleeping state he personifies, a state that he can as well impose on others: Iris can no longer endure being around as *somnum sensit in artus* (631). The coupling of *Somnus* with *artus* (631), *membris* (612) and *solutus* (612 and 648) wittily alludes to previous descriptions of Sleep as a release.[83]

3.7.2 *Enargeia* and Personification: Exploiting Minor Personified Figures

Multiple minor personifications appear in the episode as examples of *enargeia*. Be that as it may, incidental personifications are elaborately introduced as integral parts of the story while their clustering falls into two categories: the first group concerns personifications of natural elements; the second refers to personifications connected with *Somnus* and his world. *Lucifer, Aeolus, Iris, Phoebus, Aurora* and *Nox* belong to the first grouping. All share a double role as they are both mythical characters and personifications of different natural elements such as the light, the wind, the rainbow, the sun and they are mainly introduced in the narrative as pointers of the humanization of the natural forces which are found to collaborate in the episode. All in one way or another represent contrasting pairings

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[82] On the humour in the Ceyx and Alcyone episode see further Kirby (1989), 246-251. Generally on the Ovidian wit and humour see Frécaut (1972); esp. on personifications see 88-93; on the humour in the *Metamorphoses* see 237-269, esp. 257-259 on the Ceyx and Alcyone episode. For the use of paradox in the episode see also Tissol (1997), 82-84.

[83] E.g. Hom. *Od.* 20.56-57: εὖτε τὸν ὕπνος ἔμαρπτε, λύων μελεδήματα θυμοῦ, / λυσιμελής; 23. 342-343: γλυκὺς ὕπνος / λυσιμελὴς ... λύων μελεδήματα θυμοῦ.

between light and dark which stresses the opposition between life and death on which the Ceyx and Alcyone episode is based.

Further to this, winds and waves have a significant role in the storm scene; first they are introduced as inanimate parts of the universe while in the course of the narrative they are gradually endowed with human qualities. The use of phrases such as *feroces / bella gerunt uenti fretaque indignantia miscent* (490-491); *cum laceras aries ballistaue concutit arces* (509); *inuadere* (533) suggest an imagery directly associated with war which creates a sense of battle as winds and waves are represented to set upon Ceyx and his crew.[84] In addition, the collaboration of different natural forces, such as night, thunderbolts, the sea and the winds in the drowning scene systematizes the malevolence of nature which creates a state of disorder elaborately visualized at lines 517-518:

> *inque fretum credas totum descendere caelum*
> *inque plagas caeli tumefactum ascendere pontum.*

Waters and sky are indiscriminately blending together (517), a statement reconfirmed in the next line but in reverse form. Sea imagery (*fretum ... pontum*) frames the chaotic situation created by the storm which is further emphasized by the vertical coupling of *caelum* and *plagas caeli* at the end and beginning of consecutive lines. The choice of *descendere, tumefactum* and *ascendere* to describe the dislocation of sea and sky from their normal places in the physical universe evoke intense human activities; this strengthens the personilization of the natural elements which Ovid deftly develops in the text. However, *credas* at 517 placed between *fretum* and *caelum* questions our belief in the facts presented which somehow raises the issue of the fictionality in poetry.

The blending of sea and sky suggests a primitive state of the cosmos which is a reminiscence of the cosmogony of book 1. The chaos created by the disorder of the physical universe at 517-518 is opposed to the tripartite division of the cosmos listed a few lines earlier at *Met.* 11.433-436: *cum semel emissi tenuerunt aequora uenti, / nil illis uetitum est, incommendataque tellus / omnis et omne fretum est; caeli*

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[84] See also Perry (1990), 62. Otis (1970), 238-246 discussing the sea storm in the Ceyx and Alcyone episode also notes the gradual personification of the winds and waves. For the storm scene see also Bate (2004), 301-303.

quoque nubila uexant / excutiuntque feris rutilos concursibus ignes. The harmonized systematization of cosmic order established by the separation of different natural elements is now put into disorder because of the storm.[85] The chaos created in the storm scene is balanced by the presence of *Somnus*, the *placidissimus deorum* (624) in the figure of whom *pax* is personified. As Griffin notes 'the storm/sleep contrast is the most obvious, and quasi-personalized, example of the *pax/ferocia* contrast which runs through the whole Ceyx narrative.'[86] Order is again restored and personified in the figures of *Morpheus*, *Icelos* and *Phantasos*. The imitating abilities of the three take universal proportions: *Morpheus* can alone imitate people with remarkable accuracy, *Icelos* reproduces animals (*Met.* 11.639: *fit fera, fit uolucris, fit longo corpore serpens*) and *Phantasos* is responsible for the imitation of the inanimate (*Met.* 11.642-643: *ille in humum saxumque undamque trabemque, / quaeque uacant anima*). All the three together can reproduce the living world.[87]

The metamorphosis of the couple celebrated in the final verses (*Met.* 11.743-746) affirms the restoration of order and the prevalence of *pax* and love. The violence of the storm is now replaced by the calm of the *aequor/unda* and of the *aer/aether* personified in the figure of *Aeolus*. Nature itself and the multiple natural forces now co-operate so that the two lovers can couple and give birth to their offsprings: *coeunt fiuntque parentes, / perque dies placidos hiberno tempore septem / incubat Alcyone pendentibus aequore nidis. / tum iacet unda maris; uentos custodit et arcet / Aeolos egressu praestatque nepotibus aequor* (*Met.* 11.744-748). At the closing lines of the story metamorphosis takes cosmic proportions while love which survives in the metamorphic bodies of the two lovers is now fully personified.

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[85] Perry (1990), 60 sees the chaos created in the storm scene as part of Ovid's rhetorical style which anticipates the theme of metamorphosis. As she observes, 'Order is established by the separation of different natures or elements, and Chaos is the mixture or cohabitation of those disparate elements; thus metamorphosis is closely linked to the nature of Chaos ... Stylistically, the storm is tamed by the balanced rhetoric; the author seems engaged in a struggle to best the forces of nature by means of eloquence, as if the process of emulation is a contest with one's subject matter as much as with one's predecessors.'

[86] Griffin (1981), 153; cf. also Otis (1970), 247-251 who notes the balance between the storm scene and the *Somnus ekphrasis*.

[87] See also Perry (1990), 53; Hardie (1999a), 96.

3.7.3 The Poet at his Best: Ovid's Use of Poetic Etymologies

Further to the wordplay noted above, the episode and especially the embedded *Somnus ekphrasis* develop a variety of etymological plays which the following discussion treats as part of Ovid's style and wit. Particularly, *ekphrasis* as a technical device favours the experiment with broader semantic meanings between associated words; such plays on words help to enliven the narrative which was one of the main principles practised in rhetorical schools.[88] By exploiting the associations between several etymological pairings Ovid stresses significant themes developed in the story in the sense that etymologies feature as integral part of the general framework of the myth of Ceyx and Alcyone. The etymological wordplays, centred on certain figures like *Morpheus*, *Phoebus* and *Lucifer* or on contrasting groupings such as the opposition between light and dark, explore to a certain extent significant thematic links and features of the plot which Ovid associates with the principal characters of the story. This in a broader context reflects an organic connection with the style and nature of the *Metamorphoses* underlying the ability of words to effect transformation.[89]

One of the most illustrative examples of etymologizing in the *Somnus ekphrasis* is developed by the pairing of *imago* – *imitari* and *uera forma* – *fingere* at *Met.* 11.626-628:

> *somnia quae ueras aequent imitamine formas*
> *Herculea Trachine iube sub imagine regis*
> *Alcyonen adeant simulacraque naufraga fingant.*

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[88] Barkan (1986), 9ff. discusses *ekphrasis*, in the sense of a work of art, which he further considers as closely connected to the sense of metamorphosis; see also 292 n. 23 where he notes the use of works of art as prolific material for rhetorical practices although the examples offered come from second and third centuries AD. Crump (1931), 226 considers descriptive passages as part of Ovid's rhetorical exercise; see also 221ff. for Ovid and rhetorical style in the *Metamorphoses*.

[89] O'Hara (1996), 3 discussing the significance of the Virgilian etymologizing argues that the poet's interest in etymologies, following Hellenistic practices, is not merely concerned with the increasing of the text's pleasure; equally, as part of his style, poetic etymologies are provided to stress serious themes developed in the narrative. Ovid seems to use etymologies for a similar purpose.

The juxtaposition of the words *imago* and *imitamen* in successive lines denotes an ancient etymological derivation of *imago* from *imitatio* (cf. Paul. Fest. 112: *imago ab imitatione dicta*; Porph. on Hor. *Carm.* 1.12.3 *imago ... dicitur Echo, quasi imitago*; August. *in Epist. Ioh.* 4.9: *imago in imitatione*).[90] The coupling of *simulacra* with the verb *fingere* at 628 technically glosses the noun and underlines the deceptive nature of the dreams. Besides, the etymological derivation of the noun connects it with the art of fiction.[91] Equally, the apposition of *forma* and *fingere* at the close of lines 626 and 628 respectively, exploits more visually the sense of imitation and deception as *forma* etymologically was thought to derive from *fingo* or *facere*: *proprie nomine dicitur facere a facie ... ut fictor cum dicit fingo, figuram imponit, quom dicit formo, formam* (Varro *Ling.* 6.78).[92]

Deception and imitation take a more spectacular reworking in the figure of *Morpheus* who is chosen among the thousands of dreams (633-634) to communicate the message of Juno. The noun *Morpheus*, an evident transliteration of the Greek Μορφεύς, derives from the Greek word μορφή meaning 'form' or 'shape.'[93] *Morpheus*' attribute as *artificem simulatoremque figurae* (634) betrays his connection with the art of creating false figures. The word *artifex* etymologically was thought to derive from *ars* (cf. Varro *Ling.* 5.93: *ab arte artifex dicitur*)[94] while *simulator*[95] and *figura*[96] are connected with the artistic abilities of the *artifex* to fashion false figures pretending to be other than what they really are. *Simulator figurae* thus enhances the sense of deception produced by the mimetic abilities of the *artifex Morpheus*. Further, the *exanimi similis* at 654 emphasizes his capacity to

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[90] See Maltby (1991), s.v. *imago*. On *imago – imitari* etymology see also Michalopoulos (2001), 97 for this and other ancient examples of the play.

[91] cf. Isid. *Orig.* 8.11.6 *simulacra ... a similitudine nuncupata, eo quod manu artificis ... eorum vultus imitantur in quorum honore finguntur.* See Maltby (1991), s.v. *simulacrum*.

[92] See Maltby (1991), s.v. *formo*.

[93] See *LSJ* s.v. μορφή.

[94] Cf. Prisc. gramm. II.26.12 *ars artis artifex*; Eutych. gramm. 5.455.10 *a facio artifex*; Isid. *Orig.* 19.1.2 *artifex generale nomen vocatur quod artem faciat, sicut aurifex qui aurum facit. faxo enim pro facio antiqui dicebant.* See Maltby (1991) s.v. *artifex*; for *Morpheus* and the play suggested see also also Ahl (1985), 59f.; Bömer (1980) ad loc.; Michalopoulos (2001), 97f.

[95] Cf. Isid. *Orig.* 10.251 *simulator dicitur a simulacro*; *gestat enim similitudinem eius, quae non est ipse.* See Maltby (1991), s.v. *simulator*.

[96] Gell. 13.20.2 *a fingendo figura* (Non. p. 52.22). Isid. *Diff.* 1.528 *figura ... si figulus ... fingendo figuram faciat.* Cf. Varro *Ling.* 6.78: *proprio nomine dicitur facere a facie, qui rei quam facit imponit faciem. ut fictor cum dicit fingo, figuram imponit ...; sic cum dicit facio, faciem imponit.* See Maltby (1991), s.v. *figura* and *facio*.

obtain the *imago* of a dead; he is after all, as the etymological derivation of his name defines, a specialist in the imitation of *imagines*, a personification of *simulacrum*. In this respect, the etymology of *Morpheus'* name glosses his function in the poem.

Moreover, the hidden wordplay suggested by the presence of *Icelos* at 640 and *Phantasos* at 642 strengthens the sense of deception through imitation:

> *sed hic solos homines **imitatur**, at alter*
> *fit fera, fit uolucris, fit longo corpore serpens;*
> *hunc **Icelon** superi, mortale **Phobetora** uulgus*
> ***nominat**. est etiam diuersae tertius artis*
> *Phantasos; ille in humum saxumque undamque trabemque,*
> *quaeque uacant anima, fallaciter omnia transit.*

<div align="center">(Met. 11.638-643)</div>

The Latin *Icelos* transliterates the Greek εἴκελος (also found as ἴκελος) meaning 'like, resembling' and suggests his relation to *imagines*. Besides, *nominat* at 641 marks an etymological play between *Morpheus*, *Icelos* and *imitari*. As Michalopoulos argues, '*imitatur* (638), though referring directly to Morpheus, can surely be taken as a displaced etymological allusion to the meaning of *Icelos*, while *nominat* (641) marks the etymologizing.'[97] Like *Icelos*, *Phantasos* also recalls *Morpheus'* attributes; the word is also a transliteration of the Greek φαντασία which derives from φαντάζομαι and in a sense from φαίνομαι regularly meaning 'appearing'; it is also frequently connected with 'imagination' or 'representation of appearances or images primarily derived from sensation.'[98] In this sense, *Phantasos* could be translated as 'apparition' in the sense of a creation of vision and a simple product of *phantasia* (imagination). The phrase *fallaciter omnia transit* (*Met.* 11.643) which enhances the way *Phantasos* works, calls to mind *Morpheus'* attribute as deceiver. The fact that *Morpheus*, *Icelos* and *Phantasos* belong to the tribe of the *somnia uana* (614) who can *uarias imitantia formas* (613) adds to the context. Imitation and deception are stressed by the coupling of *imitari* and *uanus* as the latter carries the sense of emptiness: *vanus a Venere etymologiam trahit. item vanus inanis, falsus, eo quod memoria evanescat* (Isid. *Orig.* 10.280).[99] The art of imitation

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[97] Michalopoulos (2001), 98.
[98] *LSJ* s.v. φαντασία.
[99] Maltby (1991), s.v. *vanus*.

stimulates the production of false images better understood as *umbrae* which are conceptualized in the sphere of imagination.

Furthermore, lines 544-548 offer a play on the *uultus-uelle* etymology:[100]

> *Alcyone Ceyca mouet, Ceycis in ore*
> *nulla nisi Alcyone est et, cum desideret unam,*
> *gaudet abesse tamen. patriae quoque **uellet** ad oras*
> *respicere inque domum supremos uertere **uultus**,*
> ***uerum** ubi sit nescit*

At the moment of his drowning Ceyx thinks of Alcyone and of his home. The etymological play on *uultus* and *uelle* emphasizes the practical difficulties caused by the chaos of the storm. His internal wish to look for an instance back to the shores of his fatherland and his home where Alcyone awaits for his return cannot actually be fulfilled because *uerum ubi sit nescit* (548); the violence of the storm and the obscurity of the night suggested by the *piceis e nubibus umbra / omne latet caelum, duplicataque noctis imago est* (*Met.* 11.549-550) add to this difficulty. The etymological play on vision (*uultus*) and will (*uolo*) is emphatically juxtaposed at successive lines and it is further marked by the presence of *uerum* at 548.[101] The wordplay suggests an inseparable pairing of the two which announces a dramatic turn in the story with an additional emphasis on the psychological anxiety that Ceyx experiences. Besides, vision has a significant function in the episode most fully indicated in the dream-vision scene.[102]

As has been frequently argued during the discussion the opposition between light and darkness embodies the antithesis between life and death on which the episode is based. This sense is more adequately developed by a series of etymological associations which emphasize the play. A first indication comes at *Met.* 11.520-523:

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[100] Cf. Prisc. gramm. II261.16 *vultus ... quartae est, quod quasi rei est vocabulum a 'volo' verbo, quomodo a colo cultus* (528.3. III 445.3); Cassiod. *Anim.* 11 1.78H *vultus ... qui a voluntate nominatur, speculum ... est animae*; *In Psalm.* 30.23 1.475A *vultus ... dicitur ab eo quod cordis velle per sua signa demonstret*; Isid. *Orig.* 11.1.34 *vultus ... dictus, eo quod per eum animi voluntas ostenditur*. Maltby (1991) s.v. *vultus*.

[101] For the term 'etymological marker' with further bibliography see ch. 2, p. 99 n. 91.

[102] For the *uultus – uelle* etymology see also Michalopoulos (2001), 184-185 with further references; the etymology appears also in Propertius 2.10.9f. for which see Michalopoulos (1998), 237f.

> .... *caret **ignibus aether**,*
> *caecaque nox premitur tenebris hiemisque suisque;*
> *discutiunt tamen has praebentque micantia lumen*
> *fulmina; **fulmineis ardescunt ignibus ignes**.*

The lines suggest an etymological association of *aether* with fire and burning; As Servius auct. comments on *Aen.* 1.394: *aether altior est aere, vicinus caelo, ἀπὸ τοῦ αἴθειν, id est, ardere.*[103] The juxtaposition of *ignibus* and *aether* in the same line (520) marks the etymology. This is further enhanced by *ardescunt* (523), the Latin equivalent of the Greek verb *αἴθειν* and by the coupling of *fulmen, ardere* and *ignis* at 523 all similar in meaning. The emphatic repetition of *ignibus ignes* at the end of the caesura glosses an allusion to the etymological play on *aether*. Further, the wordplay issued from *ardescunt ignibus ignes* highlights the fiery nature of the lightning produced by the thunderbolts which contrasts the darkness of the sky. The antithesis between light (cf. 520 and 523: *ignibus*; 522: *lumen*; 523: *fulmineis*; *ardescunt* and *ignes*) and dark (cf. 521: *caecaque nox* and *tenebris*) foreshadows the presence of death indicated more effectively by the absence of stars (520: *caret ignibus aether* with *ignis* here poetically meaning star as Michalopoulos observes). 'The *aether*, which is fiery by nature, is now fireless, because of the gloominess of the storm.'[104] The presence of thunderbolt and fires creates a more elaborate explanation of the etymological origin of *aether* from burning; thus, the *lumen / fulmina; fulmineis ardescunt ignibus ignes* emphatically framing the end of line 522 and line 523 marks the etymological derivation. *Aether* is particularly important in the episode: it provides the place for the meeting of the lovers in the form of birds. It is also possible that Ovid attempts here to explain the nature of thundering with a witty etymological hint at fire. [105]

The play on bright and dark images becomes more prominent at *Met.* 11.570-572:

> ***Lucifer obscurus*** *nec quem cognoscere posses*
> *illa **luce** fuit, quoniamque excedere caelo*
> *non licuit, densis texit sua nubibus ora.*

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[103] Maltby (1991), s.v. *aether*.
[104] Michalopoulos (2001), 19.
[105] See Michalopoulos (2001), 18-21 for further examples on the etymology of *aether* in the *Metamorphoses*; see also ch. 1 above, p. 53f.

