The Poetics of Geography in Ovid's *Metamorphoses*

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ABSTRACT

Geography—in the sense of representations of the physical world—plays a major role in Ovid's *Metamorphoses*, a poem as expansive in space as it is in time. Geographical themes extend throughout the poem, which begins with cosmogony and ends with poetic immortality underpinned by the spaces of the Roman empire. In Ovid's verses we find expansive views of the oikoumene and detailed journeys through its spaces; we find place names from the mythological to the contemporary, from the esoteric to the commonplace; and we find poetic landscapes loaded with symbolic meaning.

My first chapter explores perceptions and representations of space. I argue for a metaliterary reading of the tension between two conceptual modes of perceiving and representing space: the cartographic viewpoint, represented by mapping and by the 'god's-eye' view from a high place, and the hodological viewpoint, in which a linear, sequential presentation of space is foregrounded. I argue that these contrasting viewpoints are both represented in the *Metamorphoses* and that they may be read as models for contrasting approaches to narrative. Ultimately, Ovid presents a synthesis in the form of his narratives of flight.

My second chapter addresses place, as represented through place names. I argue that Ovid's use of toponyms sheds light on his poetics: the places of the *Metamorphoses* are sites of generic negotiation, poetic self-fashioning and metapoetic reflection. Place names also contribute to Ovid's structural and narrative strategies, serving as 'signposts' along the reader's journey through the poem.

My third chapter discusses landscape as aestheticised and acculturated space, exploring the interplay of landscape, gender and genre. I argue that gender is an important aspect of Ovid's representation of landscape, and that the gendered landscapes of the *Metamorphoses* are important for our understanding of Ovid's approach to both gender and genre.

Through the triple lens of space, place and landscape, this thesis aims to achieve an overview of Ovid's metapoetic geographies and to demonstrate the value of a geographic reading to our understanding of the poem.

In loving memory of O. M. Robertson and W. L. J. Ringer

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TEXTS

I quote the *Metamorphoses* from Tarrant's Oxford edition (2004), with the following exceptions:

- *passim:* consonantal *v*.
- 2.226: deleted by Tarrant; I follow Barchiesi (2005) in retaining it (discussed in chapter 1, p. 93 n. 204).
- 2.278: Tarrant reads *fractaque…voce*; I follow Barchiesi (2005) in reading *siccaque…voce* (discussed in chapter 3, p. 215 n. 68).
- 3.576: deleted by Tarrant; I follow Barchiesi (2007) in retaining it (discussed in chapter 2, p. 143 n. 120).
- 3.641–2: I differ from Tarrant's conjecture (discussed in chapter 1, p. 53 n. 102).
- 8.190: deleted by Tarrant and other editors; I argue for retention (discussed in chapter 1, p. 104 n. 235).
- 13.294–5: deleted by Tarrant; I follow Hopkinson (2000) and Hardie (2015) in retaining both, but prefer Tarrant's reading (discussed in chapter 1, p. 42 n. 81).
- 13.628: Tarrant reads *limina*; I follow Hopkinson (2000) and Hardie (2015) in reading *litora* (discussed in chapter 1, p. 70 n. 137).

I quote the *Amores*, *Ars Amatoria* and *Remedia Amoris* from Kenney (1994); the single *Heroides* from Dörrie (1971) and the double from Kenney (1996); the *Fasti* from Alton, Wormell and Courtney (1978); the *Tristia* from Hall (1995) and the *Epistulae ex Ponto* from Richmond (1990).

I use the following critical editions for other authors quoted at length:

Homer: West (1998).

Apollonius Rhodius: Vian (1974–1996).

Callimachus: Pfeiffer (1949–1953); *Hecale*, Hollis (2009); *Aetia*, Harder (2012); *Hymns*, Stephens (2015).

Ennius: Vahlen (1967); *Annales*, Skutsch (1985).

Lucretius: Bailey (1947).

Catullus: Thomson (1997).

Virgil: Mynors (1969).

Propertius: Heyworth (2007).

Germanicus: Gain (1976).

Manilius: Scarcia, Flores and Feraboli (1996–2001).

Authors quoted more briefly are cited from the most recent Loeb edition, unless otherwise stated.

ABBREVIATIONS

Abbreviations for ancient authors and works follow the practice of the *OLD* and LSJ. Occasional additions for clarity follow the third edition of the *Oxford Classical Dictionary* (ed. S. Hornblower and A. Spawforth, 2003).

The following abbreviations appear in the text:

AP	*Anthologia Palatina*, ed. H. Beckby. Munich, 1957.
BNP	*Brill's New Pauly*, digital edition (http://referenceworks.brillonline.com/browse/brill-s-new-pauly), ed. H. Cancik *et al.* Leiden, 1996–.
FGrH	*Fragmenta Graecorum Historicorum*, ed. F. Jacoby. Berlin and Leiden, 1923–58.
IGUR	*Inscriptiones Graecae Urbis Romae*, ed. L. Moretti. Rome, 1968–79.
LIMC	*Lexicon Iconographicum Mythologiae Classicae*. Zürich and Munich, 1981–99.
LSJ	Liddell, Scott, Jones and McKenzie: *A Greek-English Lexicon*. (9th ed.) Oxford, 1968.
OLD^2	*Oxford Latin Dictionary*. (2nd ed.) Oxford, 2012.
RRC	*Roman Republican Coinage*. M. H. Crawford. Cambridge, 1974.
SEG	*Supplementum Epigraphicum Graecum*. Leiden, 1923–.