The vertical juxtaposition of *Lucifer* with *lux* at the beginning of lines 570 and 571 points to ancient etymological connections of the noun with light: *Lucifer dictus eo quod inter omnia sidera plus lucem ferat* (Isid. *Orig.* 3.71.18).[106] Literary meaning 'light-bearer' (*lucem ferre*), the dawn-god *Lucifer* is metonymically used for daylight or dawn. By combining *Lucifer* with the adjective *obscurus* at 570, Ovid builds up an oxymoron. *Obscurus* placed between *Lucifer* and *luce* marks *ex contrario* (κατ' ἀντίφρασιν) an etymological hint at the name of *Lucifer*;[107] it further creates a paradoxical connection between day and night, light and darkness that playfully stresses the sense of death: *Lucifer* is darkened because of Ceyx' death. The double etymological play on *Lucifer*'s name has a significant poetic function: it underlines the dramatic irony evident especially in the actions of Alcyone as she ignores the facts (*Met.* 11.573-575: *Aeolis interea tantorum ignara malorum / dinumerat noctes et iam, quas induat ille, / festinat uestes, iam quas, ubi uenerit ille, / ipsa gerat*). *Lucifer* is mourning for Ceyx's death at the same time that Alcyone is counting the nights for his return (*Met.* 11.573-582).

An equal oxymoron is used in the etymological play on *Phoebus* at the beginning of the *Somnus ekphrasis*:

*quo numquam **radiis** oriens mediusue cadensue*
***Phoebus** adire potest; nebulae caligine mixtae*
*exhalantur humo **dubiaeque crepuscula lucis**.*

(*Met.* 11.594-596).

The positioning of *Phoebus* (595) between *radiis* (594) and *lucis* (596) hints at the Greek etymology of the noun: Φοῖβος *appellatur ut ait Cornificius (GRF 476.5)* ἀπὸ τοῦ φοιτᾶν βίᾳ, *quod vi fertur, plerique autem a specie et nitore* Φοῖβον, *id est* καθαρὸν καὶ λαμπρόν *dictum putant* (Macr. *Sat.* 1.17.33).[108] The characterization of the *lux* as *dubia* and *crepuscula* creates again an oxymoron which alludes *per contrarium* to the Greek derivation of *Phoebus* from καθαρός καὶ λαμπρός; the contrast between light and dark suggested by the juxtaposition of *Phoebus* and

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[106] Maltby (1991), s.v. *Lucifer*.

[107] For etymologizing κατ' ἀντίφρασιν see Maltby (1993b), 263; O'Hara (1996), 66. For the etymological play on *Lucifer* with further examples in Ovid, see Michalopoulos (2001), 112; also Bömer (1980) ad loc. and ch. 1 above, p. 52f.

[108] Contrast Isid. *Orig.* 8.11.54 *ipsum Phoebum, quasi ephebum, hoc est adolescentem.* See Maltby (1991), s.v. *Phoebus*. For further examples of the etymology in Ovid see also Michalopoulos (2001), 145-146.

dubiaeque crepuscula lucis preserves the sense of death created by the etymological play on the name of *Lucifer* above.

A splendid etymological wordplay appears at the final lines of the story. Alcyone by now is informed by the dream-vision of *Morpheus* disguised as Ceyx about his death and runs to the shore where she encounters his corpse floating on the waters. Their reunion is about to happen as the transformation is taking place:

> *insilit huc, mirumque fuit potuisse;* **uolabat**
> *percutiensque leuem modo natis* **aera pennis**
> *stringebat summas* **ales** *miserabilis undas;*
> *dumque* **uolat**, *maesto similem plenumque querelae*
> *ora dedere sonum tenui crepitantia rostro.*
> *ut uero tetigit mutum et sine sanguine corpus,*
> *dilectos artus amplexa recentibus* **alis**
> *frigida nequiquam duro dedit oscula rostro.*
> *senserit hoc Ceyx an uultum motibus undae*
> *tollere sit uisus, populus dubitabat; at ille*
> *senserat, et, tandem superis miserantibus, ambo*
> **alite** *mutantur. fatis obnoxius isdem*
> *tum quoque mansit amor, nec coniugiale solutum est*
> *foedus in* **alitibus**; *coeunt fiuntque parentes,*
> *perque dies placidos hiberno tempore septem*
> *incubat Alcyone pendentibus* **aequore** *nidis.*
> *tum iacet* **unda maris**; *uentos custodit et arcet*
> *Aeolos egressu praestatque nepotibus* **aequor.**

<div align="center">(Met. 11.731-748)</div>

Alcyone's name is a *nomen omen* here. The name derives from the Greek ἀλκυών which denotes a kind of bird, a kingfisher:[109] *haec ... avis nunc Graece dicitur* ἀλκυών, *nostri alcedo* (Varro *Ling.* 7.88; cf. Paul. Fest. 7 *alcedo*); *alcyon pelagi volucris dicta, quasi ales oceanea* (*ocianea K; cianea vel ceania i.e. cyanea rel.*), *eo quod hieme in stagnis oceani nidos facit pullosque educit* (Isid. *Orig.* 12.7.25).[110] Thus, the connection of Alcyone's name with *ales* or *uolucer* foreshadows her final transformation into bird. This is playfully underscored through the etymological play on *ales* at 733, 737, 742 and 744.[111] Lines 731-737 describe Alcyone's

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[109] See *LSJ* s.v.
[110] Maltby (1991), s.v. *(h)alcyon.*
[111] Cf. Varro *Ling.* 5.75 *alites ab alis*; Fest. 97 *oscines aves Ap. Claudius esse ait, quae ore canentes faciant auspicium ...; alites, quae alis ac volatu*; Isid. *Orig.* 12.7.3 *alites, quod alis alta intendant, et ad sublimia remigio alarum conscendant*; Maltby (1991), s.v. *ales.* For

transformation. The etymological wordplay between *ales – alis* which is emphatically placed at the middle of line 733 and end of line 737 respectively underlines the change. The verb *uolare* (cf. 731: *uolabat*; 734: *uolat*) and the noun *penna* (732: *pennis*) placed between *ales* and *alis* amounts almost to a definition of the word *ales*. Lines 742-744 reconfirm the transformation and the wordplay between *alite – alitibus* marks the reunion of the couple which is indicated by the direct appeal to the lovers' names emphatically placed at 739 (*Ceyx*) and 746 (*Alcyone*). The appearance of their names confirms thus the *aition* resulted by their transformation into birds (742: *alite mutantur*); the calm prevailing in the closing lines of the story signals the end of Alcyone's emotional distress effectively captured at 745: *dies placidos hiberno tempore septem*. The repetition of words meaning 'feather' or 'bird' in the *ekphrasis* also foreshadows the transformation (cf. 597: *uigil ales*; 611: *plumeus*; 639: *uolucris*; 650: *uolat* and *alis*; 652: *pennis*). In this context, Alcyone's transformation into a halcyon bird shows a kind of continuity of her human essence evident in her name. Be that as it may, the presence of the kingfishers will bear witness of the affection that Ceyx and Alcyone shared in their human lives which continues unabated in their transformed bodies. Lines 743 and 744: *tum quoque mansit amor, nec coniugiale solutum est / foedus in alitibus*, manifestly underline the continuity between old and new forms.[112]

In addition, the coupling of *unda maris* (747) and *aequore – aequor* at the end of lines 746 and 748 marks a play on *aequor* which becomes now the eternal physical habitat of the two lovers: *aequor mare appellatum, quod aequatum cum commotum vento non est* (Varro *Ling.* 7.23); *aequor, ab aequo et plano* Cicero *academicorum lib. II (frg. 3) vocabulum accepisse confirmat: 'quid tam planum videtur quam mare? e quo etiam aequor illud poetae vocant.'* (Cic. ap. Non. p. 65.18); *aequor ... modo terram accipe, ab aequalitate dictam ... unde et maria aequora dicuntur* (Serv. *Georg.* 1.50; = Brev. Expos. ad l.; cf. Serv. *Aen.* 2.69, 8.89).[113] The scheme *aequor – unda maris* specifies the kind of the birds into which Ceyx and Alcyone will be transformed. Moreover, Alcyone's characterization as *Aeolis* (573), the daughter of Aeolus, the mythical god of winds, gives an early

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other examples on etymological plays on *ales* in the *Metamorphoses* see Michalopoulos (2001), 22f.

[112] For a discussion on the connection between metamorphosis and continuity see Solodow (1988), 174ff. with further examples, esp. 177-178 on Alcyone and Ceyx.

[113] Maltby (1991), s.v. *aequor*.

indication of her future fate. Wind as well as water will constitute parts of her new form; what is more, the presence of the two kingfishers in the world explains the *aition* of the halcyon days during winter where sea and winds are calmed.[114] This is emphatically highlighted by the coupling of *Aeolos* and *aequor* at the beginning and end of the last verse (748). The repeated reference to words meaning 'water' or 'sea' (746: *aequore*; 747: *unda maris*; 748: *aequor*) and words denoting the presence of winds (747: *uentos*) at the final three lines, strongly personified in the figures of Alcyone and *Aeolos* placed at 746 and 748 respectively, strengthens the etymological play on *ales* which in turn defines the permanence of Alcyone's new form. The name reveals the nature of its bearer while the recurrent water imagery depicts poetically Alcyone's future habitation; water – sea is the obstacle that separates the two lovers in the first place but at the same time it is the one that finally reunites them.

Further, *aera* at 732 indicates a possible hidden etymology on Juno's name. Ovid indicates that the transformation of Ceyx and Alcyone comes as a reward for their love because gods pitied them (741: *superis miserantibus*). This metamorphosis as a physical outcome of divine pity may suggest that Juno is implied among the compassionate gods because of her earlier etymological connection with *aer*. Homer, Plato, Apollonius Rhodius, Cicero and other sources allegorically connect Juno/Hera with ἀήρ (*aer*), the 'lower air, the sphere for storms of wind and cloud'[115] and this connection is also found in several passages in Virgil's *Aeneid* (cf. 12.791-792, 796, 810, 842). Following Feeney's suggestions, O'Hara observes that this association of Juno and *aer* colours her first action in the *Aeneid*, where in book 1 she appears to send a storm.[116] The fact that Ovid places Juno in a similar context suggests that he

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[114] Cf. Theoc. 7.57-58 where the halcyons calm the sea and winds (χαλκυόνες στορεσεῦντι τὰ κύματα τάν τε θάλασσαν / τόν τε νότον τόν τ' εὖρον).

[115] Feeney (1991), 132.

[116] Cf. Cic. *N.D.* 2.26.66: *Aer autem, ut Stoici disputant, interiectus inter mare et caelum Iunonis nomine consecratur, quae est soror et coniux Iovis, quod <ei> et similitudo est aetheris et cum eo summa coniunctio. effeminarunt autem eum Iunonique tribuerunt, quod nihil est eo mollius. sed Iunonem a iuvando credo nominatam*; Hom. *Il.* 21.6-7: ἠέρα δ' Ἥρη / πίτνα πρόσθε βαθεῖαν ἐρυκέμεν; Pl. *Cra.* 404c: Ἥρα δὲ ἐρατή τις, ὥσπερ οὖν καὶ λέγεται ὁ Ζεὺς αὐτῆς ἐρασθεὶς ἔχειν. ἴσως δὲ μετεωρολογῶν ὁ νομοθέτης τὸν ἀέρα "Ἥραν" ὠνόμασεν ἐπικρυπτόμενος, θεὶς τὴν ἀρχὴν ἐπὶ τελευτήν· γνοίης δ' ἄν, εἰ πολλάκις λέγοις τὸ τῆς Ἥρας ὄνομα; A.R. *Arg.* 3.210-214 with Hunter (1989) ad loc.: τοῖσι δὲ νισσομένοις Ἥρη φίλα μητιόωσα / ἠέρα πουλὺν ἐφῆκε δι' ἄστεος, ὄφρα λάθοιεν / Κόλχων μυρίον ἔθνος ἐς Αἰήταο κιόντες· / ὦκα δ' ὅτ' ἐκ πεδίοιο πόλιν καὶ δώμαθ' ἵκοντο / Αἰήτεω, τότε δ' αὖτις ἀπεσκέδασεν νέφος Ἥρη; cf. Servius' comments on *Aen.* 1.78. See Feeney (1984), 184; (1991), index s.v. *Hera* and *Juno*; O'Hara (1996), 18, 29, 68, 107, 239-240 and index s.v. *Iuno*. On a

is perhaps aware of this etymological connection despite the fact that Juno is not directly responsible for the sea-storm which causes Ceyx's death; the goddess' presence mainly works as a link between the storm, Ceyx and his death, Alcyone and her dream which provokes the *aition* in the story. Therefore, it is possible that Ovid alludes obliquely to a learned etymological wordplay around Juno's name.

3.8 Concluding Remarks

To sum up, the personification of *Somnus* explores the poetic wit and authenticity of Ovid's style. Placed almost at the end of book 11 and before the beginning of the historical part of the *Metamorphoses* at book 12, the *ekphrasis* has programmatic and structural significance. Tradition is prominently present especially in the construction of the dwelling place of *Somnus* with which Ovid is in constant dialogue. Ovid subsumes in encyclopaedic fashion the different traditions associated with *Hypnos* in Greek and *Somnus* or *Sopor* in Latin while he further interweaves conventional *topoi* thus giving a more refined and sophisticated reworking of previous models and sources. The figure of *Morpheus* is of much importance. Deriving etymologically from μορφή, *Morpheus* is a *nomen omen* which thematizes the general topic of the poem (transformation). His ability to imitate various figures suggests mutability which reflects the basic notion upon which *Metamorphoses* is based. Deception as part of *Morpheus'* work questions the credibility of what he says. This paves the way for the appearance of *Fama* in the next book where the problem of belief and disbelief is more adequately discussed. Thus, *ekphrasis* and personification are reflections of Ovid's artistry which challenge our abilities to detect the pleasure evident in the refined imitations and clever re-workings that the poet offers. Besides, the terms *imitatio* and *simulatio, forma, mutare, figura* connected to the creative abilities of dreams and especially of *Morpheus, Icelos* and *Phantasos* are keywords in the vocabulary of art and metamorphosis. The continuous calling on vision and the extensive use of *imago* are part of Ovid's involvement with the technique of *enargeia* which accounts for the visualization of the narrative. What

discussion of the allegorical identification of Hera/Juno with air see further Murrin (1980), 3-25.

is more, the etymological wordplays included are favourite mannerisms of Ovid which are indicative examples of his erudition; their extensive use in the episode highlights the alternatives created by a clever use of language and verifies the authenticity of the poet's taste. As part of rhetorical exercise different combinations between clusters of words work as ornamentations of the language which enlivens the style while the interpolation of personifications create new possibilities and twists which testify to the complexity in their use. In an *ekphrasis* which talks about the style of the *Metamorphoses* Callimachus is still present. This connects *Somnus* with *Inuidia* and *Fames* where Callimachean and un-Callimachean themes are found to conflate. In the light of this, personification *ekphraseis* become symbols of the transformative powers of the Ovidian language and of the style of the *Metamorphoses*: change of bodies is a vehicle for thematic and linguistic changes that are under construction in the poem.

Chapter 4

Fama

4.1 Introduction

This chapter discusses the importance of the personification of *Fama* in the *Metamorphoses*. The *Fama ekphrasis* at the beginning of book 12 signals the reworking of Homeric and Virgilian subject matter which at the same time confirms the transition from the mythological part of the poem to the historical. The multiplicity of voices which appear to interact in the transmission of information in and out of *Fama*'s house creates the sense of constant change that anticipates the world of the poem. Equally, the change in tonality provided by the conjoining of words weighted with programmatic meanings suggests an allegorical re-reading of the passage at least on one level. In this framework, *Fama* can be read as a symbol for the poet and his poetry. What is more, significant themes are underlined through clever combinations of words and etymological wordplays while minor personifications add to the overall impact of the narrative. What the *ekphrasis* creates in the end is a sense of constant metamorphosis both thematic and stylistic.

4.2 Preliminary Remarks

The story of Ceyx and Alcyone and the metamorphosis of the couple into birds discussed in chapter three is a transitional stage between mythological and historical material which resets the narrative back to the Trojan land, already introduced at *Met.* 11.194ff.; the transition is carefully formed: an old man sees Ceyx and Alcyone, now changed into birds, flying across the sea and tells a parallel story of the transformation of Aesacus, son of Priamus (*Met.* 11.749-795). Book 12 opens with Hector and his brothers giving funeral offerings to an empty tomb bearing Aesacus' name. The absence of Paris from the scene and the reference to the *rapta longum cum coniuge bellum / attulit in patriam* (*Met.* 12.5-6) lead directly to the

Trojan War. The events that precede the expedition of the Greeks against the Trojans, that is to say the assembly of the Greek troops at Aulis, Calchas' prophesy of Greek victory at Troy after nine years of fighting and the sacrifice of Iphigeneia to Artemis in order to achieve a good wind, are narrated concisely (cf. *Met.* 12.10-34) while what follows is summarized in the phrase *multaque perpessae Phrygia potiuntur harena* (*Met.* 12.38).[1]

Fama, the last of the four major personifications, is introduced at *Met.* 12.39-63. Compared with the other three personification *ekphraseis* the *Fama ekphrasis* is shorter occupying only twenty-five lines. Physical details are not given while *Fama*, an agent of free-will, enjoys the power of independent action. Her privileged positioning at the beginning of book 12 indicates a new phase in the storyline of the poem which signals the reworking of different subject matter. The model of Ovid's *Fama ekphrasis* is the elaborate description of the personification of *Fama* by Virgil in *Aeneid* 4.173-197 which in turn has been influenced by Homer's *Eris* (*Il.* 4.440-443) and Ennius' *Discordia* (*Ann.* 7 fr. 220-221 Skutsch).[2] Virgil's *Fama*, placed in the middle space between the divine and the human worlds, acquires the role of the agent for the collection and transmission of information. As a daughter of *Terra* and sister of the giants Coeus and Enceladus (*Aen.* 4.178-179) she can be considered as a chthonic deity. She is described as having innumerable feathers, eyes, tongues and mouths which indiscriminately appear all over her body (*Aen.* 4. 182-183: *tot uigiles oculi subter (mirabile dictu), / tot linguae, totidem ora sonant, tot subrigit auris*). A typical characteristic of *Fama* is her swiftness (*Aen.* 174: *uelocius ullum*) which gives her power and strength as she moves forward: initially she is small because of fear but soon she grows rapidly in size and reaches the sky (*Aen.* 4.176: *parua metu primo, mox sese attollit in auras*). Virgil's *Fama ekphrasis* forms part of a larger group of events that follow in the *Aeneid*. By spreading the news about Dido and Aeneas to Iarbas, whom Dido has previously rejected, provokes his reaction. This

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[1] See also Due (1974), 147f. for the transition to the Trojan War. For discussions on transitions in the *Metamorphoses* in general, see Lafaye (1904), 82-84; Miller (1921), 464-476; Steiner (1958), 227-230; Wilkinson (1958), 231-241; Frécaut (1968), 247-263; Galinsky (1975), 99-103; Solodow (1988), 41-46; Wheeler (1999), 122-125.