SH	*Supplementum Hellenisticum*, ed. H. Lloyd-Jones and P. J. Parsons. Berlin, 1983.
SSH	*Supplementum Supplementi Hellenistici*, ed. H. Lloyd-Jones. Berlin, 2005.
TGrF	*Tragicorum Graecorum Fragmenta*, ed. B. Snell. Leipzig, 1971.
TLL	*Thesaurus Linguae Latinae.* Leipzig, 1900–.
TRF	*Tragicorum Romanorum Fragmenta*, ed. O. Ribbeck. (2nd ed.) Leipzig, 1874.

Introduction

Ovid is a poet deeply interested in the representation of the physical world. Space is intertwined with the narrative of the *Metamorphoses*, from the initial cosmogony to the final poetic flight of the sphragis, and geographical themes pervade the poem along the way: we find the poem replete with catalogues of toponyms, journeys, quasi-cartographic views and many transformations and aetiologies relating to place, space and landscape. My hypothesis in this thesis is that Ovid's representations of place, space and landscape (which my title places under the umbrella term 'geography') are important for understanding his poetic strategies in the *Metamorphoses*; a close examination of Ovid's geographical poetics will shed light on his play with genre, allusion and narrative.

1. Structure

A comprehensive treatment of Ovid's poetic geographies would certainly exceed the scope of a single thesis, and I have therefore chosen to focus on three different aspects, each of which, I argue, is susceptible to a metaliterary reading. The three chapters fall approximately under the respective headings of space, place and landscape; it will be useful at this juncture to define these terms. The definitions of 'space', 'place' and 'landscape' are to some extent contested;[1] certain writers even seem to reverse the conventional distinctions.[2] My definitions of space and place are drawn from humanist geography, and (in the case of 'place') particularly from Tuan's seminal 1977 work, *Space and Place: the perspective of experience*. Tuan views the concepts of space and place as interdependent: place is space differentiated and 'endow[ed]…with value' and specificity, principally through human experience and attention.[3]

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[1] For an overview of definitional and theoretical tensions, see Bender 2006.
[2] Agnew (2011: 318), referring specifically to de Certeau 1984; Gilhuly and Worman (2014: 8–9) note a similar feature of Lefebvre's terminology (Lefebvre 1991).
[3] Tuan 1977: 6. For another phenomenological viewpoint on space and place, see Casey 1996 and 2009. Cf. Merrifield (1993), who views space and place as a dialectical negotiation between two poles of a 'unity' (1993: 527). For an overview of definitions of space and place, see Agnew 2011. Ancient geographical concepts do not map perfectly on to modern divisions, but the distinction between scientific geography's measuring of the world and descriptive geography's focus on individual places perhaps points to a distinction between the generalities of space and the specificities of place. On these two strands in Greek geographical writing, see Clarke 1999: 44–5 and Dueck 2010: 236–7.

‘Landscape’, as a term, is still more polyvalent and contestable. Wylie notes that the traditional definition of landscape as ‘interactions between sets of natural conditions…and sets of cultural practices’,[4] with its implied opposition between nature and culture, has attracted critique;[5] after the ‘cultural turn’ in human geography, landscape is viewed ‘more as a particular, culturally specific way of seeing or representing the world’.[6] A broad working definition might be that landscape is culturally and aesthetically mediated space.[7] As Spencer puts it, regarding landscapes as physical outdoor spaces: ‘There is “art” in their construction, and further artfulness comes into play in describing and representing them. What none of these landscapes suggests is raw, unmediated or unconsidered space.’[8]

The term ‘landscape’ also implies a role for subjectivity and perception, aesthetic or otherwise. For Spencer, landscape ‘foregrounds cultural context’ and ‘prioritizes aesthetics’.[9] Cosgrove stresses the role of human subjectivity in ‘constructing’ landscape: landscape is not simply the physical world, but ‘a way of seeing the world’.[10] Perception may not only be visual; phenomenological theorists of landscape stress the role of ‘human lived experience, perception, sensation and understanding’ of the physical world.[11]

The modern understanding of the term ‘landscape’ is inescapably inflected by its origins in the visual arts,[12] and visuality also plays a part in ancient descriptions of landscapes. Quintilian, for example, advises against trying to write in an attractive outdoor setting, since the writer is likely to be distracted into looking around instead: *quare silvarum amoenitas et praeterlabentia flumina et inspirantes ramis arborum aurae volucrumque cantus et ipsa late circumspiciendi libertas ad se trahunt* (‘For this reason, the pleasantness of the woods and the flowing streams and the breezes blowing through the trees’ branches and the songs of the birds and the very freedom of looking around widely

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[4] Wylie 2007: 9.
[5] See for example Rose 1993: 67–77.
[6] Wylie 2007: 13.
[7] Tuan stresses the role of perception and interpretation: landscape is ‘a construct of the mind and of feeling’ (Tuan 1979: 89).
[8] Spencer 2010: 5.
[9] Spencer 2010: 1.
[10] Cosgrove 1984: 13; on landscape and the visual, see also Cosgrove and Daniels 1988: 1–10. For a critique of the prioritisation of visuality in geography, see Rose 1993: 86–112.
[11] Wylie 2013: 54. On the phenomenology of landscape, Tilley (1994) is crucial.
[12] On this sixteenth-century ‘painterly origin’ of the term, see Hirsch 1995: 2.

draw the attention', *Inst*. 10.3.24).[13] Art and artifice are deployed in the creation of a landscape such as a park or garden, but also in modes of seeing or in the assemblage of elements for a literary landscape such as Quintilian's distracting woodland or Ovid's landscape ecphrases. Mitchell argues that 'landscape is already artifice in the moment of its beholding, long before it becomes the subject of pictorial representation';[14] Ovid seems to play with this always-already 'artificial' quality of landscape, equivocating between the roles of *natura* and *ars* in the creation of Gargaphie (3.158–9) and Thetis' grotto (11.236–6). Landscape is neither nature nor art, but both: a way of seeing, and a cultural encoding of the physical world.

My first chapter explores the narrative implications of ancient perceptions of space. Evidence from both literary and non-literary texts reveals a conceptual tension between two different models of perceiving and representing space: between a linear, sequential presentation of space, termed hodological space, and a top-down, quasi-cartographic viewpoint.[15] After a preliminary discussion of these viewpoints as they appear in epic prior to Ovid, I examine episodes in the *Metamorphoses* in which the cartographic viewpoint and the hodological viewpoint are represented. Through a close reading of these episodes, I consider to what extent these episodes bear out the theoretical model, and how Ovid varies his representations of space from both viewpoints. I argue that the cartographic and hodological viewpoints in the poem are susceptible to a metaliterary reading, functioning as figures for different narrative strategies; from this metaliterary perspective, I explore Ovid's depiction of the narrative advantages and pitfalls of both cartographic and hodological viewpoints for the composition of a poem as comprehensive in scope and rich in *materia* as the *Metamorphoses*. Finally, I consider the potential for a synthetic viewpoint combining elements of both cartography and hodology, as represented by flight.

My second chapter takes the specificity of place, as expressed in place names, as a starting point for an investigation into Ovid's toponymic strategies. Ovid's toponymy is

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[13] Nor are other aspects of embodied experience neglected: sound and the sensual *amoenitas* of the woods play their part.
[14] Mitchell 2002: 14.
[15] The seminal text is Janni 1984, *La Mappa e il Periplo.*

both broad and innovative,[16] and it rewards close critical analysis; however, as yet it has not received sustained critical attention.

Much scholarship on proper names in Latin literature has focused on personal names,[17] or has treated proper names in general, including both personal and place names.[18] For Mayer, toponyms form the focus of his study on 'geography'; they emerge as a site and a medium for the exhibition of Alexandrian learning, or, by contrast, as evidence of a growing poetic interest in distant places known through Roman imperial expansion.[19] Mayer's brief article has been followed by other studies focusing on thematic and intertextual effects created through the use of place names; for example, Lewis analyses several contrasting toponymic strategies across Catullus' corpus.[20] Bexley shows that geographical names underpin Lucan's depiction of Rome's unstable centrality,[21] while Jones argues that place names are inseparable from Virgil's generic and poetic aims in the Eclogues.[22] Keith discusses the ways in which geographical names in Tibullus shed light on both Tibullus' generic play and Roman elegy's 'correlat[ion] with Roman imperialism'.[23] A recent volume on space in Greek and Roman epic includes several analyses of place names: Kyriakidis explores the significance (particularly etymological) of place names on Aeneas' journey from Troy to Italy in the *Aeneid*;[24] Skempis explores how place names reflect 'socially produced space' in the *Aeneid*'s Caieta-Circe sequence,[25] while Ziogas analyses the etymological and literary background of place

[16] A number of Ovid's toponymic innovations were influential on later poets; cf. Keith 2014b.
[17] For example, Higbie 1995 and Kanavou 2015 on Homeric personal names. Cf. Olson 1992 on personal names in Aristophanes, Adams 1978 on Cicero, Ingleheart 2014 on Catullus, and Knox 2006 on Martial.
[18] Proper names make up a significant part of O'Hara's (1996a) study on etymological play in Virgil; on proper names in poetry see also Paschalis 1997, Jones 2006, the papers collected in Booth and Maltby 2006, and Kyriakidis 2007.
[19] Mayer 1986; cf. Syme's discussion (1987) of 'exotic' names from Senecan tragedy. On place names in Senecan tragedy, see also Davis 1993: 242–8 and Grant 2000.
[20] Lewis 2010.
[21] Bexley 2009; on geographical names in Lucan, see further Myers 2011 and Bexley 2014.
[22] Jones 2011: 43–64.
[23] Keith 2014a: 478.
[24] Kyriakidis 2014.
[25] Skempis 2014.