[2] As Garani (2007), 26 and Hardie (2009a), 99 note, Ennius' *Discordia* is modelled upon Empedocles' Νεῖκος. This creates a more complex sequence of allusions for the interpretation of the Virgilian *Fama*. For Virgil's models in constructing *Fama* see Hardie (2009a), 67-135.

signals the beginning of a new turn in the action of the poem which determines the events that follow.[3]

Although influenced by Virgil, Ovid's description differs in tone and style. Ovid creates an independent composition as he seems to offer a kind of a commentary on Virgil by adding details, filling up or defining things where his predecessor avoids or omits to do so. Thus, taking the cue from Virgil's description where the poet is mainly concerned with presenting a physical portrayal, Ovid focuses on *Fama*'s abode which he describes with characteristic clarity – as he did with the dwelling places of *Inuidia*, *Fames* and *Somnus*. In fact, Ovid's *Fama* is purely an acoustic being impossible to visualize; instead her *domus*, placed between heaven, sea and earth, represents all the characteristics of the incorporeal *Fama* herself, and this is perhaps the greatest innovation that the poet includes in his treatment of the Virgilian *Fama*.

Although Virgil offers the first extended literary descripion of *Fama* before Ovid, the earliest use of *Φήμη* or *Fama* as a personification in literature is to be found in Homer; there, named as Ὄσσα,[4] she mainly acts as a herald of Zeus and she is further connected with κλέος (cf. *Il.* 2.93-94: μετὰ δέ σφισιν Ὄσσα δεδήει / ὀτρύνουσ' ἰέναι, Διὸς ἄγγελος; *Od.* 1.282: ἤν τίς τοι εἴπῃσι βροτῶν, ἢ ὄσσαν ἀκούσῃς / ἐκ Διός, ἥ τε μάλιστα φέρει κλέος ἀνθρώποισι; *Od.* 2.216-217: ἤν τίς μοι εἴπῃσι βροτῶν, ἢ ὄσσαν ἀκούσω / ἐκ Διός, ἥ τε μάλιστα φέρει κλέος ἀνθρώποισι). In addition, *Odyssey* 24.413-414 gives an interesting example of how the Homeric Ὄσσα works: Ὄσσα δ' ἄρ' ἄγγελος ὦκα κατὰ πτόλιν οἴχετο πάντῃ, / μνηστήρων στυγερὸν θάνατον καὶ κῆρ' ἐνέπουσα). Hesiod, however, is the first to use *Φήμη*. He elevates her to the status of a deity and he further connects her with immortality (*Op.* 760-764; also cited in Aesch. *In Tim.* 129 and *Leg.* 144). Additionally, Sophocles makes *Φήμη* the daughter of Ἐλπίς and he further argues about her immortal status (*O.T.* 157: εἰπέ μοι, ὦ χρυσέας τέκνον Ἐλπίδος, ἄμβροτε Φάμα). In *Electra* the tragic

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[3] For general discussions on Virgil's *Fama* see Pease (1935), 211-225 and Austin (1955), 70-74 on Virg. *Aen.* 4.173-197; Piehler (1971), 25-26; Due (1974), 148; Tupet (1978), 497-505; (1981), 81-91; Hardie (1986), 273-283; (1999a), 97-100; (2009b), 102-104; (2012), ch. 3; Whitman (1987), 53; Dyer (1989), 28-32; Laird (1999), 272-274; Dangel (2002), 89-110; McDonough, Prior and Stansbury (2004), 42-47; Lowe (2008), 424-425.

[4] Ὄσσα in Homer as an abstract concept or a personification bears the meaning of 'rumour' or 'report'; the noun elsewhere has generally the meaning of 'voice' or 'sound'; connected with the voice of the Muses can be interpreted also as prophecy or warning. See also *LSJ* s.v.

poet connects Φήμη with the underworld (cf. *El.* 1066-1069, esp. 1066: ὦ χθονία βροτοῖσι φάμα). Aeschines also considers Φήμη as a goddess.[5] On the other hand, Euripides (Fr. 857 Nauck and Fr. 865 Kannicht) according to Aeschines, represents Φήμη as an agent with great power both over the living people and the dead providing thus a close connection between her, the underworld and the after-life continuation of one's reputation (cited in Aesch. *In Tim.* 128: καὶ πάλιν τὸν Εὐριπίδην ἀποφαινόμενον τὴν θεὸν ταύτην οὐ μόνον τοὺς ζῶντας ἐμφανίζειν δυναμένην, ὁποῖοί τινες ἂν τυγχάνωσιν ὄντες, ἀλλὰ καὶ τοὺς τετελευτηκότας, ὅταν λέγῃ).[6]

4.3 *Orbe locus medio est... Fama* and her World (*Met.* 12.39-61)

The *Fama ekphrasis* is placed between the description of the arrival of the Greeks on the Phrygian coast (*Met.* 12.38) and the beginning of fighting between the Trojans and the Greeks (*Met.* 12.66ff.). The *ekphrasis* opens with the typical epic formula *orbe locus medio est* which introduces formally the description of *Fama*'s house:[7]

> *Orbe locus medio est inter terrasque fretumque*
> *caelestesque plagas, triplicis confinia mundi;*
> *unde quod est usquam, quamuis regionibus absit,*
> *inspicitur, penetratque cauas uox omnis ad aures.*

> (*Met.* 12.39-42)

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[5] cf. *In Tim.* 128: καὶ οὕτως ἐναργές ἐστι καὶ οὐ πεπλασμένον ὃ λέγω ὥσθ᾽ εὑρήσετε καὶ τὴν πόλιν ἡμῶν καὶ τοὺς προγόνους φήμης ὡς θεοῦ μεγίστης βωμὸν ἱδρυμένους; 129: οἷς δ᾽ αἰσχρός ἐστιν ὁ βίος, οὐ τιμῶσι τὴν θεὸν ταύτην· κατήγορον γὰρ αὐτὴν ἀθάνατον ἔχειν ἡγοῦνται; *Leg.* 144: τὴν δ᾽ αὐτὴν ταύτην θεὸν ἥκειν; 145: καὶ τῇ μὲν φήμῃ δημοσίᾳ θύομεν ὡς θεῷ; cf. Paus. 1.17.1 who mentions an altar of her in Athens.

[6] For personified *Fama* or Φήμη in Greek and Latin sources see *RE* s.v. *Pheme* (Voigt); *RE* s.v. *Fama* (Waser); Roscher s.v. *Fama*; Scheuer (2004), 330-331 s.v. *Fama*; Nünlist (2007), 947 s.v. *Pheme*. See also West (1978), 345-346 on Hes. *Op.* 764; Bömer (1982), 24-25.

[7] For general discussions on the *Fama ekphrasis* and the house of *Fama* see Miller (1916), 517-520; Delande (1935), 428-435; Due (1974), 148f.; Zumwalt (1977), 209-211; Bömer (1982), 24-31 on Ov. *Met.* 12.39-61; Dippel (1990), 26-32; Braun (1991), 116-119; Tissol (1997), 85-88; (2002), 307-310; Keith (1999b), 230f.; Hardie (2002), 236-238; (2012), 150-174; Fantham (2004), 113f.; Kyriakidis (2007), 45f.; Papaioannou (2007), 45-48; Williams (2009), 162-163.

Fama's abode has a privileged positioning in the universe: situated between earth, sea and sky, the house gives *Fama* the ability to enjoy universal vision and to maintain access to information from all parts of the world; in a sense, her work takes on universal proportions.[8] Vision (*Met.* 12.41: *unde quod est usquam, quamuis regionibus absit*; *Met.* 12.42: *inspicitur*; cf. also 12.63: (*Fama*) *uidet totum*), hearing (*Met.* 12.42: *penetratque cauas ... omnis ad aures*) and speech (*Met.* 12.42 *uox*; cf. also *Met.* 12.49: *paruae murmura uocis*), all three connected to human qualities, are her main sources; tongues as well as ears and eyes are needed for gossip to be spread and for a rumour to grow. Here, Ovid offers a refined reworking of information he finds in Virgil. Vision, hearing and speech are necessary for Ovid's *Fama* in order to collect and transmit all the information received in the same way that ears, mouths, tongues, eyes are the main means by which Virgil's *Fama* carries out her work. Working on an established description of her as a mass of ears, tongues, mouths and eyes, *tot uigiles oculi subter... / tot linguae, totidem ora sonant, tot subrigit auris* (*Aen.* 4.182-183), Ovid re-uses and embellishes the description by offering an elaborate variant. The reference to the *cauas uox* and *aures* and the choice of *inspicere* which suggests the presence of eyes at line 42 mark a refined allusion to the aforementioned Virgilian lines.

Furthermore, the ceaseless *paruae murmura uocis* (*Met.* 12.49) caused by the *milia rumorum* entering and leaving the house (*Met.* 12.55) create visual images of people talking which highlights the human character of gossip. This impression is aptly strengthened by the emphasis on human senses: eyes, ears and mouths co-operate in the collection and transmission of news for gossiping. What seems of interest, however, is the fact that it is the house itself which actually watches and repeats what it hears and in this sense it is humanized. That the *domus* acquires all the qualities of *Fama* is suggested by line 47 which clearly personifies it; the choice of the verbs *fremit, refert iteratque* and *audit* and the noun *uoces*, all referring to the human senses of hearing and speech, are connected with human activities which in

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[8] Here Ovid evidently alters Virgil's *topos Fama per urbes* (*Aen.* 4.173); Ovid's *Fama* does not search for news by wandering through the city; instead she enjoys universal vision of everything from her house. Cf. also *Aen.* 7.104: *sed circum late uolitans iam Fama per urbes*; *Aen.* 8.554: *Fama uolat paruam subito uulgata per urbem*; *Aen.* 12.608: *hinc totam infelix uulgatur fama per urbem*. Ovid uses the *topos* in *Her.* 9.3: *Fama Pelasgiadas subito peruenit in urbes* with Casali (1995), 35f. on Ov. *Her.* 9.3-4. For further examples of the personification of *Fama* within Ovid's corpus, see Viarre (1980), 69-75.

turn reflect the means by which *Fama* carries out her work; this to a certain extent underlines the identification of the house with its owner.[9]

In addition, the location of the house creates a paradoxical effect: the information that it is placed somewhere in the middle between the familiar tripartite division of the world – somewhere between *terrasque fretumque / caelestesque plagas* – at the same time suggests lack of definition. Earth, sea and sky together constitute the unspecified boundaries of the cosmos;[10] this leaves a sense of vagueness in the description of the location of the place that undermines the initial impression of clarity.[11] This lack of precision is in keeping both with *Fama*'s fluid nature and with her significant positioning in the *ekphrasis*: *Fama tenet summaque domum sibi legit in arce* (*Met.* 12.43). As the sublime sovereign of the threefold regions of the world and a figure of great power, she acquires a status equal to that of the heavenly gods.[12] The innovation serves a dual purpose; first of all, the *ekphrasis* of book 12 works as an expansive antithesis to the *ekphraseis* of books 2, 8, and 11 where *Inuidia*, *Fames* and *Somnus* respectively are represented as inhabiting gloomy caves at the far end of unknown and unspecified regions; secondly, in a different literary context, *Fama*'s privileged positioning which facilitates observation of what happens in the universe marks an identification of her with the figure of the *uates*; this is more effectively indicated at the closing lines of the poem to which I will return later in this chapter.

[9] For Papaioannou (2007), 47 Ovid's house of *Fama* is the corollary of Virgil's *Fama ekphrasis*. As she suggests Ovid's *ekphrasis* technically follows up and expands in further details the ideas highlighted in the last lines of the Virgilian *ekphrasis* (cf. 4.188-190). Ovid focuses 'not on what *Fama* looks like, this is something that nobody is ever to see and verify', but on how she 'is perceived among people, namely, as an inextricable accumulation of voices'. In this context, Ovid recognizes the incongruities raised by the description of *Fama's* physical appearance and he somehow attempts to emend the Virgilian passage. The fluid nature of *Fama* (personification of speech) suggests a being unable to be conceived and visualized. Thus, Ovid's concern in describing the house is both an attempt of differentiation from Virgil but also a kind of a commentary the poet offers on his predecessor.

[10] The tripartite division of the world looks back to the first book of the *Metamorphoses* (e.g. *Met.* 1.5-7; 1.15-17). Bömer (1982), 25 on Ov. *Met.* 12.39-40 argues that the phrase *triplicis confinia mundi* is reminiscent of the familiar division of the universe into three different regions ruled by Jupiter, Neptune and Pluto, described on the Homeric *Shield of Achilles* (*Il.* 18.483-489); see also A.R. *Arg.* 1.496-502; Ov. *Ars* 2.467-68 and *Fast.* 1.103-107; also see Bömer (1969) on Ov. *Met.* 1.5; Hardie (1986), 322-25; Wheeler (2000), 13 n. 28.

[11] See also Tissol (1997), 86; (2002), 307-308.

[12] Compare with Virg. *Aen.* 4.184: *nocte uolat caeli medio terraeque per umbram.* Virgil places his *Fama* between sky and earth where she may see all that happens. Ovid uses this information but he increases *Fama*'s authority in the cosmos where she now enjoys a more universal view.

Ovid, then, moves on and gives specific architectural details of the construction of the house:

> *innumerosque aditus ac mille foramina tectis*
> *addidit et nullis inclusit limina portis;*
> *nocte dieque patet. tota est ex aere sonanti*

(*Met.* 12.44-46)

The entranceways are innumerable while no doors are needed because they might block its threshold and thus keep voices and gossip out; the house is in fact an extension of the attributes and functions of *Fama*; it is designed to be as open as possible in order to admit access of information from everywhere so that *Fama* can indiscriminately repeat things she sees and hears. The great number of openings (*aditus*) and the fact that the house stays open day and night (*Met.* 12.46) facilitate the propagation of information and the easy entry and departure of rumours which ensures at the same time the unstoppable expansion of *Fama* in all directions. The phrase *nocte dieque patet* (46) is a concise refinement of the Virgilian lines where *Fama* is described as roaming through the regions of the world day and night in the search of news (cf. *Aen.* 4.184-186: *nocte uolat caeli medio terraeque per umbram / stridens, nec dulci declinat lumina somno; / luce sedet custos*) but also a reminiscence of *Aen.* 6.127: *noctes atque dies patet atri ianua Ditis.* Yet, as Virgil's *Fama* is sleepless and never tired, in the same way the house of Ovid's *Fama* remains constantly open for the easy access of information from all the parts of the world. Besides, the reference to the hundreds of open doors recalls the Virgilian description of the underworld. The oblique connection with Hades may well allude back to the Virgilian genealogical association of *Fama* with chthonic powers (cf. *Aen.* 4.178-179).

In addition, the anaphora of the *innumerosque aditus* and *mille foramina tectis* with the later description of the *milia rumorum confusaque uerba* at line 55 echoes the description of Sibyl's cave at *Aeneid* 6.42-44:[13]

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[13] Cf. also *Aen.* 6.81-82: *ostia iamque domus patuere ingentia centum / sponte sua uatisque ferunt responsa per auras.* See Hardie (2012), 162 n. 32 who also notes an allusion to the cave of Sibyl.

Excisum Euboicae latus ingens rupis in antrum,
quo lati ducunt aditus centum, ostia centum,
unde ruunt totidem uoces, responsa Sibyllae.

Here, Ovid seems to base his description on material found in Virgil. An allusion of this kind marks an identification of *Fama*'s house with the cave of Sibyl which in turn associates *Fama* with Sibyl; what is more, both share a universal knowledge of facts which elevates in a manner of speaking *Fama* in the status of a prophetess (see also section 4.4.3 below). However, Ovid changes the hundred entrances and the hundred openings from where the Sibyl utters her prophesies and the equal number of voices heard in the cave to an uncountable number of *aditus* which perhaps correspond to an equally uncountable number of voices in the house needed for gossip. Besides, sound and voices issuing from the house of *Fama* suggest the presence of a mouth. In this sense, *Fama*'s unique property is a mouthpiece of her own qualities. This form of allusion in the passage becomes more complex if we consider the uncountable openings of the house as a variant of the 'many-mouths' motif which is a standard *topos* of the epic tradition. A first example of this is found in Homer:

πληθὺν δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν,
φωνὴ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνείη,
εἰ μὴ Ὀλυμπιάδες Μοῦσαι, Διὸς αἰγιόχοιο
θυγατέρες, μνησαίαθ' ὅσοι ὑπὸ Ἴλιον ἦλθον·
ἀρχοὺς αὖ νηῶν ἐρέω νῆάς τε προπάσας.[14]

(*Il.* 2.488-493)

Here Homer recognizes his incapacity to remember and list the Catalogue of Ships taking part in the Trojan War. The invocation to the Muses to help him recall is a poetic mannerism introducing the poet's plea for information which clearly expects an answer;[15] what is more, the appeal to the Muses gives authority to the poet's diction and authenticates the listing of the fleet which follows soon after; the use of

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[14] Text from Monro and Allen (1920).
[15] For Muses as personifications of poetry see Murray (2005), 147-159.

the *topos* inspires belief to the information uttered by the poet. Virgil re-uses the 'ten mouths' *topos* in the *Georgics*:

> *non, mihi si **linguae centum sint oraque centum**,*
> ***ferrea uox**. ades et primi lege litoris oram*[16]

(*G.* 2.43-44)

Using the *topos* of the many mouths in a programmatic context, the poet tells to Maecenas, whom he addresses, that he would need hundred tongues and mouths and an iron voice to deliver a full catalogue on arboriculture. What is striking and different here as Thomas notes is the emphasis on the poet's will or preference in the listing of the different kinds and not on his incapacity to remember.[17] The same *topos* also re-appears in a different context later in *Aeneid* 6. Here Sibyl, having described a number of tortured exercised in Tartarus, tells Aeneas that even if she had a hundred tongues and a hundred mouths and an iron voice, she still could not name every form of crime or every punishment she had witnessed:

> *non, mihi si **linguae centum sint oraque centum**,*
> ***ferrea uox**, omnis scelerum comprendere formas,*
> *omnia poenarum percurrere nomina possim.*

(*Aen.* 6.625-627)

From the above passages it is evident that Virgil increases the ten-mouth *topos* of Homer into a hundred while he changes the χάλκεον ... ἦτορ into *ferrea uox*. The complexity in Ovid's description is traced in the conflation of both Homeric and Virgilian material which are both transformed and modified in a clever way.[18] *Aditus* here can be considered as an alternative word for the mouth as it is the house that is actually described here and not *Fama*. Ovid keeps the Homeric metallic epithet of bronze which he translates as *aes* (46) and he replaces ἦτορ and *uox* with *aditus* while the ten and hundred mouths are now changed into *innumeros* and *mille*, which is no doubt a poetic exaggeration perhaps introduced for a greater effect as he adds his own version of the 'many-mouths' *topos*. The allusion to the *topos* coincides here

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[16] I quote from Mynors (1969).
[17] See Thomas (1988a), 163f. on Virg. *G.* 2.42-44.
[18] On double allusion see ch. 2, p. 97 n. 83.

with the role that *Fama* acquires as a herald of subject-matter appropriate to the martial epic. Ovid is not only imitating but also he is reviving the motif by applying it to *Fama* the personification of rumour which at the same time becomes the personification of speech. *Fama* according to Virgil does have hundreds of mouths and the reworking of multiple details found in the *Aeneid* which in turn are modifications of details found in Homer's *Iliad* enhances *Fama*'s association with the epic tradition. Thus, the uncountable entrances can be seen as metaphor for the intertextual relationship of the passage to other sources. In this reading, the multiplicity of voices inside the house corresponds to the multiplicity of possible narrative intertexts that Ovid may have in mind. The passage thus becomes an illustrative example of how Ovid conflates and embellishes convential material found elsewhere.[19]