names in several episodes of the *Metamorphoses*.[26] Place names are also key to Keith's analysis of geographic intertextuality between Ovid and Flavian epic.[27]

A comprehensive treatment of all toponyms in the poem would have exceeded the scope of a single chapter; however, I have aimed to draw out patterns applicable throughout the poem. I consider how toponyms contribute to Ovid's self-fashioning as a poet, and to his negotiation of his poem's place in the literary tradition. I also consider how toponyms contribute to structural effects across the poem, and to thematic effects in individual episodes; finally, I analyse Ovid's Trojan narrative in terms of toponymic strategies, exploring how Ovid's use of place names supports his poetic strategies and contributes to our reading of the text.

My final chapter draws out one strand of the cultural encoding of landscape: the gendering of landscape. Building on Keith's analysis of the gendered landscape of epic,[28] my reading explores the interplay of landscape as a culturally mediated concept and the equally culturally mediated concept of gender. I argue that gender plays a major part in Ovid's representation of landscape as aestheticised, viewed and culturally mediated space, and explore Ovid's engagement with the metaphor of the earth as a generative female body and with the narrative motif of sexual violence in an eroticised landscape.[29] I consider how Ovid's representations of the gendered landscape in the *Metamorphoses* relate to the norms of epic poetics and whether Ovid's gendered landscapes offer the reader a new point of view on the poetic terrain.

2. Approach

My method is based most of all on close reading, underpinned by the philological tools of textual comparison and linguistic analysis. In each chapter, I discuss particular narrative units of the *Metamorphoses*, from short passages to long sequences of linked episodes, chosen according to their particular relevance to the topic of the chapter; by a close

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[26] Ziogas 2014.
[27] Keith 2014b.
[28] Keith 2000: 36–64.
[29] An important starting point for the treatment of sexual violence in Ovid is Richlin 1992. Although my response to the text aligns rather with W. Johnson (1996) and Sharrock (2002), reading Ovid's focus on female characters' agency and subjectivity as a counterpoint to Richlin's argument for reading Ovid's rapes as pornographic, Richlin's analysis remains fundamental to a feminist analysis of the *Metamorphoses*. On gendered readings of Ovid, see also Liveley 1999 and 2006, and Keith 2009b.

reading of these passages and comparison with other authors and with other parts of the *Metamorphoses*,[30] I hope to show the polyvalent nature of Ovid's representations of space, place and landscape and explicate their metaliterary implications.

My geographical reading of the *Metamorphoses* naturally owes much to the recent 'spatial turn' in classical scholarship. In a work whose thrust is mainly historical, Nicolet neatly sums up the potential value of a geographical reading:

> 'On savait depuis longtemps l'usage que la poésie, officielle ou non, épique ou élégiaque, peut faire des noms propres évocateurs, des mythes, des propagandes ou des exploits célébrés: il y a donc une 'géographie' de Virgile, d'Horace ou d'Ovide. Mais en fait presque toute la littérature est susceptible d'une lecture géographique.'[31]

Increasingly in recent years, scholars have taken up the challenge of *la lecture géographique*. A forerunner of the 'spatial turn' may be found in Mayer's 1986 article, which undertakes a survey of place names in Roman poetry;[32] another important work, foundational to the study of space in ancient literature, is Leach's study of landscape in Roman poetry and visual art.[33] The topography of Rome in literature has also received critical attention: Edwards discusses Rome as both physical and written city, shaping and shaped by the literary texts which arise from it.[34] On the Ovidian front, Boyle uses the city and its monuments as a frame for looking at Ovid's literary engagement with the city.[35] My discussion, like the *Metamorphoses*, takes place largely outside Rome, but my understanding of Ovid's approaches to Roman space has benefited from these and other readings of the textualised city.[36]

More recently, scholars have begun to investigate the relationship between space and narrative. Rimell analyses the tension between enclosed literary spaces and the discourse of imperial expansion.[37] Conceptions and representations of space are also at issue in Purves' discussion of the relationship between narrative and ways of perceiving space, an

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[30] For a theoretical approach to intratextuality, see Sharrock 2000.
[31] Nicolet 1988: 17.
[32] Mayer 1986.
[33] Leach 1988.
[34] Edwards 1996.
[35] Boyle 2003.
[36] On Ovid's Rome, see also Hinds 1985, Huskey 2006 and Reitz 2013.
[37] Rimell 2015.

analysis which has been crucial for my discussion of Ovid's spatial narrative strategies,[38] as will be seen in chapter 2. A narratological approach to ancient literary space proves fruitful in the essays in de Jong's edited volume;[39] although my analysis in this study is not primarily narratological, concepts such as focalisation and diegetic levels have proven hermeneutically useful. Other aspects of the physical world and its representations have also received attention. Keith's analysis of the 'ground of representation'—the gendered landscape of epic poetry—is a key theoretical underpinning to my discussion of Ovid's gendered landscapes.[40]

Scholars have also recently begun to investigate poetic spaces as sites of intertextuality. With particular reference to Ovid, for example, Hinds discusses Ovid's transformation of the inherited tradition of poetic landscape description,[41] while Newlands investigates Statius' poetic reworking of Ovid's descriptions of landscape.[42] Keith analyses Flavian responses to Ovidian poetic space in terms of both description and toponymy,[43] while Ziogas explores the narrative and intertextual functions of toponyms in the *Metamorphoses*.[44] However, as yet no full-length study has been undertaken of Ovid's poetic spaces, places and landscapes and their intertextual significance. The present study aims to contribute to filling this gap in the scholarship, showing that Ovid's spatial and textual *loci* reward close examination as sites of intertextual negotiation and metaliterary reflection.

As I have already adumbrated, my reading of the *Metamorphoses* is heavily indebted to the theory and methodology of intertextuality.[45] The theory of intertextuality and the

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[38] Purves 2010.
[39] De Jong 2012a.
[40] Keith 2000: 36–64.
[41] Hinds 2002.
[42] Newlands 2004.
[43] Keith 2014b.
[44] Ziogas 2014.
[45] The terminology of intertextual relationships is evolving and sometimes contested: Fowler 1997 draws a distinction between 'allusion' and 'intertextuality', aligning them with contrasting theoretical positions. Hinds argues for a *rapprochement* without 'fundamentalism' on either side (1998: 20–1), in which both the philological study of allusion (or 'reference', per Thomas 1986) and the more heavily theorised discourse of intertextual relationships have something valuable to contribute; cf. Hinds 1997: 13–14, Farrell 2005: 98–9, and Baraz and van den Berg 2013: 1–4. As will be seen, my position aligns most closely with Hinds's; on a terminological note, I use 'allusion' to speak of individual sites at which an intertextual relationship is apparent and in which interpretative value is found, without necessarily implying authorial intent.

study of allusions raise questions about intentionality, and scholars have rightly noted that an approach to allusion and/or intertextuality which relies on authorial intent is untenable.[46] Conte's theoretical position, locating intertextuality and the *arte allusiva* in the text, and separating allusion as a rhetorical figure and analysis of how it functions from intentionalism, has been influential;[47] more recently, Edmunds has argued forcefully for a reader-dependent theory of intertextuality, drawing on Jauss's 'horizon of expectations' and the reader-response concept of 'interpretive communities'.[48]

Hinds, in an important study, argues against jettisoning wholesale the concept and the language of intent and for a modified discourse of allusion, the 'intention-bearing author' and 'authorial subjectivity' as an interpretative and conceptual tool.[49] Certainly we cannot recover the original intent of the historical author; even if we could somehow interview Ovid or read his composition notes, his testimony would not exclude other readings of the text.[50] Such readings are in a sense orthogonal to the author's intent; they take place whether or not intent was present at composition.[51] Likewise, I do not wish to deny the role of the reader in generating meaning from a text, nor the influence of a reader's particular horizon of expectations. Yet an author existed; the 'irretrievable moment of authorial production' is lost to us,[52] but the existence of an author remains part of our idea of the text, and this 'implied author' has a role to play in our interpretations.[53] Thus, when

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[46] Edmunds 2001: 19–24; Farrell 2005; Lewis 2016: 321–4.
[47] Conte 1986. The term *arte allusiva* was introduced by Pasquali (1951); for Conte's theoretical modifications to Pasquali's concept of allusion, see Conte 1986: 24–31. Edmunds (2001: xvii) challenges the concept of allusion as a rhetorical figure analogous to metaphor on the grounds that no unambiguous marker of allusion exists in the text; since the meaning of a linguistic sign depends on the gestalt of its previous uses, I would argue, with Farrell (2005: 100–101) that the words themselves serve as a marker. Moreover, metaphor (and other rhetorical figures) may function without markers. The Maeander simile (*Met.* 8.162–8), for example, announces itself as a figure for Daedalus' labyrinth, not for Ovid's text; nevertheless, its divagations are almost irresistible as a metaphor for the *Metamorphoses* (see Pavlock 1998).
[48] Edmunds 2009: 39–62; Jauss 1982. The theory of interpretive communities was developed by Fish 1980. On the reader's role in the construction of meaning see also Martindale 1993: 3–4.
[49] Hinds 1998: 50, 144. This intention-bearing implied author has some affinities with the 'intention of the text'; see Eco 1992: 64–5, Conte 1994: 36, 133–4 and Hinds 1998: 49 n. 63.
[50] Farrell 2005: 99; Lewis 2016: 322–3.
[51] Hinds (1998: 18) emphasises the 'implicatedness of *all* literary language in intertextual negotiations' (italics in original).
[52] Hinds 1998: 48.
[53] The narratological concept of the implied author was introduced by Booth 1961; cf. Iser's concept of the implied reader (Iser 1974). Booth distinguishes between the implied author of a particular text (e.g. the 'Ovid' implied by the *Metamorphoses*) and the career-author (e.g. the 'Ovid' implied by all his surviving works); I tend to prefer the career-author as an interpretative

I refer to 'Ovid' (whom I will normally name without inverted commas), as a rule I mean the implied author;[54] on occasion context will make clear that I mean the narrator.