Further, brass is specified as the basic material of *Fama*'s dwelling (*Met.* 12.46: *tota est ex aere sonanti*). The acoustic qualities of the metal make it the suitable material for the propagation of the rumours coming and going from the house. What is more, *aes* is associated with opulence and authority because of its muted yellow colour which is somewhat similar to gold; for this reason, it becomes appropriate material for the house of *Fama*, whose status is somehow equated with that of the celestial gods. Besides, the characterization of *Fama*'s *domus* as *atrium* (*Met.* 12.53; cf. also *Met.* 1.172: *atria nobilium ualuis celebrantur apertis*) 'implies a comparison with a house of a prominent Roman.'[20] As Hill has also pointed out, 'here, the anachronism is developed to include an apparent reference to the morning *salutatio* accorded to rich patrons by their venal clients thronging the great man's

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[19] For the many mouths motif see further Hinds (1998), 34-47; Gowers (2005), 170-182. Both scholars discuss the use of the Homeric *topos* beside Virgil by Ennius, Hostius and Lucretius while they note the alternations made by the different treatments. As they observe, Ennius changes the Homeric bronze to iron (*Ann.* Fr. 469-470 (Skutsch): *Non si lingua loqui saperet quibus, ora decem sint / In me, tum ferro cor sit pectusque reuinctum*); Hostius increases the ten mouths motif to a hundred mouths (ap. Macrob. *Sat.* 6.3.6: *non si mihi linguae / centum atque ora sient totidem uocesque liquatae*); Lucretius (or Lucilius) combines bronze voice with the *topos* of hundred mouths and tongues (Fr. 1 ap. Serv. on Virg. *G.* 2.42: *NON EGO CVNCTA MEIS Lucretii versus; sed ille aerea vox ait, non 'ferrea'*; also Ser. on Virg. *Aen.* 6.625: *NON MIHI SI LINGVAE CENTVM SINT Lucretii versus sublatus de Homero, sed aerea vox dixit*). For the confusion between Lucretius and Lucilius see Hinds (1998), 36 n. 38 and Gowers (2005), 172 n.7 with further bibliography.
[20] Zumwalt (1977), 211. Compare also with Hor. *Ep.* 1.5.31: *atria seruantem postico falle clientem*; Virg. *Aen.* 2.483: *apparet domus intus et atria longa patescunt* (Priam's Palace); Ov. *Met.* 14.260 *excipiunt famulae perque atria marmore tecta* (Circe's Palace).

atrium.'[21] In this context, the association of the house of *Fama* with *aes* and thus with wealth and its characterization as *atrium*, both technical terms with highly Roman connotations upgrade *Fama*'s profile from a chthonic power to a figure of great authority.[22]

Especially lines 47-52 recreate a vivid image of the tumult inside the house mainly produced by the *fremit uocesque* (*Met.* 12.47) and *paruae murmura uocis* (*Met.*12.49); the reference to auditory senses is strengthened by the use of the verbs *audire* (47: *audit*; 50: *audiat*) and *increpare* (52: *increpuit*) and by the choice of specific nouns such as *clamor* (49), *sonum* (51) and *tonitrua* (52) all connected in one way or another with the sense of hearing; this stresses the impression of a continuous sound based mainly on acoustic echoes caused by the material of which the house is made. In addition, the use of alliteration reinforces this sense:

> *tota fremit uocesque refert iteratque quod audit.*
> *nulla quies intus nullaque silentia parte,*
> *nec tamen est clamor, sed paruae murmura uocis,*
> *qualia de pelagi, si quis procul audiat, undis*
> *esse solent, qualemue sonum, cum Iuppiter atras*
> *increpuit nubes, extrema tonitrua reddunt.*

<div align="center">(Met. 12.47-52)</div>

The disorder inside the house is not produced by echoing *clamor* but derives from the soft sound of murmuring voices[23] and the uproar of information coming and going from and to the house. This soft noise is compared to the sound produced by the waves of the sea when they are heard from afar[24] and to distant thunder; the simile visualizes what Ovid is describing but also creates a contrasting pairing; the idyllic image created by the calm sound that the waves produce (*Met.* 12.50-51) is immediately replaced by an image of authority suggested by the presence of Jupiter and the echoing of his thunder (*Met.* 12.51-52). The positioning of Jupiter at the centre of the *Fama ekphrasis*, although strange at first, has an important function.

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[21] Hill (1999), 204 on Ov. *Met.* 12.53; see also Braun (1991), 117.

[22] On Romanization see Solodow (1988), 82-86, Wheeler (1999), 172-177, 197-205; Tissol (2002), 306.

[23] Cf. Ov. *Her.* 9.41f: *Aucupor infelix incertae murmura famae / speque timor dubia spesque timore cadit*; also Cat. 80.5: *nescio quid certe est: an uere fama susurrat.*

[24] Compare with images of murmuring sea elsewhere in literature; e.g. Hom. *Il.* 14.16: ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ; Virg. *Aen.* 1.124: *magno misceri murmure pontum;* Prop. 1.8.5: *uesani murmura ponti.* See also Bömer (1982), 27 on *Met.* 12.48-49.

Jupiter's status as the central supervisor of the cosmos has been already established by Virgil in the *Aeneid*.[25] And since *Fama* undertakes Jupiter's divine task she seems to obtain an equal authority; *Fama* supervises the world as Jupiter does in the *Aeneid*. The fact that the *ekphrasis* opens and closes with similar images of control (*Met.* 12.39: *orbe ... medio*; 12.63: *totumque ... in orbem*) where *Fama* has the authority over the facts creates a structural ring composition which highlights further the strong although hidden allusion to Virgil.

At 53-58 Ovid moves from a general reference to the confusing noise caused by the innumerable voices to a more explicit identification of the voices with *rumores* responsible for the activities taking place inside the house. *Fama*'s attributes are virtually transferred to her dwelling and her work is generally accomplished by the *turba* (12.53) inhabiting her *atria* (12.53) which gather and transmit confused reports of events (*Met.* 12.55):[26]

> *atria turba tenet; ueniunt, leue uulgus, euntque*
> *mixtaque cum ueris passim commenta uagantur*
> *milia rumorum confusaque uerba uolutant.*
> *e quibus hi uacuas implent sermonibus aures,*
> *hi narrata ferunt alio, mensuraque ficti*
> *crescit, et auditis aliquid nouus adicit auctor.*

> (*Met.* 12.53-58)

The personified rumours acquire human qualities. Their identification as *leue uulgus* and the verbs *ueniunt, eunt* (*Met.* 12.53) and *uagantur* (*Met.* 12.54) create the picture of anthropomorphic beings; the *uacuas aures* always ready to hear *sermonibus* (*Met.* 12.56), either false or true, reinforce this sense and highlight the power that the gossip has. Descriptive precision produces vividness in the narrative. Ovid visualizes further the typical confusion that such human activities can produce. The rapidity with which the uncountable rumours come and go unavoidably causes disorder; what is more, their indiscriminate blending with *ueris* emphasizes their unreliability in the

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[25] Cf. Virg. *Aen.* 1.223-226: *Et iam finis erat, cum Iuppiter aethere summo / despiciens mare ueliuolum terrasque iacentis / litoraque et latos populos, sic uertice caeli / constitit et Libyae defixit lumina regnis*; also Ov. *Met.* 6.72: *bis sex caelestes medio Ioue sedibus altis*. See also Hardie (2004), 168.

[26] Confusion of truth with fiction is a fundamental feature of the Virgilian *Fama*: *tam ficti prauique tenax quam nuntia ueri. / haec tum multiplici populos sermone replebat / gaudens, et pariter facta atque infecta canebat* (*Aen.* 4.188-190).

information provided which in addition facilitates the distortion of facts as the *confusa uerba* suggest. These rumours, untiring as they are, have transformative abilities; they can magnify in context and scope everything they hear which suggests a kind of metamorphosis (*Met.* 12.57: *mensuraque ficti / crescit*) as each *nouus auctor* adds something new to things he has heard (*Met.*12.58). Instability and lack of definition are the most characteristic features of words and rumours in the sense that they can be easily altered during their transmission by different people as line 58 indicates: *auditis aliquid nouus adicit auctor*; thus, the house at the end becomes itself a personification of the receptive echoes of rumours. Yet, line 61 reveals the identity of the *auctores*: *Susurri* are the main source for the diffusion of rumours as they both produce and process the transmission of stories in the house.

The unstoppable expansion of rumours thus highlights the transformative powers that *Fama* has on things. Growth (cf. 58: *crescit*) suggests change which in turn implies transformation.[27] Virgil gives *Fama* the same attribute where growth is identified with the change of shape (cf. *Aen.* 4.176: *parua metu primo, mox sese attollit in auras*). Hyperbolic exaggeration produced by *uerba, sermones* and *narrata* inevitably causes distortion and misinterpretation of the facts which suggests change as true events are mixed with lies; this in turn generates a series of contrasting attitudes that unsettles the cosmic order and authority that the opening lines of the *ekphrasis* offer (cf. *Met.* 12.39-42). The sense of disorder is also confirmed by the uncontrolled movement of rumours into and out of the house: *ueniunt, leue uulgus, euntque* (*Met.* 12.53). Thus, the movement from the highly hierarchical order of the setting to the chaos and disorder that the inside of the house of *Fama* creates recalls the movement from chaos to order and vice versa in the first two books of the *Metamorphoses* which clearly schematizes the distinction between order and disorder, fixity and flux.[28] Besides, the double reference to the formulaic tripartite division of the world into heaven, earth and sea (cf. *Met.* 12.39-40 and *Met.* 12.62-63) reconfirms the allusion to the opening lines of the poem (*Met.* 1.5-6; 15). The

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[27] Cf. *Met.* 4.660-661: *tum partes altus in omnes / creuit in immensum*; *Met.* 15.434-435: *haec igitur formam crescendo mutat et olim / immensi caput orbis erit*; also noted in Hardie (2012), 157.

[28] Hardie (2004), 168 observes that 'The striking absence of a political hierarchy in a setting which dupes the reader into expecting strong images of control is paralleled at the level of the text in Ovid's recurrent hints of narrative orderings that collapse into disordering, so that the reader is only ever at the middle of a narrative cycle (*medio orbe*) without firmly fixed points of reference.'

studied symmetry with which Ovid opens and closes his *Fama ekphrasis* not only contrasts with the disharmony inside the house, but also shows how Ovid combines and repeats information he has used elsewhere within his poem. By doing so, the poet challenges his skills at variation with reference to themes he has already invoked previously.[29] In this regard, lines 62-63, *in caelo rerum pelagoque ... / et tellure*, repeat in reverse order the division of the cosmos described at lines 39-40, *inter terrasque fretumque / caelestesque plagas*, which in turn is a reminiscence of *Met.* 1.5, *ante mare et terras et quod tegit omnia caelum*, repeated again and explained more methodically a few lines later at *Met.* 1.10-14.[30] Be that as it may, Ovid underlines the intratextual relationship of *Fama ekphrasis* with the cosmogony theme of the beginning as he plays with opposing images between the cosmic order of the opening of the *ekphrasis* and the imagined chaos created from the present disorder in the inside of the *Fama*'s house. That Ovid looks back to the cosmogony of book 1 is also suggested by line 43, *Fama tenet summaque domum sibi legit in arce*, which is in fact a reminiscence of *Met.* 1.27, *summaque locum sibi fecit in arce*.[31] An equal symmetrical representation of the universe appears at the doors of the Palace of the Sun at the opening of book 2 (*Met.* 2.6-7: *aequora caelarat medias cingentia terras / terrarumque orbem caelumque quod imminet orbi*). The harmonized division of the cosmos into earth, sea and sky (outlined in length at lines 8-18) leaves a sense of order and symmetry which contrasts the subsequent chaos that the conflagration provoked by Phaethon will cost to the cosmos. The positioning of the Sol at the centre of the house verifies his status as guarantor of the cosmic order which is similar to the impression created in the opening *ekphrasis* of book 12 by the central place that *Fama* and her house hold in the universe.[32] Besides, the *orbe ... orbem* formula with which the *Fama ekphrasis* opens and closes is a repetition of the *orbem ... orbi* of *Met.* 2.7 which reinforces the connection. The play

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[29] For self-repetition as a feature of Ovid's style see also Wheeler (2000), 10ff.

[30] Cf. Ov. *Met.* 1.10-14: *nullus adhuc mundo praebebat lumina Titan / nec noua crescendo reparabat cornua Phoebe / nec circumfuso pendebat in aere Tellus / ponderibus librata suis nec bracchia longo / margine terrarum porrexerat Amphitrite.*

[31] For the cosmogony and the movement from disorder to order and vice versa in the first two books of the *Metamorphoses* see in general Wheeler (2000), 12-46; also (1995), 95-121 for a discussion of the creation of the universe at *Metamorphoses* 1.5-88.

[32] For the Phaethon episode see further Bass (1977), 402-408; Anderson (1997), 226-269 on Ov. *Met.* 2.1-366; for the *ekphrasis* of the Palace of the Sun see esp. 229-234 on *Met.* 2.1-30; see also Bömer (1969) on *Met.* 2.1-18; Barkan (1986), 32-37; Brown (1987), 211-220; Zissos and Gildenhard (1999), 32-39; Wheeler (2000), 37-45, esp. 38-40 for a parallelism between the opening of book 2 and the cosmogony of book 1; Hardie (2004), 165f.

on cosmogonical origins at the opening and closing lines of the *ekphrasis* marks allusion to a high epic style composition which enhances the role of *Fama* as a herald of epic material. This is further marked by the structure of the *Fama ekphrasis* in the form of a ring composition which conflates beginning and ending. What is more, by the reference to cosmological beginnings here Ovid reminds us of the aetiological character of the poem as he now effects the transition from the mythical part to the historical.

4.4 The *Fama Ekphrasis* and the *Metamorphoses*: Function, Interpretation and Significance

As mentioned earlier in section 4.2, the *ekphrasis* is set between the events at Aulis – which include the gathering of the Greek troops (*Met.* 12.6-7), the snake omen (*Met.*12.8-17) followed by Calchas' prophesy (*Met.* 12.18-21), and Iphigeneia's sacrifice (*Met.* 12.24-34) – and the beginning of the Trojan War (*Met.* 12.67ff.). Lines 64-66 form a transitional link between the events that precede and those that follow where *Fama*'s function in the episode is specified. Her role at first glance is limited to the simple task of informing the Trojan troops about the approach of the Greek fleet which signals the beginning of the war: *Fecerat haec notum Graias cum milite forti / aduentare rates, neque inexspectatus in armis / hostis adest.* The phrase *fecerat haec notum* (64) with the verb given in past tense effectively summarizes the effects of the rumour and initiates the rehearsal of Homeric subject matters which mark the opening of the '*Little Iliad*' of the *Metamorphoses*.[33] The fact that Ovid has *Fama*, an eminent symbol of the Roman-

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[33] See also Hardie (2002), 4 who sees in the figure of the personified *Fama* the embodiment of the Greco-Roman epic tradition. In (2009a), 108 he notes, 'Ovid, as often, picks up and develops the Virgilian hints: the lengthily elaborated *Fama* in *Metamorphoses* 12, whose function is to announce the arrival of the Greek army at Troy, is the bringer of news that is no news, for who is there who does not know the story of the Greek expedition? That the Ovidian *Fama* takes the place of the Virgilian storm at the inauguration of an 'epic' is also a recognition of the intratextual affiliation of the Virgilian storm and *Fama* episodes'; in (2012), 159 he sees *Fama* as a substitute for Muse. For other Virgilian and Homeric intertexts for Ovid's *Fama ekphrasis* see Hardie (2012), 160ff.

Virgilian epic, prefacing Greek-Homeric material (Trojan War) establishes her as an example of the poet's tendency to remodel traditional material by blending Greek and Roman sources. In this sense, *Fama* features as a personification of Ovid's poetic style thus underscoring identification between the two: poet and figure become an inseparable unity. This is more effectively indicated by the choice of the verb *facere* which specifies the activities of *Fama*. *Facere* marks, as noted in chapter 1, a hidden connection with the figure of the *poeta* which ancient sources connect etymologically with the verb ποιεῖν.[34] The use of the same verb to specify the activities both of *Inuidia* and *Fama* marks a strong connection between the two personifications which in turn are connected with one way or another to the poet himself. Thus, Ovid opens and closes his treatment of personification *ekphraseis* with allusion to his art.

What is more, the Romanization of Greek themes gained here by the use of *Fama* summarizes the effectiveness of Ovid's *ingenium* in the reconstruction of the epic tradition. Lines 34 and 35 represent and support adequately this argument:

> *supposita **fertur mutasse** Mycenida cerua.*
> *ergo ubi qua decuit **lenita est** caede Diana*

(*Met.* 12.34-35)

The verb *fertur* bearing the meaning 'it is said, it is reported' marks allusion to previous literary sources for the material introduced.[35] Correspondingly, the technical terms *mutare* (*Met.* 12.34: *mutasse*) and *lenire* (*Met.* 12.35: *lenita est*) acquire here a more organic function. *Mutare* meaning 'to change' or to 'replace' and *lenire*, 'to soften'[36] which in programmatic terminology is a Latin equivalent of the Callimachean stylistic criterion of λεπτότης, epitomize the theme (metamorphosis) and the Alexandrian orientation of the *Metamorphoses* (cf. *Met.* 1.1-2). With the coupling of *fertur* and *mutare* at the same line and the emphatic positioning of *mutare* at the middle of the caesura, Ovid emphasizes his innovative

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[34] For the meaning of the verb *facere* and the etymological derivation of *poeta* see ch. 1, p. 38f. and n. 65 and 66; see Hardie (2012), 154 who also notes the etymological connection.
[35] On signposts of allusion see ch. 2, p. 69 n. 29.
[36] See *OLD* s.v. *muto* 3a and *lenio* 1c.

approach towards Virgilian and Homeric intertexts.[37] Besides, *mutasse* carrying also the sense of exchange or substitution[38] emphasized by the verb *supponere* at the beginning of line 34 suggests not a physical transformation but a practical change of the tradition in the sense of reshaping well-worn ideas and themes.[39] Ovid thus comments on his retelling of the stories of the distant past while *mutare* and *lenire* point to the innovative approach. This is more adequately developed in the *Fama ekphrasis* which follows. Be that as it may, the opening of *Metamorphoses* 12 signals a new beginning in the narrative sequence of the poem as Ovid now moves from the mythological part of the poem to the rehearsal of tales on the history of Greece and Rome. The *Fama ekphrasis* interpolates and prefaces the thematic change with programmatic statements that reaffirm both the Alexandrian nature of Ovid's epic and the poet's intertextual dialogue with his models.[40]

4.4.1 The *Fama Ekphrasis* and Ovidian Poetics: Interweaving Epic and Callimachean Tones

Taking the cue from the discussion above, this section will investigate the terminology used in the *ekphrasis* in order to highlight the blending of both epic and elegiac tones characteristic of the poem. What I will be arguing is that the *Fama ekphrasis* works as an alternative *persona* of the poet of the *Metamorphoses* initiating a neoteric-Alexandrian re-reading of traditional epic themes. The Virgilian tradition has established *Fama* as a figure of great power adjusted to the style and conventions suitable to the loftiness of the *Aeneid* as a traditional epic which in turn makes her a symbol for elevated and grandiose poetry.[41] Ovid here attenuates the grand tones of his model and creates a field of contradictory tensions which

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[37] For Barchiesi (2001), 130-132 *Fama* is a trope of intertextuality in Roman epic.

[38] See *OLD* s.v. *muto* 1 and 2.

[39] For the play on the different meanings of *mutare* see Tissol (1997), 25; Papaioannou (2007), 42. She further suggests that the choice of the verb and the play on its double meaning accounts for an expanded definition of metamorphosis in the sense of exchange or substitution which underscores a connection with the thematic plot and orientation of the *Metamorphoses*.

[40] For discussions on the beginning of *Metamorphoses* 12 in general, see Musgrove (1997), 267-283; Papaioannou (2007), 25-45.

[41] For the connection of *Fama* with the epic sublime see Hardie (2009a), 67ff. on Virgil.

corresponds to the style of the *Metamorphoses*. The vocabulary used in the *ekphrasis* hints at a contrast between two ways of writing: one *leuis* and the other *grauis*. Ovid thus uses the *Fama ekphrasis* as a vehicle to discuss how epic poetry should be written according to his standards.

More specifically, lines 39-46 and 62-63 have strong epic echoes; the first and last representations of *Fama* as an observer of the universe (cf. *Met.* 12.39-40; 43; 62-63) suggest a figure of great power emphasized by the play on *summa* at *Met.* 12.43 meaning primarily 'highest in position' or 'the highest point'[42]; the use of *summa* thus encloses here the sense of authority that *Fama* enjoys over the universe. Further, the reference to the *aere sonanti* (*Met.* 12.46), as the most appropriate material for the house of *Fama*, asserts epic tones in the *ekphrasis* and elevates the passage in the high epic scale, since *aes* was the basic material for the construction of epic weapons. Yet, the noise inside the house recalls the noise and confusion caused at the battlefield during fights aptly highlighted by the choice of the noun *clamor* at 49.[43] Practically *Fama* is used here as a herald of *arma, reges et proelia* and Ovid seems to stress this specific role by creating a fictional image of battle produced by the conflicting information entering and leaving the house. This is further underlined by the presence of Jupiter right in the middle of the *ekphrasis*, an eminent figure of divine authority associated with the traditional epic. Equally, lines 49-53 are weighted with key terms which give a descriptive representation of the contrast between epic and elegy. The coupling of *paruae* and *murmura* which occupies the second half of line 49 suggesting association with a lighter poetic style is opposed to the grand tones created by the use of *clamor* at the first hemistich of the same line and *Iuppiter* at line 51; additionally, the vertical juxtaposition of *extrema tonitrua* and *leue uulgus* at verses 52 and 53 respectively, emphatically underlines the contrast. Terms like *paruus* (49) and *leuis* (53) are keywords which the Roman poets use repeatedly to define their allegiance to the Callimachean elegance. The contrast between Jupiter's thunderbolts (51-52) which stand for the 'thundering' style of epic with the softness of the voices in *Fama*'s house recalls Callimachus' *Aetia* Fr. 1.20 (Pfeiffer). Here Callimachus opposes his own elegance

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[42] See *OLD* s.v. 1.

[43] Propertius characterizes epic poetry as *graue ... carmen* (1.9.9) and *tristes ... libellos* (1.9.13) in order to highlight the distinction between the lighter tones used in love elegy and the poetry of *reges et proelia*.

to the thunder of Zeus as a symbol of the high epic style most emphatically stressed in the statement βροντᾶν οὐκ ἐμόν, ἀλλὰ Διός. The identification of the noise that the voices of rumours produce in the house with both thundering and softness suggests a parallel coexistence of the two forms of writing in Ovid's poem.[44] However, the fact that it is the murmuring voices that have authority over the universe draws attention to Callimachus as an especially privileged model. With this Ovid announces the Callimachean influence both in the *ekphrasis* and in the stories of the heroic past that are under construction.[45] The epithets *uacuas* at 56, a standard technical term of elegy connected to the elegiac lover,[46] and *nouus* at verse 58 which belongs to the vocabulary of metamorphosis affirm the neoteric style of the composition already suggested by the verb *mutare* at line 34.[47] In addition, the use of *orbis* here recalls Callimachus famous phrase Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν (*Epigr.* 28 Pfeiffer) creating therefore a connection between Callimachus and the epic writers the style of whom he rejects. *Orbis* becomes almost a technical term while its use at the beginning and end of the *ekphrasis* attests the epic and at the same time the un-epic nature of the passage. The ring composition as an epic mannerism confirms the epic tones of the *ekphrasis*; at the same time allusion to Callimachus wittily stresses its

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[44] See also Prop. 2.1.19ff. where he lists a number of epic themes that he rejects; the contrast between epic sublimity and Callimachean slenderness is efficiently summarized at lines 39-40: *sed neque Phlegraeos Iouis Enceladique tumultus / intonat angusto pectore Callimachus.* Cf. Ov. *Am.* 1.1 and 2.1 where Ovid humorously plays with the contrast between epic and elegy. A characteristic example of the opposition between the two forms of writing is also found at *Met.* 10.148ff. The poet Orpheus effectively draws attention to the differentiation in subject matter between epic and elegy correspondingly: ... *Iouis est mihi saepe potestas / dicta prius; cecini plectro grauiore Gigantas / sparsaque Phlegraeis uictricia fulmina campis. / nunc opus est leuiore lyra; puerosque canamus / dilectos superis inconcessisque puellas / ignibus attonitas meruisse libidine poenam.* See Innes (1979), 165-171 who discusses the tendency of poets to use epic subject matter in order to claim their rejection for the sake of lighter subjects.

[45] The adjectives *durus* and *leuis* are the most frequent and common key terms in the Augustan imagery ascribed to grand and lighter genres respectively. For *durus* as term for epic see, for example, Prop. 2.1.41-42: *nec mea conueniunt duro praecordia uersu / Caesaris in Phrygios condere nomen auos;* for *leuis* as term associated with the elegiac style see, for example, Ov. *Am.* 2.1.21: *blanditias elegosque leues, mea tela, resumpsi;* see also Hinds (1987), 21-22 and 141 n. 58 and 59.

[46] E.g. in Prop. 1.10.30: *qui numquam uacuo pectore liber erit;* Ov. *Am.* 1.1.25-26: *me miserum! certas habuit puer ille sagittas. / uror, et in uacuo pectore regnat Amor.*

[47] For the vocabulary of metamorphosis see ch. 1, p. 39 n. 69.

un-epic orientation. In this sense epic and non-epic features are conflated thus reflecting the programmatic statements of the poet-Ovid.[48]

Further to this, the positioning of the nouns *pelagi* and *undis* (*Met.* 12.50) between *paruae, murmura* (*Met.* 12.49) and *leue* (*Met.* 12.53) testifies to the Callimachean influence evident in the text. The play on the poetic ideal of the Μοῦσαν ... λεπταλέην (*Aet.* Fr. 1.24 Pfeiffer) indicated by the terms *paruus* and *leuis* both bearing the meaning of *tenuis* enhances the Callimachean overtones which suggest preference for small scale work as opposed to the image of the sea, a metaphor for lengthy and continuous composition as the ideal of epic; *pelagus* here is a reminiscence of the *pontus* 'river or sea' of Callimachus' *Hymn to Apollo* – an imagery also developed in the *Fames* and *Somnus ekphraseis*. This creates contrasting views which strengthens the programmatic tones of the *Fama ekphrasis* (cf. at *h.* 2.106 *Phthonos*' disapproval of the poets who do not write lengthy works: 'οὐκ ἄγαμαι τὸν ἀοιδὸν ὃς οὐδ᾽ ὅσα πόντος ἀείδει.' and *h.* 2.108-109: 'Ἀσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλά / λύματα γῆς καὶ πολλὸν ἐφ᾽ ὕδατι συρφετὸν ἕλκει).[49] Strong Callimachean echoes are also found in the choice of the nouns *turba* and *uulgus* (*Met.* 12.53) which reflect the Callimachean line σικχαίνω πάντα τὰ δημόσια (*Epig.* 28.4; cf. also *Aet.* Fr. 1.25-35 Pfeiffer).[50] The coupling of the epithet *leue* with the noun *uulgus* enhances the ideal of stylistic elegance as opposed to the *uulgus* a metaphor for the common themes (heroic deeds) and the pompous vocabulary of epic poetry which according to the Callimachean ideals should be avoided.

In this framework then, the *Fama ekphrasis* is loaded with vocabulary that carries programmatic significance. The mingling of epic and Callimachean terminology connects the *ekphrasis* with the opening lines of the poem where Ovid

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[48] For Barchiesi (2002), 196 *orbis* at the beginning and end of the *Fama ekphrasis* 'both 'world' and 'cycle', with a teasing reminder that the story has become world-famous through the repetitive epic Cycle.' Hardie (2012), 155f. also notes the connection of the word to the epic κύκλος.

[49] For the imagery of the swollen sea compare also with Prop. 3.9.35-36 who uses it as a programmatic metaphor to declare his allegiance to the Callimachean poetics: *non ego uelifera tumidum mare findo carina: / tuta sub exiguo flumine nostra mora est*; for a different imagery with equal programmatic echoes see also Prop. 3.1.1-7.

[50] On this epigram and especially on the famous opening lines see Henrichs (1979), 207-212; see also Schmitz (1999), 164f.; see also the use of *turba* in Prop. 3.1.12 and 3.3.24. Compare further with Hor. *Carm.* 2.16.37-40: *mihi parua rura et / spiritum Graiae tenuem Camenae / Parca non mendax dedit et malignum / spernere uolgus*; 3.1.1: *Odi profanum uolgus et arceo*. On the terms *uulgus* and *turba* see also Gibson (2006), xxv.

explains the nature of the *Metamorphoses* summarized in the phrases *mutatas dicere formas* (*Met.* 1.1) and *perpetuum deducite carmen* (*Met.* 1.4).[51] As *Fama* initiates the beginning of a series of stories about battles and heroes and thus suggests a change in theme and tone, Ovid takes the chance to remind us of the nature of the poem. The sophisticated interweaving of epic and Callimachean terminology in the *ekphrasis* establishes *Fama* as a poetic allegory to be identified equally with the poet and the poem itself which undeniably draws programmatic statements that hint at the generic orientation of the *Metamorphoses*.[52]

Programmatic statements of this type appear frequently in the text of the *Metamorphoses*. As has been previously suggested, the *Inuidia, Fames* and *Somnus ekphraseis* (books 2, 8 and 11 respectively) all carry programmatic significance. Additionally, the weaving contest between Minerva and Arachne at *Met.* 6.1-145 offers a striking example of the blending of the two different traditions of poetic composition. Minerva's tapestry constitutes a metaphor for the traditional epic – summarized in the phrase *augusta grauitate* (*Met.* 6.73) – which is technically characterized by symmetry in structure and organic balance. On the other hand, Arachne's work represents a selection of erotic stories where the treacherous seduction of young maidens by various gods is emphatically highlighted. Arachne's disordered and chaotic world, attached to the Alexandrian preferences for more lighthearted themes, parallels and contrasts the moral order of the world that Minerva describes. Fluidity in form and lack of structural arrangement in the stories Arachne weaves recall the fluidity of the world of the *Metamorphoses* which makes Arachne a *persona* of Ovid the artist. Both tapestries create metaphors of two distinct traditions of poetic composition most notably characterized by their differentiation in tone suggested by the choice of the subjects. The fact that Arachne's Callimachean

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[51] *Deducere* is mainly a technical term in Latin denoting allegiance to the Callimachean principles. A striking example in Latin literature of a *carmen deductum* is Virgil's sixth *Eclogue* (cf. lines 4-5: '*pastorem, Tityre, pinguis / pascere oportet ouis, deductum dicere carmen.*'). See Rosati (2006), 341, 343. Many scholars have considered this poem as Ovid's model for the construction of the *Metamorphoses*; e.g. Knox (1986), 10ff.; Wheeler (1999), 15, 26f. and 215 n. 24.

[52] For the proem of the *Metamorphoses* see further Kenney (1976), 46-53; Hofmann (1986), 223-241; Hinds (1987), 18-21; (2006a), 40 n. 18; Myers (1994b); 4f.; Feldherr (2002); 166; Harrison (2002), 87; Barchiesi (2006), 280 and n. 11. For a discussion on the *Metamorphoses* as *carmen perpetuum* see Holzberg (1998), 77-98; Wheeler (1999), 8-30 gives a full analysis of various aspects of the proemium. See also Knox (1986) who notes many neoteric features in the language and the style of the *Metamorphoses* which associate the poem with the Callimachean and Alexandrian neoteric techniques.

tapestry (cf. 21: *mollibat*; 22: *leui*; 54: *gracili*; 62: *tenues* and *parui*) arouses *Liuor* demonstrates the complexity of her work which makes her art successful.[53] Arachne's faultless tapestry (cf. *Met.* 6.129-130: *Non illud Pallas, non illud carpere Liuor / possit opus*) becomes thus a miniature version of the Ovidian world of the *Metamorphoses*, as happens with the *ekphraseis* of books 2, 8, 11 and 12. In this regard, Ovid's programmatic statements in the *Fama ekphrasis* create a link with books 1, 2, 6, 8 and 11 which seem to follow a parallel structure. Ovid thus connects the mythological and historical part of the *Metamorphoses* with the opening lines of the poem where he had already announced his intent to *deducere* a *carmen perpetuum*. Hence, in the form of ring composition – beginning and end of mythical narratives and beginning of the catalogue of heroic deeds – Ovid highlights his power as a poet-artist to transform the form of the traditional continuous poem into a continuous Callimachean poem by attenuating its tones and in many instances its subject matter.

The personification of *Fama* is transformed into a technical device, a symbol of Ovid's poetic *persona* which authenticates the neoteric paths he follows in composing epic poetry. This suggests an identification of the poet with his text. However, this motif of the author's inseparability from his book was already introduced in the *Amores*. In the opening epigram, where Ovid prefaces his collection of erotic poems, he introduces himself in the form of his books which are evidently personified thus creating an inseparable bond between his poetic self and his poetry.[54] Later in the *Amores*, in the programmatic poem of book 3, Ovid again discusses the close relationship between poet and literary work. Here, the literary genres in discussion are the personified *Tragoedia* and *Elegia* whose physical description is structured according to the genres they represent. *Tragoedia* urges the poet to turn to more serious themes (3.1.24) while *Elegia* requests the poet's loyalty to the lighter tones he is used to (3.1.59-60). Ovid's choice of Elegy attests his

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[53] For general discussions on the myth of Arachne and the weaving contest in *Metamorphoses* 6 see Leach (1974), 102-104, 106, 115-118; Lateiner (1984), 15-17; Barkan (1986), 1-18; Harries (1990), 64-82; Oliensis (2004), 286-296; Williams (2009), 165; Johnson (2010), 74-95. For images of spinning and weaving as metaphors for poetic composition in Greek and Latin poetry see Scheid and Svenbro (1996) and Rosati (2006), 334-350, esp. 345ff. for the myth of Arachne.

[54] *Qui modo Nasonis fueramus quinque libelli, / tres sumus; hoc illi praetulit auctor opus. / ut iam nulla tibi nos sit legisse uoluptas, / at leuior demptis poena duobus erit.* See McKeown (1989), 1-6 for a discussion.

allegiance to the Callimachean elegance which confirms his status as an elegiac poet.[55]

4.4.2 *Mixtaque cum ueris...* Multiplicity of Voices and the House of *Fama*

In accordance with its programmatic echoes, the house of *Fama* suggests a further allegorical reading. The multiple voices inside the house which favour the mixing of truth with lies entail a reflection upon the narrative mechanisms of the *Metamorphoses* which reveal its narrative structure and techniques of storytelling. In other words, *Fama* explores ways of reading or re-reading the different stories presented in the poem questioning at the same time the belief and disbelief of the things we hear.[56] The ceaseless motion of voices (*Met.* 12.49) and words (*Met.* 12.47) in the house of *Fama* leaves an impression of constant flux which results in a confusion of events and facts. This suggests that the narratives we hear are delivered through intermediaries who retell their own truths suggesting at the same time the subjectivity of the particular stories told. An illustrative example of this is given few lines later. Nestor the narrator of the Battle of the Lapiths and Centaurs (*Met.* 12.210ff.), tells in remarkable detail the events which took place; he names the warriors involved and he even gives information about the actual fighting, the weapons, the wounds and the multiple ways of dying. Nevertheless, he omits to mention Hercules, one of the principal participants in the Battle, something that Tleptolemus, Hercules' son and a listener of the story, observes (*Met.* 12.539f.). Nestor admits that the omission is deliberate (*Met.* 12.542-548) and derives from the hatred (cf. *Met.* 12.544: *odium*) he feels for Hercules because he has killed his brothers (*Met.* 12.549-572). In this way, Nestor becomes an example of the subjectivity that characterizes a narrator when he conveys information to others. Nestor gives his own version of the Battle based not only on his personal

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[55] For the figures of *Tragoedia* and *Elegia* in *Am.* 3.1 see also Harrison (2002), 81; Murray (2005), 158 and ch. 2, p. 74f. and n. 39. For the poetic *topos* of the poet's identification with his text see also Tissol (2005), 99-112.

[56] Papaioannou (2007), 45 notes that 'Even though particular in their separate focalizations, all these voices stream out of the premise that Fama is an allegory for Ovid's composition strategy and his application of metadiegesis to the construction, manipulation, alteration and even illusory distortion of Greco-Roman literary tradition.'

reminiscence of the facts – see, for example, *spectata* (183) and *spectatorem* (187) which indicate Nestor as an eye-witness of many of the events – but also on his personal bias which urges him to represent a partial truth by including or excluding information.[57]

In this context, the *nouus auctor* of the *ekphrasis* (*Met.* 12.58) indicates constant change of speaker or narrator. The multiplicity of voices produced by the multiple narrators of the same rumour raises the problem of credibility in the stories told. The multiple and different voices suggest at the same time multiple and perhaps intentional alterations of information which are connected each time with the personal truth of each *auctor*. The change of narrative voice suggests simultaneously a different point of view deftly indicated in the text by the phrase *auditis aliquid nouus adicit auctor* (*Met.* 12.58). The fluidity thus of the voices in the house features the personal truth of the different *auctores* of the voices which highlights the multiple forms with which a story can be told. This sense is more emphatically developed by the double use of the noun *auctor* which creates an interesting play on the word; the term here seems to bear the sense both of an author and an originator of a story:

> *e quibus hi uacuas implent sermonibus aures,*
> *hi narrata ferunt alio, mensuraque ficti*
> *crescit, et auditis aliquid nouus adicit **auctor**.*
> *illic Credulitas, illic temerarius Error*
> *uanaque Laetitia est consternatique Timores*
> *Seditioque repens **dubioque auctore** Susurri.*

<div align="center">(Met. 12.56-61)</div>

The noun deriving etymologically from *augendo* belongs to the familiar phraseology used to mark an *aition*.[58] *Auctor* bearing the meaning of the Greek κτίστης signifies an originator. According to this explanation the word is then associated with *origo* or *primus* technical terms indicating aetiology as well. The connection of *auctor* with

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[57] For Nestor as a characteristic example of the subjectivity of the narrator of the *Metamorphoses* see also Zumwalt (1977), 214-217, 218; Feeney (1991), 248; Williams (2009), 160f.