The discussion about authorial intent is ongoing. With Hinds, I would argue that the intent of an implied author retains interpretative value; the implied author is as much a construction as a reconstruction—and, given the state of our evidence, a partial and contingent construction at that[55]—but he or she is still 'good to think with',[56] and the language of intent features in the present study as a useful tool for conveying certain poetic effects.[57]

My reading also emphasises Ovid's generic negotiations in the *Metamorphoses*, which is both a departure from his elegiac career and a *sui generis* entry into the epic genre. Genre is a key concern of what has been called the 'new formalist' school of Ovidian criticism:[58] Gildenhard and Zissos define this approach as 'the search for meaning in form, close attention to Ovid's sophisticated handling of generic demarcations, and a heightened interest in how he accessed, assimilated, and altered the poetic modalities and semantic patterns of his literary sources'.[59] Crucial foundational texts for understanding Ovid's play with genre are Knox's *Ovid's* Metamorphoses *and the Traditions of Augustan Poetry* (arguing for a prominent role for Callimachean poetics) and Hinds's *The Metamorphosis of Persephone* (examining the interplay of epic and elegiac poetics in the

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tool, since Ovid's other texts very often shed interesting sidelights on the *Metamorphoses* (and vice versa).

[54] On occasion context will make clear that I refer to the narrator instead; with Wheeler (1999: 67–8) I find the distinction between implied author and narrator interpretatively useful.

[55] Our construction of the career-author Ovid would look very different if we had the *Medea* to work with, or if we had lost the *Metamorphoses*. Our constructions are also affected by the network of other texts around the text at hand; our implied Virgil would develop some new wrinkles if, as in Edmunds' thought-experiment (2001: xviii), we were to acquire more of Ennius' work.

[56] Hinds 1998: 50.

[57] Cf. Hinds 1998: 49 for the 'inefficient circumlocution' required to discuss certain types of reading without recourse to implications of intentionalism. Also 'good to think with' is Thomas's intentionalist typology of reference (Thomas 1986). Although boundaries between rigid categories of allusion or reference will tend to break down, Thomas's call for close attention to the complexity of textual effects remains valuable, and to the extent that these typologies arise inductively from reading, they need not conflict with a modified intentionalist position such as Hinds's, as Thomas himself argues (1999: 1–7).

[58] See for example Lindheim 2003.

[59] Gildenhard and Zissos 1999: 163 n. 4; cf. Gildenhard and Zissos 2007. Gildenhard and Zissos emphasise tragedy as a generic influence on the *Metamorphoses*, on which see now Curley 2013.

Metamorphoses and the *Fasti*).[60] Harrison analyses the generic transformations evident in Ovid's elegiac corpus; this interest in pushing the boundaries of genre is yet more evident in the *Metamorphoses*, as Keith's study of the first pentad demonstrates.[61] Ovid's generic negotiations interact with both textual models and generic norms (Conte's *modello-esemplare* and *modello-codice*);[62] the norms of the epic code model play a major role in my argument in chapter 3, while intertextual interplay with Ovid's literary predecessors comes to the fore in my discussion of Ovid's place names as sites of literary tradition and poetic memory.

As I have noted, my reading focuses closely on metaliterary aspects of Ovid's poetic geographies, on Ovid's positioning of himself and his text in a poetic tradition rather than on a political reading of the *Metamorphoses* in the context of contemporary political ideologies. Others have written on political aspects of Ovid's work;[63] a full-scale study of political elements of the geography of the *Metamorphoses* remains to be written, but is outside the scope of the present study.

A study of geographical poetics must grapple with the extent to which Ovid's geographies are poetic—that is, to what extent they map on to reality.[64] Romm rightly advises caution in estimating ancient audiences' geographical knowledge,[65] and this must apply to some extent to poets as well; we must ask where Ovid draws his geographical knowledge from, and how much his 'ideal' reader could be expected to know. Given the fragmentary state of the literary tradition, it is impossible to reconstruct Ovid's sources with certainty; however, some tentative suppositions may be made. Historiography very

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[60] Knox 1986; Hinds 1987. Edmunds (2001: 143ff.) analyses generic negotiation in terms of reference to a 'system', which may be genre or another verbal category such as legal language. For an attempt to describe and codify ancient genres and subgenres (focusing on 'sophistication' within generic boundaries rather than transgression), see Cairns 1972; Farrell (2003) offers a useful survey of classical theories on genre, emphasising that 'the practice of ancient writers was much more sophisticated than anything that classical theory could account for' (2003: 383); see also Depew and Obbink 2000: 1–14.