[58] Cf. Brev. Expos. Verg. *Georg.* 1.27 'auctor' *ab augendo dictus* (= Isid. *Orig.* 10.2). Gloss. IV Plac. A 59 *auctrix ab augendo dicta est; auctor ab auctoritate generis est communis.* Maltby (1991), s.v. *auctor*; see also Barchiesi (2002), 196 for the use of the term *auctor* in the *Fama* episode. For aetiological phraseology see ch. 1, p. 39 n. 68.

the transmission of an information or gossip and the coupling of the noun with the adjective *nouus* and the verb *adicit* (*Met.* 12.58) explains the meaning of *mensuraque ficti / crescit* (57-58). The wordplay created highlights the significance of the *auctor* for the production of stories while the epithet *nouus* connected with the theme of metamorphosis guarantees the 'change' of a pre-existing tale by adding something new to the series of stories told. The coupling of the two in the same line (58) emphasizes the ability of the narrators to convince of the veracity of each new originated rumour or story. However, the scheme *dubius auctor* (*Met.* 12.61) creates a contrasting view; the phrase *dubioque auctore Susurri* (which issue from the inside of the house) questions the reliability of the *Sussuri* from where the rumours originate; this in turn underscores the deception that the listeners of each story undergo.

Following this train of thought, the sequence is thus a reflective metaphor hinting at the indiscriminate blending of true facts with fictions while the oxymoron created by the juxtaposition of *dubius auctor* and *nouus auctor* touches the problem of authority and poetic production which becomes thematically important in the *ekphrasis*. The exaggerated number of the *milia rumorum* which corresponds to the *innumerosque aditus* and the *mille foramina* of the house (*Met.* 12.44) reflects the multiple and different ways that a story can be delivered and the invariable forms it can take while being passed from mouth to mouth. Stories and words are therefore subject to metamorphosis and this in turn suggests distortion of facts to suit the different perceptions represented by each speaker; in this case thus believing is equal to deceiving. The wordplay developed at lines 57-58 enhances more emphatically the sense. The juxtaposition of *crescere* (*crescit*) with *mensuraque ficti* at the end and beginning of successive lines thematizes the sense of change in form and thus in size. Growth in turn suggests increasing of the intended deception as a sequel to the credence induced in the reality of what it is told. The fact that the increasing scale of fiction results from the exaggerated work of rumours identifies *Fama* as a non reliable source of information.[59]

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[59] For discussion on the narrative voices and narrative techniques in the *Metamorphoses* see Wheeler (1999), 66-93; Barchiesi (2002), 180-199; Rosati (2002), 271-304, esp. 282-304 and 297-299 on the multiple voices in the house of *Fama*.

In this respect, the play on *auctor*, introduced almost at the end of the *ekphrasis*, draws attention to the fact that the stories told in the remaining books of the *Metamorphoses* may well blend true and false events and thus should not be taken too seriously. The same play was already used in the *Somnus ekphrasis*. *Morpheus*' statement that *non haec tibi nuntiat auctor / ambiguus, non ista uagis rumoribus audis* (*Met.* 11.666-667) underscores the connection of *auctor* with rumour and questions the veracity of the message transmitted; this idea is more adequately expanded here. Additionally, the Latin epithet *nouus* here can bear the meaning of 'unfamiliar' or 'strange' which in poetic terms is translated as 'fresh' in the sense of 'unaccustomed.'[60] This foreshadows a thematic and generic change in the account of stories of the heroic distant past. The stories will not follow the typical Homeric and Virgilian grandeur; instead the attenuated tone that Ovid introduces in many cases foreshadows his allegiance to the Callimachean aesthetics of refinement while offering his own version of epic subject matter. In this sense, the sequence *nouus auctor* embraces further the notion of metamorphosis in style which in turn reflects the world of the poem.[61]

Following this, the phrase *mixtaque cum ueris ... commenta* introduces the issues of fiction and authenticity as crucial concerns for writing poetry. The positioning of *Fama* at the beginning of the Trojan cycle as a provider of both truth and fictions questions the narrative authority of Ovid's retelling of heroic deeds. In this respect then the 'lies mixed with truth' (*Met.* 12.54) explicitly refers to the fictive power of poetry to convince of its reality in spite of the fact that in many occasions true and false events are indiscriminately mixed. The oxymoron lies in the power that *Fama* as an epic *persona* has to create her own reality. Besides, the appearance of *Credulitas* (*Met.* 12.59) as a follower of *Fama* explicitly personifies the power that the poet has to convince about the reality of what he delivers. *Credulitas* is needed for rumours to flourish and grow as she works through people's credulity in the same way that the poet struggles to persuade us of the truthfulness of the stories he is telling.[62] In this respect, the *ekphrasis* raises two contrasting

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[60] See *OLD* s.v. *nouus*. See also Feldherr (2002), 166 on the term.

[61] See also Hardie (2012), 157 on the scheme *nouus auctor*.

[62] Compare with Ov. *Am.* 3.12.19-20: *nec tamen ut testes mos est audire poetas: / malueram uerbis pondus abesse meis*; *Am.* 3.12.41-42: *exit in immensum fecunda licentia uatum, / obligat historica nec sua uerba fide*.

attitudes towards writing poetry: *factum* and *fictum*; this suggests that the success of a work of art partly lies in the ability of the poet to make his tales believable.[63]

Discussions on the fictional status of the *Metamorphoses* are found elsewhere within the poem where Ovid reminds us of his ability as a tale-teller and that it is as such that the poem should be read. A characteristic example of this is attested at *Met.* 10.301-303, where Orpheus directly announces the fictitious nature of his stories and he invites us not to believe everything: *aut, mea si uestras mulcebunt carmina mentes, / desit in hac mihi parte fides, nec credite factum, / uel, si credetis, facti quoque credite poenam*. Besides, Ovid in his *Tristia* 2.64 defines the theme of the *Metamorphoses* as *in non credendos corpora uersa modos* suggesting that the subject matter of the poem itself, the transformed bodies, denies belief. A more explicit example of this comes at the centre of the poem where the river god Achelous tells about astounding transformations. The efficiency of Achelous as a speaker and a story-teller persuades Theseus and his companions about the truthfulness of the story he tells who in turn are lulled into believing (*credentes*, 612). Only Pirithous questions the reliability of what he hears which in turn he defines as mere fictions: *Amnis ab his tacuit. factum mirabile cunctos / mouerat; inridet credentes, utque deorum / spretor erat mentisque ferox, Ixione natus: / 'ficta refers nimiumque putas, Acheloe, potentes / esse deos' dixit, 'si dant adimuntque figuras'* (*Met.* 8.611-615). Nevertheless, the fact that Pirithous is the son of a notorious villain, Ixion (*Met.* 8.612: *Ixione natus*) strips him off any authority and credibility. The juxtaposition between *factum* and *ficta* in the aforementioned passage schematizes the mixing of true and false effected while composing poetry.[64]

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[63]Virgil also stresses the paradoxical double quality of *Fama* to be at the same time a messenger of fictions, distortions and misrepresentations and a herald of truth (*Aen.* 4.188: *tam ficti prauique tenax quam nuntia ueri*). This idea of "false mix with truth" echoes *Theogony* 27-28 where the Hesiodic Muses claim that ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα, / ἴδμεν δ᾽, εὖτ᾽ ἐθέλωμεν, ἀληθέα γηρύσασθαι. See also Hardie (1999a), 98ff. The idea of *Fama* as a provider of both truth and fictions is used throughout the *Metamorphoses*; e.g in *Met.* 5.262-263: *uera tamen fama est; est Pegasus huius origo / fontis*; 9.137ff.: *cum Fama loquax praecessit ad aures, / Deianira, tuas, quae ueris addere falsa / gaudet et e minimo sua per mendacia crescit*; 10.28f.: *famaque si ueteris non est mentita rapinae, / uos quoque iunxit Amor*; 15.3-4: *destinat imperio clarum praenuntia ueri / fama Numam* with Zumwalt (1977), 212 and 221 n. 11. For the identification of *Fama* with the poet see Hardie (1986), esp. 275 n. 118 on Virgil; Laird (1999), 273; on Ovid see Feeney (1991), 248f.; Hardie (2012), 154, 156.

[64] For the issues of credibility, disbelief and poetic authenticity, see further the discussions held by Galinsky (1975), 175-179; Perry (1990), 63f., 70f.; Feeney (1991), 225-232; Myers

Besides, the frequent invocation of *fama* as a guarantor of credibility to introduce a piece of information suggested by phrases such as *fama est* (cf. *Met.* 2.268; 3.700; 4.305; 9.316; 10.45; 15.356 and 431), *ita fama ferebat* (cf. *Met.* 12.197 and 200: *eadem hoc quoque fama ferebat*), *ferunt* or *fertur* (cf. *Met.* 4.266; 7.430) highlight the poet's wariness against tradition. Different versions found in the earlier tradition suggest different views of stories which in turn highlight the fictionality of what it is said.[65]

4.4.3 *Fama* and Ovid's Posthumous Fame

In the closing lines of the *Metamorphoses*, Ovid refers to the same belief in the power of the poets to give credence to their fictions:

Iamque opus exegi, quod nec Iouis ira nec ignis
nec poterit ferrum nec edax abolere uetustas.
cum uolet, illa dies, quae nil nisi corporis huius
ius habet, incerti spatium mihi finiat aeui;
parte tamen meliore mei super alta perennis
astra ferar, nomenque erit indelebile nostrum;
quaque patet domitis Romana potentia terris
ore legar populi, perque omnia saecula fama
(si quid habent ueri uatum praesagia) uiuam.

(*Met.* 15.871-879)

(1994b), 18-21; Tissol (1997), 87f. and (2002), 320; Wheeler (1999), ch. 7, 162-193; Hardie (2002), 6-7; (2004), 169f.; (2012), 157, 368.

[65] Tissol (2002), 320 observes 'Readers are already familiar with Fama as the source of "lies mixed with truth," which issue from the echoing house, and have met her also as "the herald of truth," offering an accurate prophesy about the royal succession among Rome's early kings (15.3-4). Later in Book 15, Pythagoras claims Fama as his authority for predicting the rise of Rome (15.431). Any claims of truth for Fama are problematic in the *Metamorphoses*. The identification of Fama as *praenuntia ueri* occurs in a context of manifest anachronism, the irony of which would have been obvious to Ovid's Roman readers.' See also Zumwalt (1977), 212; Rosati (2002), 299.

The vertical juxtaposition of *fama* with *ueri* and *uatum* hints at the idea that poets do not always say the truth.[66] The noun *uates* meaning both 'a prophet' and 'a poet'[67] suggests that Ovid as a member of the group of *uates* in the sense of a prophet has universal knowledge on facts but as an epic poet can attest his own truth which may include omissions and alterations of the literary tradition. The presence of *fama* denotes the borderline between lies and truths said by the poets which recalls the *mixtaque cum ueris* (54) of the *ekphrasis*. This first *Fama*, 'rumour', an intermixture of *factum* and *fictum*, a symbol both of Ovid's allegiance to epic and Alexandrian styles, is now transformed into the poet's own *fama*, 'reputation', which will keep his poetic recognition alive throughout the ages (878: *perque omnia saecula*). The coupling of *ore legar populi* with *fama* in the first-half and end of the same line (878) emphasizes the importance of *uox* which guarantees continuation through immortality. The association between speech and *fama* enhances the previous description of the personified *Fama* as an embodiment of public speech. The voices of people (878), the same voices that transmit gossip in and out of the house of *Fama*, ensure now the continuation of Ovid's name.[68] The coupling of *uates* with *praesagia* urges us to an interpretation of the word as prophet here which in turn underscores the importance of speech for prophetic utterance emphasized by *ore* and *legar*. The fact that *uox* is important for both *uates* and *Fama* creates a point of contact between the two which elevates the *Fama* of the *ekphrasis* to the status of a *uates*. The universal vision that *Fama* has is in some way equal to the universal knowledge of the prophets.[69] Besides, one of the models for the construction of her house is, as we have seen, the cave of Sibyl, the prophetess of the *Aeneid*. *Fama* is the *persona* of the poet himself while his transformation into his own *fama* at the end

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[66] Ovid himself warns us elsewhere in his *corpus* about this; e.g. *Am.* 3.6.17-18: *prodigiosa loquor, ueterum mendacia uatum: / nec tulit haec umquam nec feret ulla dies*; *Met.* 13.733-734: *si non omnia uates / ficta reliquerunt*; 15.282-283: *nisi uatibus omnis / eripienda fides*; *Tr.* 4.10.129: *siquid habent igitur uatum praesagia ueri*. For further discussion on the problem of disbelief and belief of the veracity of myth in Ovid see also Little (1970), 348 and esp. 352ff.; see also n. 62 and 64 above.

[67] See *OLD* s.v. *uates*.

[68] As Hardie (2012), 167 also observes, 'In entrusting his eternal fame to the mouths of the *populus* Ovid gives himself up to the *leue uulgus* who come and go in the House of *Fama*. Here finally we realize why *fama* as singular fame and *fama* as unattributable rumour cannot be separated: the pre-eminent poet, like the pre-eminent hero, is condemned to oblivion without the support of the nameless and unaccountable mass.'

[69] See also Papaioannou (2007), 46ff. who makes an interesting comparison between the figure of *Fama* in *Met.* 12.39-61 with the *uates* Calchas.

of the *Metamorphoses* confirms his attribute as a poet. In this sense, the coupling of *mensura* and *crescit* (57-58) in the *Fama ekphrasis* foreshadows a self-referential allusion to the predictable growth of his fame which naturally reaches the sky. And as the *Fama* of the *ekphrasis* foretells the kind of poetry Ovid embraces and considers successful, it is precisely the innovative style of his work which will make his reputation last.

So, *Fama*, the herald of great deeds, is now transformed into the *fama*, the herald of Ovid's poetic recognition. Be that as it may, the choice of *edax* at 872 is perhaps intentional here. *Edax* recalls the *Liuor edax* of the programmatic poem of *Amores* 1.15 (cf. also *Rem.* 389). By using *edax* Ovid makes perhaps an allusion to the poet's triumph over envy which is the theme of 1.15.[70] If this is the case, then the poet proclaims the superiority of the *Metamorphoses* which he equates to a great achievement that nothing not even the *Liuor* of his rivals can destroy. The allusion to envy suggested by the use of *edax* creates a striking connection to the *Inuidia* episode of book 2 where Ovid has thematized the feeling of envy and the effects it has on the envious. The *Inuidia ekphrasis*, as we have seen, becomes on one level a reflection of the world of the poem while the poet-artist and his art are deftly discussed. Referring back to the theme of envy, Ovid recognizes the effectiveness of the artist and his art which is now clearly connected with him and secures his immortality. *Liuor* or *Inuidia* are activated by artistic success (as Ovid has demonstrated in the Arachne episode) and the fact that his poem will be capable of arousing envy suggests the superiority of his work. The possibility of *edax* here as an allusion to *Liuor* or *Inuidia* makes it tempting to suggest that the *uates* of line 879 may refer to Callimachus and his programmatic statements in the *Hymn to Apollo* and *Aetia* prologue. The possibility of a Callimachean reminiscence suggests a connection with the opening lines of the poem and creates a conclusion in the form of a ring composition where Ovid restates Callimachus as his principal model for the poem. In this sense, the poem ends in symmetry providing thus a link with the beginning.

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[70] For *Am.* 1.15 see Giangrande (1981), 26-33; Mckeown (1989), 387-421, esp. 389-390 on Ov. *Am.* 1.15.1-2 for *Liuor edax* and further literary examples.

Further, the imagined elevation into the sky (*super alta perennis / astra ferar,* *Met.* 15.875-876) proclaims Ovid's poetic apotheosis.[71] The poet seems to suggest that poetic recognition can be gained through metamorphosis which is the subject matter of the *Metamorphoses.* Thus, the identification of his mortal body with the body of his poetry guarantees his survival. The fact that he will be alive (879: *uiuam*) as long as the books of the *Metamorphoses* will be read aloud by people suggests that Ovid has been in a sense transformed into the text of his poem which predicts the size of the everlasting fame that both the poet and his poetry will gain in the course of time.[72] With the vision of his apotheosis Ovid builds his own cenotaph, the symbol of his immortality. The *nomenque* of line 876 suggests immortality gained by the eternal survival of his name. This idea is further highlighted by the vertical coupling of *nomen* with *fama* and the verb *uiuam* in successive lines. The imperfect tense of the verb stresses the lasting of his poetic reputation. In another view, *nomen* suggests inscription on a tombstone. The connection of *fama* with *nomen* here makes her the personification of *scriptum* which ensures the monumentalization of Ovid's name, namely his fame. This brings at the end a balance between *scriptum* and *dictum* as both co-operate to keep the poet's spirit alive. As Papaioannou suggests, 'Ovid's tomb is bound to be a cenotaph, since the essence of the poet, his genius, captured in the texture of his poetry and more specifically in the *Metamorphoses,* will not perish with the mortal texture of his body.'[73]

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[71] Compare with Virg. *Ecl.* 9.27-29: '*Vare, tuum nomen, superet modo Mantua nobis, /* *Mantua uae miserae nimium uicina Cremonae, / cantantes sublime ferent ad sidera cycni.'* A good parallel is also Hor. *Carm.* 1.1.35f.: *quodsi me lyricis uatibus inseres, / sublimi feriam sidera uertice.*

[72] Such claims of poetic immortality are frequent *topos* in Augustan poetry; e.g. in Virg. *G.* 3.9: *uictorque uirum uolitare per ora;* Prop. 3.1.21-38, esp. 35: *meque inter seros laudabit Roma nepotes;* 3.2.25-26: *at non ingenio quaesitum nomen ab aeuo / excidet: ingenio stat sine morte decus;* Hor. *Carm.* 3.30 esp. 1: *Exegi monumentum aere perennius* with discussion by Nisbet and Rudd (2004), 364-378 ad loc. For the same idea see Hor. *Ep.* 1.20 and *Carm.* 2.20 with further discussions by Harrison (1988), 473-476 and Pearcy (1994), 457-464. For the *topos* see Lateiner (1984), 19-23, esp. 22; 30 n. 104; Nisbet and Hubbard (1978), 335-36 on Hor. *Carm.* 2.20. For similarities between Hor. *Carm.* 3.30 and Ov. *Met.* 15.871-879 see Bauer (1962), 17f.; Solodow (1988), 221f.; Wheeler (1999), 37; 68. For the concluding lines of the *Metamorphoses* see also Wheeler (2000), 144ff.; Hardie (2004), 179ff. For the use of the *topos* by Ovid elsewhere see *Am.* 1.15.7-42, esp. 7-8: *mihi fama perennis / quaeritur, in toto semper ut orbe canar* and 41-42: *ergo etiam cum me supremus adederit ignis, / uiuam, parsque mei multa superstes erit* with McKeown (1989), 393ff. For the use of *sphragis* in the poetry of Ovid in general, see Paratore (1959), 173-203.

[73] Papaioannou (2007), 30; also p. 31 where she considers Aesacus' cenotaph at the beginning of book 12 and Achilles' tomb at the end of the same book as signposts of Ovid's

4.5 *Fama* and Ovidian Wit

In accordance with its programmatic echoes and its poetic function discussed above, the *Fama ekphrasis* develops a number of wordplays that help us to appreciate further Ovid's skill in effecting the transformation of his text, visually and verbally. Plays on literary words are usually introduced in the text as part of his erudition but also as markers of thematic and tonal changes or simply as means of developing contrasting and complicated meanings. Be that as it may, poetic wordplays highlight Ovid's freedom in creating multiple verbal connections between different groups of words. In regard to this, he uses personification and *ekphrasis* as vehicle for his exploration of the different ways of reading the multiple, and in many cases striking, meanings that a word can bear. The change in the formation of words can be seen as an act of transformation. Different figures of speech such as oxymoron, paradox, antithetic pairings and especially etymological wordplays are closely interwoven to transform the episode into an enjoyable sample of Ovid's fancy in enlivening his style. Besides, the play on words frequently is introduced as the poet's mannerism in emphasizing the significant themes that are developed in the passage.

4.5.1 Ovid: Playing on Words

An interesting wordplay is noted in the formula *orbe* ... *orbem* (cf. *Met.* 12.39 and *Met.* 12.63) which opens and closes the *ekphrasis*. *Orbis* becomes a keyword which contradicts the sense of instability created by the fluidity of the inside of the house; *orbis* in fact produces a symmetrical structure which sets the boundaries between the beginning and the end of the *ekphrasis*. If we further consider the twofold meaning of the word as 'circle' or 'world or a part of the universe',[74] we can detect an interesting play. The *ekphrasis* opens and closes with the same word, *orbis*, which creates the form of a ring composition. In this respect,

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poetic apotheosis at the end. Generally for the cenotaph motif see Hardie (2002), 84-97, esp. 94-96 on the *sphragis*.

[74] Cf. *OLD* s.v *orbis* 5, 6, 12, 13.

although the word is used in the sense of 'universe' or 'world', its first meaning as 'circle' is brought into the narrative by its clever positioning in the *ekphrasis*. In this, Ovid creates a symmetrical beginning and ending by emphasizing the order evident in the harmonized division of the universe. This suggestion is supported by what follows; the triple successive repetition of words meaning 'universe' (*Met.* 12. 39: *orbe*; 12.40: *mundi* and 12.63: *orbem*) in turn reflects the three-fold cosmos which consist of *terrasque fretumque / caelestesque plagas* (*Met.* 12.39-40). A similar image of cosmic balance is again repeated at the closing of the *ekphrasis*, but this time in reverse order, *caelo ... pelagoque ... et tellure* (62-63). Thus, the passage opens and closes with a parallel symmetrical formula, *orbe...terras* and *tellure...orbem*, which highlights the hierarchical construction of the world where *Fama* is mentioned as the sublime authority. Furthermore, the fact that Ovid chooses to place earth as the boundary beginning and end of the tripartite division of the world is of much importance here. Earth is named twice in this passage as *terra* and *tellus*; such references allude back to previous representations of the Mother Earth frequently personified by his predecessors.[75] Further, the use of the term *terra*, instead of the equivalent noun *tellus*, at the opening of the *ekphrasis* (39) betrays its intertextual dialogue with the Virgilian passage where the personified *Terra* is said to be the mother of *Fama* (*Aen.* 4.178-180). This, in accordance to the *nocte dieque patet* of line 46 which alludes directly to the Virgilian underworld (cf. *Aen.* 6.127: *noctes atque dies patet atri ianua Ditis*), underlines Ovid's debt to Virgil for the construction of the *Fama ekphrasis*.

Furthermore, the sense of sound reinforced by the choice of specific clusters of words such as *clamor* (49), *sonanti* (46), *fremit* (47), *extrema tonitrua reddunt* (52), *increpuit nubes* (52), alternates with lighter tones suggested by *quies* (48), *silentia* (48), *paruae murmura uocis* (49), *pelagi, si quis procul audiat, undis / esse solent* (50-51), *leue uulgus* (53). The tonal changes produced by the conflation of *leuis* and *sonans* create a potential linguistic and aural effect which echoes instability.[76] The repetition of imagery connected with noise suggests a paradoxical

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[75] E.g. in Virg. *G.* 1.278; Ov. *Fast.* 1.671-673; Lucr. *DRN* 1.251. For the personification of *Mater Terra* see Garani (2007), 81-93 on Lucretius.

[76] For Tissol (1997), 87 'Consistent with Ovidian personification in general is the conflation of physical and conceptual in *leve vulgus*. Normally a banal figurative expression, "the fickle crowd," it here gains an unexpectedly literal sense, "the light crowd," in a sylleptic pun on *leve*. As they flit about the house, these rumors are no less light than fickle.'

connection of *Fama* with *Somnus* as the house of *Fama* forms a clear variation of the cave of *Somnus* (cf. *Met.* 11.592-615). The tranquility of the *Somnus*' cave, a result of the absence of human life and natural movement (*Met.* 11.597-601) which is summarized in the exaggerated *muta quies habitat* (*Met.* 11.602) with *muta* stressing in a hyperbolical manner the deadly silence of the place, is opposed to the lack of silence produced by the *fremit uocesque* (*Met.* 12.47) in the house of *Fama*. In the next line Ovid emphasizes the prevalence of noise by a striking combination of words: the phrase *nulla quies intus nullaque silentia parte* (*Met.* 12.48) creates an interesting play on the notion of absence and presence; *quies* and *silentia* suggest absence of noise; however, the negative formula *nulla ... nullaque* which defines *quies* and *silentia* respectively negates the whole notion of tranquility. What is more, the sequence *nulla quies* and *nulla silentia* creates a contrasting attitude which undoes at the same time the sense of absence. This idea is more elaborately stressed in the doorless threshold that both houses share. The absence of doors in the cave of *Somnus* results from the possibility that they might cause noise while in the house of *Fama* doors are not needed because they might keep gossip out. In both cases, the absence of doors suggests unspecified boundaries between the inside and the outside, but in a more literal function the boundary-less houses echo the fluidity of the Ovidian text; besides, the *milia rumorum*, an equivalent variant of the *mille somnia* found in the cave of *Somnus*, suggest diversity in theme effected by the change in the formation of words characteristic of Ovid's style and technique.[77]

In addition, an interesting play on paradoxical combinations is developed at *Met.* 12.56: *e quibus hi uacuas implent sermonibus aures*. The juxtaposition between *uacuas aures* and the verb *implent* gives the sense of something which is at the same time full and empty. Thus, the coupling of the antithetical in meaning *uacuas* and *implere* forms an oxymoron that is directly associated with the twofold function of *Fama*; as a personification of public speech and rumour, she uses words to fill the ears of people (*Met.* 12.56: *implent ... aures*) but at the same time these rumours are nothing more than empty words; and as Hardie argues *Fama* 'can be empty in a more radical way, if what she says does not correspond to reality.'[78] Empty words can thus produce false expectations which increase the possibility of deception. In

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[77] Due (1974), 148f. also notes close parallels and oppositions between the *Fama* and the *Somnus ekphraseis*.

[78] Hardie (2009b), 107; cf. Virg. *Aen.* 4.218: *famamque fouemus inanem*.

this respect, the verb *implere* connected with *Fama*'s activity stresses the ambiguity of her work; *Fama* in fact cannot fill anything. The paradox of the situation is wittily underlined by the unspecified character of *Fama*; she herself is in fact invisible as the words with which she fills the world have no physical existence.[79] The vertical juxtaposition of *uacuas* (56) and *uana* (60) between the verbs *implent* (56), *crescit* and *adicit* (58) activates a play that strengthens the sense of emptiness as opposed to fullness more visually introduced in the *ekphrasis* by the alignment of *addidit* and *nullis* at the beginning of line 45. Further, the use of *Laetitia* next to *uana* suggests a subtle wordplay. *Vana* syntactically defines *Laetitia* and in this sense the noun takes up the qualities implied by the adjective. The association suggests an oblique personification of emptiness embedded within the figure of personified *Laetitia* which stresses the meaning of line 56. In some ways *uanaque Laetitia* is the immediate corollary of *uacuas implent sermonibus aures*. Empty words or empty rumours cannot produce anything beyond empty joy; thus, the use of epithets closely connected with absence or emptiness (*uacuas, uana*) before nouns denoting that something is really there or present (*implent ... aures, Laetitia*) enriches the wordplay and leaves at the end an impression of *Fama* as something empty or insubstantial.[80] The oxymoron is visually mirrored in *Fama*'s first and last image of authority over the universe which underlines further the opposition between emptiness and fullness: *Fama*, the supervisor of the universe cannot actually be seen but she herself has a perfect vision of everything that happens in the world. Besides, the successive use of the negative epithet *nullus* (cf. *Met.* 12.45 *nullis*; 12.48 *nulla ... nullaque*) and of the negative adverb *nec* (49) strengthens the impression of emptiness; the sequences *nullis ... limina, nulla quies ... nullaque silentia* and *nec ... est clamor* suggest that something is there and at the same time it is not. The paradoxical play on absence enhances more adequately the fallacious nature of *Fama* which in turn strengthens the idea of her as an unreliable source.

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[79] For the same paradoxical play on *implere – Fama* see also Hardie (2002), 236ff.; (2009b), 107.

[80] Compare with *Fames* and her effects on Erysichthon. His insatiable hunger which takes on universal proportions leaves him at the end a sense of emptiness, *semperque locus fit inanis edendo* (*Met.* 8.842). The juxtaposition between emptiness and fullness is one of the interesting wordplays Ovid develops in the episode for which see chapter 2.

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4.5.2 Multiple Personifications in the *Fama Ekphrasis*

Lines 53-58 illustrate more effectively the powers of Ovid's language to invest with a degree of realism what it represents. The poet uses a sophisticated combination of words to describe the whole procedure of the collection and transmission of gossip as an act of human interaction between different people. This illusion of human activity is caused by the clever positioning of *turba* and *uulgus* in the beginning and end of the same line (53) framed by verbs implying movement (cf. 53: *ueniunt ... euntque*; 54: *uagantur*) which in turn creates an imagery similar to that of people gathered in groups. The identification of *turba* and *uulgus* with the *milia rumorum* and *confusa uerba* of line 55, all vertically aligned in successive lines, anticipates the anthropomorphic image created. Besides, the interchange of words connected in one way or another with the human senses of speech, hearing and vision[81] gives visual and vocal substance to the rumours. The association creates visual images of people talking in crowds which is an impression also highlighted by the reference to the ceaseless *paruae murmura uocis* (*Met.* 12.49) and the presence of the personified *Susurri* (61) as explicit consequences of the human talking.

This feeling becomes more striking at lines 59-61 which follow where the introduction of minor personified figures adds to the complexity of the scene:

illic Credulitas, illic temerarius Error
uanaque Laetitia est consternatique Timores
Seditioque repens dubioque auctore Susurri.

Fama is surrounded by subsidiary entities which are clearly personified. The multiple minor personifications inhabiting the house given in the form of a short catalogue[82] fill up *Fama*'s profile as a personification of public speech and intensify

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[81] E.g. for mouth and speech: *fremit, uocesque refert* (47); *sermonibus* (56); *narrata* (57); *uox* (42); for ears or hearing: *sonanti* (46); *audit* (47); *audiat* (50); *aures* (42 and 56); *auditis* (58); and for eyes or vision: *inspicitur* (42); *uidet* (63).
[82] The Catalogue form is a traditional *topos* of early ancient epic. Examples are to be found both in Homer and Hesiod. See, for example, the Catalogue of Ships at *Il.* 2.488ff.; also see *Theogony* which introduces an extended catalogue narrative. Usually such catalogue narratives follow after a formal invocation to the Muse to whom the poet appeals for inspiration. For the matter see the articles by Minton (1960) and (1962). For Ovid's use of catalogues of proper names in general, see Kyriakidis (2006) 101-119; (2007), 39-173.

her function and her status of authority. The six minor personifications have a presumably incidental role in the narrative while they seem to be closely attached to the attributes and the nature of *Fama*. *Credulitas*, *Error*, *Laetitia*, *Timores*, *Seditio* and *Susurri*, all symmetrically placed at the beginning and end of lines, externalize and personify features connected to the psychological effects that *Fama* has on those who listen to rumours. *Credulitas* is an important component for a rumour to thrive and spread. Those who are involved in the act of gossiping believe in the veracity of what they hear; persuasiveness thus leads to its transmission and expansion. The coupling of *Credulitas* and *Error* in the same line activates a new wordplay which anticipates the role of *Credulitas*. *Error* is directly connected with the distortion of the truth of information which leads to misinterpretations. In this respect, the pairing *Credulitas* – *Error* suggests that as soon as a rumour is made believable it is susceptible to change and distortion. In addition, *Laetitia* results from the rumours heard which fill the people who hear the rumours with delight,[83] while *Timores* personify the idea of fear and timidity which at first prevents the diffusion of news and rumours.[84] The presence of the personified *Seditio* next to *Susurri* creates an image of social disorder produced by the imbalance that the whispering of rumours causes to the inside of the house.[85] In this framework then, *Susurri* and *Credulitas* are the main sources for the production and transmission of gossip while *Error*, *Laetitia*, *Timores* and *Seditio* are in a manner of speaking the consequences of the whole procedure.

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[83] For the same idea see Virg. *Aen.* 4.189-190: *haec tum multiplici populos sermone replebat / gaudens, et pariter facta atque infecta canebat*; also Ov. *Met.* 9. 137-139.

[84] Compare with Virg. *Aen.* 4.176-177 who vividly captures the initial fear in the expansion of rumours: *parua metu primo, mox sese attollit in auras / ingrediturque solo et caput inter nubila condit*.

[85] Kyriakidis (2007), 45 with n. 22-24, observes that 'the notion of balance is evidently destabilized in the catalogue of the personified vices living in the house of Fama.' He goes on to suggest that although *Fama* retains her nature 'her traditional attributes have now been externalized and as personified vices form part of the environment of the household. Much of this is owed to Virgil's precedent.'

4.5.3 The *Fama Ekphrasis* and the Use of Etymological Wordplays

As with the *ekphraseis* of *Inuidia*, *Fames* and *Somnus*, Ovid experiments with etymological connections between words. In regard to this, the figure of *Fama* also emerges as a token of the power that the poet has to effect verbal and linguistic transformations. The many voices which emanate from the innumerable rumours entering and leaving the house of *Fama* illustrate more systematically the different levels of transformation that effective combinations of words or groups of words can produce in the text. Clever etymological associations revitalize traditional themes and motifs; at the same time etymological wordplays suggest alternative ways of reading and interpreting the text. In a broader context, refined use of poetic language increases the pleasure while in this case etymological wordplays mark intertextual relationships in the episode. Yet, *nomen habenti*, as a pointer of etymologizing and a signpost of allusion, placed at the beginning of book 12 (cf. *Met.* 12.2) draws attention to Ovid's debt to earlier sources.

In the first place, fire imagery developed at line 12, *accensis incanduit ignibus ara*, underlines Ovid's etymological play on the element of fire. The sequence *accensis incanduit* stresses the meaning of *ignis* and glosses the ancient etymological derivation of *ara* from *ardor*: *loca pura areae; a quo potest etiam ara deum, quod pura, nisi potius ab ardore, ad quem ut sit fit ara* (Varro *Ling.* 5.38).[86] The wordplay on the imagery of fire illustrated by the verbs *accendere* and *incandescere* explains the meaning of *ignis* which follows and enhances the etymology of *ara* from *ardor*. The play on fire and *ara* declares from the beginning the basic theme of the '*Little Iliad*' with fire here meaning metaphorically the fire of war and the rage of fighting which underlines the evident function of *Fama* as a

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[86] Cf. Varro ap. Macr. *Sat.* 3.2.8 (*GRF* 233.128) *Varro Divinarum libro quinto dicit aras primum asas dictas, quod esset necessarium a sacrificantibus eas teneri, ansis autem teneri solere vasa quis dubitet? conmutatione ergo litterarum aras dici coeptas* (cf. Serv. auct. *Aen.* 4.219); Isid. *Orig.* 15.4.13 *aram quidam vocatam dixerunt quod ibi incensae victimae ardeant. alii aras dicunt a precationibus, id est quas Graeci ἀρὰς dicunt ...; alii volunt ab altitudine aras, sed male.* Maltby (1991), s.v *ara*; see also Michalopoulos (2001), 33ff. for the etymology of *ara* from *arceo*, *ardor* and *orare* elsewhere in the *Metamorphoses*, esp. 34 where he mentions, among other passages, *Met.* 12.12 as an example for the frequent coupling of *ara* and *ignis*. The etymology of *ara* from *arceo* is also found in the Ceyx and Alcyone episode at *Met.* 11.583f.

herald of *reges et proelia*.[87] The wordplay becomes more striking in the next group of words. The bird imagery created at lines 15-21 activates an inspired play on *uolucer*:

> *nidus erat **uolucrum** bis quattuor arbore summa;*
> *quas simul et matrem circum sua damna **uolantem***
> *corripuit serpens auidaque recondidit aluo.*
> *obstipuere omnes, at **ueri prouidus augur***
> *Thestorides 'uincemus' ait; 'gaudete, Pelasgi!*
> *Troia cadet, sed erit nostri mora longa laboris'*
> *atque nouem **uolucres** in belli digerit annos.*

Varro indicates the etymological derivation of *volucres a volatu* (*Ling.* 5.75; cf. Cassiod. *In Psalm.* 8.91.212A. *volucres ... a volatu crebro dictae sunt*).[88] The vertical alignment of *uolucrum* and *uolantem* marks the etymology while the repetition of the noun *uolucres* (21) and its positioning in the same place in the caesura with *uolucrum* (15) creates a form of ring composition which stresses the etymology. In addition, the juxtaposition of *augur* with *uolantem* and *uolucres* employs a hidden etymology of *augur* from *auis* as *uolucris* bears a similar meaning: *augur ab avibus gerendoque dictus, quia per eum avium gestus edicitur; sive ab avium garritu, unde et augurium* (Paul. Fest. 2).[89] Further, the vertical coupling of *alis* with the etymological marker *nomen habendi* at line-ends (cf. *Met.* 12.1-2: *Nescius adsumptis Priamus pater Aesacon alis / uiuere lugebat; tumulo quoque nomen habenti*) foreshadows the double etymological play on *uolucris* and *augur* which follows. Ovid's emphasis on the bird imagery created by the change between *alis* (1), *uolucrum* (15), *uolucres* (21), *augur* (18) and by the participle *uolantem* (16) right before the breaking of the *Fama ekphrasis* generates an allusion to the previous tradition especially highlighting his great debt to Virgil as his basic model for the

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[87] The play on fire imagery may also suggest a hidden allusion to the frequent connection of *Fama* with *amor*. The most illustrative example in Latin literature is to be found in *Aeneid* 4. The news that *Fama* breaks to Iarbas about the erotic affair of Dido and Aeneas provoke his erotic jealousy. For the link between love and fame see Hardie (2012), 330-383 with multiple examples from ancient sources.