[61] Harrison 2002; Keith 2002. On Ovid's inventive play with multiple genres, see also Farrell 1992.

[62] Conte 1986: 30–1; cf. Barchiesi's *modello-genere* (Conte and Barchiesi 1989: 93–6). On the epic code model and Ovid (with particular reference to gender), Hinds (2000) is crucial to my analysis of Ovid's landscapes.

[63] See especially Barchiesi 1994 on the *Fasti*, Davis 2006 on the amatory poetry, Sharrock 1994a on the *Ars Amatoria*, and on the *Metamorphoses* Williams 2009 and Feldherr 2010.

[64] Cf. Horsfall 1985 on the unrealism of poetic topographies.

[65] Romm 1992: 4.

often included geographical data,[66] and Ovid had access to now-lost geographical texts, both scientific and technical or quasi-technical; the relative accuracy of his Mediterranean geography argues that he took advantage of such sources.[67] Another possible source of data is Agrippa's map, with accompanying *commentaria*.[68] Mayer emphasises Hellenistic poetry and 'current events' as sources.[69] Cameron argues that Ovid had recourse to mythographical handbooks;[70] the evidence for similar handbooks of geography is limited and late,[71] but it is tempting to speculate that such handbooks were available in the Augustan period. Callimachus not least among the Hellenistic writers had prose treatises arranged geographically, on subjects such as paradoxography, rivers and city foundations;[72] evidence for their contents is scarce, but they could have furnished items of geographical as well as mythological interest. As Myers has shown, paradoxography was influential on the *Metamorphoses*, perhaps for geographical information as much as for marvels.[73] I proceed on the probability that Ovid, while not striving for scientific accuracy or realism in a modern sense,[74] makes use of geographical data from such sources, creating a poetic geography without straying completely off the map.

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[66] The disciplinary distinction in antiquity between geography and history was not as sharp as it is today; see Polybius 12.25e.1, with Dueck 2012: 41. See also Clarke 1999: 81–114 and Engels 2007.

[67] Discussed at p. 52 n. 101. Strabo, however, was probably not among Ovid's sources; Strabo's date of publication is debatable, but the *Geography* is not thought to have been widely circulated until the latter part of the first century CE or even later (Dueck 2000: 146-53).

[68] On Agrippa's map, see Zanker 1988: 143 and Arnaud 2007–8. For a sceptical viewpoint, see Brodersen 2012: 109.

[69] Mayer 1986.

[70] Cameron 2004: 261–2; on Ovid and mythography, see also Farrell 2013.

[71] Talbert 2004. Cf. Healy 1999: 42–62 on the elder Pliny's sources; many of these were not available to Ovid, and Ovid is unlikely to have put quite as much effort into geographical research as Pliny, but Pliny's accounts of his sources give some indication of the breadth of geographical information available in the early Empire.

[72] Krevans 2011; cf. Suda s.v. *Callimachus*, fr. 328–53 Pfeiffer.

[73] Myers 1994a: 133–166. Geographical order was a feature of some paradoxographies, as an alternative to thematic order (Myers 1994a: 148); Krevans (2011: 124) notes that the fragments of Callimachus' *Paradoxa* preserved by Antigonus of Carystus were rearranged by type of marvel rather than in Callimachus' geographical order. It is perhaps reflective of an interest in paradoxography that Ovid has examples of both types of organisation: Medea's flight to Corinth (7.350-392) is arranged geographically, Pythagoras' speech (15.60–478) mainly by type of marvel.

[74] Bömer frequently notes Ovid's geographical *'Ungenauigkeit'*; scientific exactitude is not to be sought in a text such as the *Metamorphoses*, but the perception of inexactitude may on occasion be overstated. Armenian tigers may not sound 'very convincing' (Thomson 1951: 436), and their literary popularity is certainly attributable to poetic tradition (as Hardie 2015: *ad* 15.86; cf. Clausen 1994: *ad B.* 5.29) and perhaps to Varronian etymology (Butterfield 2015: 10–12), but

I also postulate that Ovid's ideal or model reader would be expected to recognise place names drawn from literature and contemporary events; thus, the model reader would be able to appreciate toponymic allusions, as well as the contrast between names with a lengthy poetic pedigree and names of more contemporary resonance, such as the Nabataean kingdom (*Met.* 1.61). Toponyms, like other words, can acquire constellations of meanings and associations; I argue that toponyms can therefore communicate allusions and associations as well as bare geographical information, and that Ovid constructs a reader who could appreciate his manipulation of these associations.