[88] Cf. Isid. *Orig.* 12.7.4 *volucres a volando. nam unde volare, inde et ambulare dicimus. vola enim dicitur media pars pedis sive manus; et in avibus vola pars media alarum, quarum motu pinnae agitantur; inde volucres.* Maltby (1991), s.v. *volucris.*

[89] Cf. Dion. Hal. 2.64.4. οὓς ἀφ' ἑνὸς εἴδους τῶν θεωρημάτων τῆς τέχνης Ῥωμαῖοι καλοῦσιν αὔγορας, ἡμεῖς δ' ἂν εἴποιμεν οἰωνοπόλους. Maltby (1991), s.v. *augur.*

construction of his own version of *Fama*. The etymological play on *uolucris* suggests an erudite allusion to the Virgilian delineation of *Fama* as a kind of bird as she is described as flying at night and perching on roofs or high towers (*Aen.* 4.184-187).[90] On a metaphorical level, it is tempting to suggest that the use of *augur* and Ovid's play on *uolucer* creates a hidden allusion to the figure of the poet-prophet to whom Ovid is transformed at the end of the *Metamorphoses*. As we have argued earlier in this chapter, the poet, through a clever combination of words, suggests a connection of *Fama* with the figure of *uates*. The identification of the poet with *Fama* affirms his status as a *uates* which literally it is synonymous to *augur*. The *ueri prouidus augur / ... uincemus* (12.18-19) is thus somehow synonymous in meaning to the *ueri uatum praesagia uiuam* of the *sphragis* (15.879). Be that as it may, taking lines 18-19 as a reflective echo, the victory that Ovid, the *uates*, envisages is the survival of his name through the ages. In this context, the etymological play at the opening of book 12 puts emphasis on Ovid's authority as a poet-artist. What is more, the bird imagery developed here recalls previous metaphorical associations of the poets as birds and commonly enough as swans.[91] The melodic song that the swans were thought to deliver before they die evokes a connection of the bird with elegy (frequently thought to be derived from ἔλεος and thus associated with mourning and lament).[92] This possibility and the association of the swan with the god Apollo encourage in turn its association with poetic production. In this framework, the identification of the poets with swans points out a preference for a *carmen* that is both *mollis* and *tenuis*. Following this train of

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[90] Hardie (1999a), 98 discussing *Fama* in Virgil argues that 'the genealogy that makes of her a sister of the giants Coeus and Enceladus might incline us to visualize her as an anthropomorphic monster, but she is then represented as a far less humanoid *monstrum*, with a multiplicity of wings, eyes, tongues, mouths, and ears, and in her nocturnal flight and rooftop perching she turns into a kind of bird.'

[91] The most illustrative example of the identification of the poet with the swan in Latin literature comes from Horace *Carm.* 2.20 for which see Nisbet and Hubbard (1978) ad loc., esp. 332-334 for a general discussion on the *topos* with further ancient examples. For other examples, see Keith (1992), *Appendix* 1 137 n. 3 and 138-146 for the use at *Met.* 2; also Hinds (1987), 46-47 for the use at *Met.* 5.387 and examples of the singing swans within Ovid's corpus with 149 n. 65; Papaioannou (2004), esp. 54 with n. 11-17 for references on the association of swans with poetry. See also Thompson (1936), 179-186 s.v. ΚΥΚΝΟΣ, esp. 180-183 for the song of the swan.

[92] Hinds (1987), 103 and 160 n. 13 notes the etymologizing of elegy from ἔλεος; he also mentions other frequent derivations of the word from εὖ λέγειν or ἒ ἒ λέγειν. For these etymological derivations see also *EM* 326.48ff. For the connection of elegy with lament see also Harvey (1955), 168-172; Nisbet and Hubbard (1970), 371 on Hor. *Carm.* 1.33.2.

thought, the *paruae murmura uocis* of line 49 could be identified to the attenuated voice of the poet which supports my previous argument on the blending of genres and the change of tonality effected in the *Fama ekphrasis*.[93] It is not by chance, I argue, that the first metamorphosis narrated after the *ekphrasis* is that of Cygnus into a swan.

Multiple etymological wordplays are also developed at *Met.* 12.44-61 and *Met.* 12.64-66:

> innumerosque **aditus** ac **mille** *foramina tectis*
> addidit et nullis inclusit limina portis;
> nocte dieque patet. tota est ex aere sonanti,
> tota fremit uocesque refert iteratque quod audit.
> nulla quies intus nullaque silentia parte,
> nec tamen est clamor, sed **paruae murmura uocis**,
> qualia de pelagi, si quis procul audiat, undis
> esse solent, qualemue sonum, cum Iuppiter atras
> increpuit nubes, extrema tonitrua reddunt.
> atria turba tenet; ueniunt, leue uulgus, **euntque**
> mixtaque cum **ueris** passim commenta uagantur
> **milia rumorum** confusaque **uerba** uolutant.
> e quibus hi uacuas implent sermonibus aures,
> hi narrata ferunt alio, mensuraque ficti
> crescit, et auditis aliquid nouus adicit auctor.
> illic Credulitas, illic temerarius Error
> uanaque Laetitia est consternatique Timores.
> Seditioque repens dubioque auctore **Susurri**.
> … … … … … … … … … … … … … … … … …
> Fecerat haec notum Graias cum **milite** forti
> aduentare rates, neque inexpectatus in armis
> hostis adest.

First, the pairing of *mille – milia – milite* is remarkable. The coupling of *mille* (44) with *milia* (55) marks the ancient etymological derivation of *mille ... a multitudine, unde et militia, quasi multitia: inde et milia, quae Graeci mutata littera myriada vocant* (Isid. *Orig.* 3.3.5).[94] In addition, the vertical juxtaposition of *milia* and *milite* at the beginning and end of lines 55 and 64 respectively suggest an etymological allusion to the ancient derivation of the noun *miles: Origo Rom. chron.* I p.144.4

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[93] See *Met.* 2.367-380 on the Cygnus metamorphosis with Keith (1992), 140ff. who discusses the programmatic use of *uox tenuis* as a pointer to a lighter genre.
[94] Maltby (1991), s.v. *mille*.

Romulus mille iuvenes de plebe Romana legit, quod milites appellavit; cf. Lydus (*Mens.* 4.72, p. 124.14 W.): ὁ Ῥωμύλος ... μίλιτας ... ἀπὸ τοῦ ἀριθμοῦ ἐκάλεσεν οἱονεὶ χιλίους; Isid. *Orig.* 9.3.32: *miles dictus, quia mille erant ante in numero uno, vel quia unus est ex mille electus. Romulus autem primus ex populo milites sumpsit et appellavit*; Varro *Ling.* 5.89 *milites, quod trium milium primo legio fiebat ac singulae tribus ... milia militum mittebant*; Ulp. *Dig.* 29.1.1.1 *miles ... appellatur vel a militia, id est duritia, quam pro nobis sustinent, aut a multitudine, aut a malo, quod arcere milites solent, aut a numero mille hominum ... quasi millensium quemque dictum.*[95] The *mille foramina* of the house (44) facilitate the work of the *milia rumorum* entering and leaving the house (55). The use of the exaggerated numeral *mille – milia* highlights the expansive powers of gossiping while the double etymological wordplay on *mille – miles* and *milia* enriches the significant effect of *Fama – fama* in the stories that follow. *Fama* in the form of *milia rumorum* signals the beginning of the recounting of the battles between Greeks and Trojans (which occupies books 12.66-13.622) by breaking the news of the arrival of *Graias cum milite forti*. Additionally, *euntque* placed at the end of line 53 glosses the ancient etymological derivation of *aditus* (*Met.* 12.44) from *eo-ire*. The etymologizing visualizes the ceaseless movement performed at the innumerable *aditus* of the house. The verb *ire* not only captures the activity but also highlights the human character of gossip.[96]

In addition, the phrase *paruae murmura uocis* which occupies the second-half of line 49 glosses an etymological explanation of *Susurri*: Cassiod. *In Psalm.* 40.81. 164 A. *susurratio est oris parvissimus sonus ..., sermo tractus ab apibus, quarum vox prolata susurrus est.*[97] The coupling of *Susurri* and *paruae murmura uocis* at end lines highlights the etymology and stresses the important role of the personified *Susurri* for the transmission of information which keeps gossip alive. The placement of *murmura* between *paruae* and *uocis* doubles the sense of the quiet voice prevalent in the house. Further, the juxtaposition of *paruae uocis* (49) with

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[95] Cf. also *militem Aelius a mollitia* κατὰ ἀντίφρασιν *dictum putat, eo, quod nihil molle, sed potius asperum quid gerat* [Stilo ap. Paul. Fest. 122 (*GRF* 61.15)]. Maltby (1991), s.v. *miles*; for the *militia-mollitia* etymology see also Cairns (1984), 211-221. See further Michalopoulos (2001), 121f. who discusses the etymological wordplay on *miles – mille* in the Ceyx and Alcyone episode at *Met.* 11.524-528.

[96] Serv. *Aen.* 6.43 *Vitruvius ... dicit ... aditum ab adeundo dictum*; Isid. *Orig.* 15.7.1 *aditus ab eundo dictus*. Maltby (1991), s.v. *aditus*.

[97] Maltby (1991), s.v. *susurrus*; *vide susurratio*.

clamor (49), *sonum* (51) and *extrema tonitrua* (52) suggests a double etymological play on the meaning of *Susurri*. The great noise alludes *per contrarium* to the etymology of *Susurri* more clearly reflected in the *paruae uocis* which intensifies the sense of murmuring anticipated in the meaning of *susurrus*.

Equally, lines 53-55 expand an elaborate etymological play. The lines describe the confusion created by the mixing of true facts and fictions while the pairing of *ueris* – *uerba* in successive lines creates the wordplay. According to ancient references *uerbum* is etymologically associated with *uerus*: *verbum dixit veram sententiam, nam verba a veritate dicta esse testis est Varro* (Varro ap. Don. *Ter. Ad.* 952).[98] Thus, the adjective *ueris* at 54 indicates the etymological derivation of *uerba*.[99] In addition, the coupling of *rumorum* with *uerba* hints at a hidden etymological connection of *Fama* from *fari*. *Rumor* is an equivalent word for *fama* while *uerbum* meaning 'speech, spoken word'[100] glosses the verb *fari* 'to speak'[101] from where *Fama* was thought to be etymologized.[102] The positioning of *rumorum* between *ueris* and *uerba* enriches the play on the etymology of *uerus* – *uerbum* and enhances the double function of *Fama* in the text both as a personification of rumour and as an embodiment of the spoken word or public speech. The presence of *Credulitas* at line 59 adds more to the etymological play developed here. The positioning of *uerba* (55) between *ueris* (54) and *Credulitas* (59) give a sense of truthfulness in diction. The presence of *Credulitas* highlights the power of the *auctor*-speaker to produce *credulitas* by his words. The connection between *uerus*, *uerbum* and *Credulitas* underscores the power of each producer of tales to deceive

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[98] Cf. also August. *Dial.* 6.9: *verba ipsa quispiam ex eo putat dicta quod aurem quasi verberent, immo inquit alius quod aerem ...; non magna lis est, nam uterque a verberando huius vocabuli originem trahit. sed de transverso tertius vide quam rixam inferat ...;* **verbum a vero cognominatum est.** *nec ingenium quartum defuit. nam sunt qui verbum a vero quidem dictum putant, sed prima syllaba satis animadversa secundum neglegi non oportere. verbum enim cum dicimus, inquiunt, prima eius syllaba verum significat, secunda sonum. hoc enim volunt esse –bum, unde Ennius* (frg. 50 V.) *sonum pedum bombum pedum dixit et βοῆσαι Graeci clamare et Vergilius* (Georg. 3.223) *'reboant silvae'. ergo verbum dictum est quasi a verum boando, hoc est verum sonando ...; ergo ad te iam pertinet iudicare, utrum verbum a verberando an a vero solo an a verum boando dictum putemus.* Maltby (1991), s.v. *verbum*.

[99] Michalopoulos (2001), 173.

[100] See *OLD* s.v. *uerbum* 5.

[101] See *OLD* s.v. *for*.

[102] Cf. Varro *Ling.* 6.55: *hinc* (sc. *a fari*) *fama et famosi* (Paul. Fest. 86 *fama a fando dicta, sic apud Graecos φήμη ἀπὸ τῆς φάσεως*; Isid. *Orig.* 5.27.26 *fama ... dicta quia fando ... pervagatur per traduces linguarum et aurium serpens*). Maltby (1991), s.v. *fama*. See also Michalopoulos (2001), 78f. for the etymological play on *Fama* at *Met.* 9.137-140.

his audience and thus to ensure the endless supply of stories as the phrase *hi narrata ferunt alio* at 57 suggests.

4.6 Concluding Remarks

In conclusion, the *Fama ekphrasis* brings to an end a series of four varied uses of personification. Ovid here develops a more abstract figure, as *Fama* is not actually described; instead, her attributes are transferred to her house. This suggests a parallel variation of the Virgilian *Fama*, the obvious model of the text. As a herald of the Trojan War, *Fama* prefaces the reworking of Homeric subject matters while the allusion to Virgil suggests a witty intermixture of Greek and Latin material which hints at Ovid's tendency for Romanization. One of the most eminent features of the house lies in the multiple voices found inside; these same voices correspond to the multiplicity and the different narrative levels of the *Metamorphoses*. This raises the problem of credibility in fictions, one of the major concerns discussed throughout the poem. *Fama* as the bearer of both truths and lies represents the fictitious powers of the epic poet to induce belief in his stories; this equates *Fama* with the figure of the poet in a sense that she is in fact a poetic *persona* of the poet of the *Metamorphoses*. In addition, the opposition between *fictum* and *factum* developed in the *ekphrasis* makes central to our reading the issues of belief, disbelief and poetic authority as important factors for composing poetry. What is more, the choice of the vocabulary hints at the change in tonality between *mollis* and *grauis*. Especially, the use of terminology established by Callimachus in the *ekphrasis* shows how in Ovid's view traditional Homeric and Virgilian subject matter can be narrated in a different, more refined and perhaps simpler style. In this regard, the *Fama ekphrasis* emerges as a miniature of the world of the poem and a reflection of Ovid's style and wit; the constant mutability between stories, motifs, characters, moods, tones is one of its basic characteristics in the same way that fluidity and instability characterizes the house of *Fama*. The identification of the poet with the figure of *Fama* is more effectively stressed in the closing lines of the poem where Ovid envisages the survival of his name, namely of his poetic fame, throughout the ages. As *Fama* gradually alters from being the personification of rumour and speech into the

personification of the text of the *Metamorphoses*, in the same way Ovid is turned from a poet into a personification of his own *fama*. This will ensure his triumph as an epic poet and the recognition of his poetry and art. Thus, the positioning of *Fama* at the centre of the universe reflects in a manner of speaking Ovid's own poetic supremacy. Etymological connections, wordplays and paradoxes developed in the story constitute part of the poet's erudition which ensures his neoteric style and his allegiance to Hellenistic and Callimachean features of style. *Fama*, as noted, shows various thematic links with *Inuidia*, *Fames*, and *Somnus* especially in the repetition of imagery; what is more, by suggesting an association between *Inuidia* and *Fama*, Ovid brings into a neat conclusion his experiment with personification *ekphraseis*. The ring composition achieved here creates an imagery of unity between the four which reflects the equal symmetry effected in the closing lines. Reminiscence of Callimachus, as seen, suggests a structural link with the proem of the poem. And it must be said, repetition of imagery and subject matter is one of the poem's most unifying features.

Conclusion

This thesis has offered a comprehensive discussion of the function and significance of the personification *ekphraseis* in the *Metamorphoses*. The main purpose has been to examine Ovid's various approaches to the same motif and to highlight how each of the *ekphraseis* contributes to our appreciation of the poet's innovative technique, style, wit and sophisticated treatment of language. Investigation of Ovid's innovative approach also allows for a broader understanding of his methods of composition. Placed nearly at the end of books 2, 8 and 11 and the beginning of book 12 the figures of *Inuidia, Fames, Somnus* (with his agent *Morpheus*) and *Fama* are representative of Ovid's wit and offer illustrative examples of his art.

As the discussion has argued, the four personification *ekphraseis*, at least on one level, work as figures of ornamentation used to enliven the narrative. *Imago*, that is to say visualization, plays an important role in the *ekphraseis; imago* schematizes Ovid's tendency to produce vivid images of the figures he describes. Art in all its forms (weaving, singing, story-telling, sculpture) and the artist (poet, weaver, sculptor) are among the main concerns of the poem and in this sense personification with its ability to turn image into life comes to represent not only the subject of the poem but also provides insight into Ovid's views of poetry. The connection between *Inuidia* and *Fama*, as we have seen, forms a strong bond between seeing and speaking in the sense that verbal representations gain visual representation.

The study also undertakes a thorough investigation of the vocabulary and the imagery that Ovid reworks and develops in the *ekphraseis* to demonstrate how the four major personifications have further poetic implications. In this context then, they become central to our investigation of the continuity of imagery and subject matter both of which reflect the poet's complexity and art.

Most importantly, my research offers a new interpretation of the use of personification *ekphraseis*, considering them as markers of the generic boundaries between elegiac aesthetics and epic grandeur. Each personification is developed in such a way as to fit the generic requirements of the poem as stated in its opening lines. The interchange between epic and non-epic tones in the *ekphraseis* is emphatically highlighted by the use of technical language which points to generic

markers of both Roman love elegy and epic. In this sense, all four become paradigms of Ovid's generic play. In this regard, Ovid plays with love imagery especially in describing the effects that *Inuidia* and *Fames* produce on Aglauros and Erysichthon. In the *Somnus* and *Fama ekphraseis* the interchange between programmatic language favoured by Callimachus and the vocabulary of epic represents a programmatic assertion and highlights the distinct character of the personification *ekphraseis* as metaphors for the 'reconciliation' of epic and un-epic way of writing. The four personification *ekphraseis* become a synthesis of *mollis* and *grauis* and demonstrate Ovid's careful blending of slight and grand themes which dominates throughout the poem. This is effectively underlined by the placement of *Inuidia* and *Fama* as the opening and closing figures of extended personifications in the poem. They are both of particular importance for the understanding of Ovidian aesthetics as Ovid accomplishes in the form of a ring composition a conflation of Callimachus and Virgil which in turn draws attention on the poet's aim to write both a Callimachean and un-Callimachean poem.

As the study has suggested, all four personification *ekphraseis* testify to the transformative character of the poem in the sense that they become part of its basic theme, metamorphosis. The multiplicity and variation in tone and imagery evident in the episodes and the allusions to tradition reflect the world of the *Metamorphoses* in the sense that the figures and the world they represent become reflections of the poem itself. The study of *Inuidia*, *Fames*, *Somnus* and *Fama* remains integral to our understanding of the multiformity of style characteristic of the poet of the *Metamorphoses*. Yet, transformation is critical to an understanding of Ovid's innovative approaches to traditional motifs.

In this framework then, the discussion evaluates personification as a kind of self-commentary which represents the poet's artistic novelty. The four personification *ekphraseis* must be examined not only as individual representations of stylistic adornment but also as variations of the same motif as they exhibit some kind of continuity and sequence in themes and tone. What is more, the implications behind the recurrent imagery developed suggest a re-evaluation of their function in the poem in the light of a new reading. It is the contention of this study thus that the four extended personification *ekphraseis* should, at least on one level, be 'read', 'viewed' and 'interpreted' as valuable sources for exploiting the poem's affinity with and blending of epic and elegiac traditions. On another level personification should

be seen in light of the theme of change both in subject matter and style which dominate the world of the *Metamorphoses*.

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