My aim in this study is to survey Ovid's geographical poetics, offering an analytical appreciation of his complex engagement with space, place and landscape in the *Metamorphoses*. This analysis gives rise to conclusions about the relationship of Ovid's use of geography to his narrative and thematic strategies, his self-fashioning as a poet and his engagement with generic norms and with his literary predecessors; I hope also that my readings will show the value of a geographical approach to our understanding of the complexities of the *Metamorphoses.*

3. Translation and nomenclature

I have aimed to translate all extended passages of Latin and Greek; some shorter quotations have been left untranslated if they are paraphrased in the discussion, or if they have been translated or paraphrased earlier in the thesis. All translations are my own.

For classical names, I have generally adopted the form used in Tarrant's Oxford text (or the form used most frequently, if more than one appears; if there is no majority usage, I adopt the form appearing earliest in the poem). This results in a mixture of Greek and Latin endings, for which I can only plead Ovidian precedent.[75] In some cases, however, it

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they are not *prima facie* impossible; Pliny knew of Hyrcanian tigers (*Nat*. 8.66), and both Hyrcania and Armenia fell within the historical range of the Caspian tiger. Bömer (1980: *ad loc*.) objects to the description of Paphos as *aequore cinctam* (10.530), since the old city lies some 10 stades from the sea (per Strabo 14.6.3); I disagree that there is any illogic in calling a city on an island 'sea-girt'.

[75] Both Latin and Greek case endings appear on toponyms in the text as transmitted, and Tarrant (2004: xxxvii) remarks that in some cases Latin forms and endings of proper names may have been substituted by copyists for Greek. The mechanisms of textual transmission make it impossible to identify securely in all cases whether a Greek or Latin ending was originally used (and therefore to draw general conclusions about Ovid's practice); cf. Barchiesi (2007: *ad* 3.690) on Tarrant's restoration of the Greek accusative *Dianque* in place of the transmitted *Diamque.* However, other cases show that that both Latin and Greek forms for proper names must have

has seemed preferable to defer to wider Latin usage (as in the case of Buthrotum, for which Ovid alone in Latin uses the Greek second-declension feminine 'Buthrotos'), or to English usage for names with wide modern currency (Ulysses, rather than Ulixes; the Rhine, rather than the Rhenus).

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appeared in Ovid's text. For example, the alternation between *Scyrum* (13.156) and *Scyron* (13.175) is difficult to explain if the text did not originally include both forms; *Scyron* is admittedly a conjecture, but the transmission of *syron* in some manuscripts (as reported by Tarrant) seems to confirm it. In other cases, names differ in more than declension endings: cf. the different versions of the name of the Tiber, as discussed in chapter 2 (pp. 131–2). In the latter case, the progression from *Thybridis* at the beginning of the Aesculapius episode (15.624) to *Tiberina* near the end (15.728) seems thematically motivated, enacting the transformation of Greek into Latin while describing the *translatio* of a Greek deity to Rome. Ovid seems on occasion to play with the idea of 'Latinising' Greek language and mythology: the *hamadryadas…Nonacrinas* of the early part of the poem (1.690) give way as the poem progresses to *Latinas…hamadryadas* (14.624), a cross-linguistic collocation described by Myers (1994b: 230) as 'amusingly contradictory', enacting both the poem's movement towards Italy and its Latinisation of Greek language and mythology.

The God's-Eye View

1. Conceptions of space: cartographic and hodological perspectives

Is space best viewed all at once, or a little at a time? These two contrasting viewpoints on space—all at once, as on a map, or partially and sequentially, like a traveller moving through it—compete in our evidence of ancient spatial awareness and in modern scholarly accounts. This tension between the cartographic and hodological viewpoints, and the potential synthesis represented by flight, form the focus of the present chapter.[1] I discuss the evidence for cartographic and hodological conceptions of space and their role in ancient literature; I then explore examples of the presentation of space in the *Metamorphoses*, and argue that both hodological and cartographic perspectives on space, and especially Ovid's synthesis of the two, play important roles in the narrative structure of the poem. Examples of these viewpoints are a recurring concern in the poem, and Ovid also returns again and again to flight; I argue that this concern with ways of conceptualising and representing space relates to Ovid's sustained interest in metapoetic reflection.

The relative importance of the cartographic and hodological models in antiquity has been a focus of scholarly debate. A number of Roman examples of cartographic and bird's-eye

[1] De Jong (2012d: 11ff) discusses the presentation of space in terms of the 'panoramic' and 'scenic' standpoints. For de Jong, in the panoramic standpoint the narrator is positioned at a distance from the space being described, able to 'oversee a large stretch of space'; in the scenic standpoint the narrator is positioned (either moving or still) on or within the scene described. These contrasting standpoints have clear resonances with the cartographic and hodological viewpoints. However, I focus primarily on the way spatial information is presented to the reader, rather than pursuing a narratological approach.

perspectives survive,[2] such as the Severan *Forma Urbis Romae*, bird's-eye views of cities presented on coins,[3] and a Pompeiian fresco depicting a bird's-eye view of the 59 CE riot at the amphitheatre.[4] An interesting example (with distinctive literary relevance) of bird's-eye perspective is to be found on the *Tabulae Iliacae*, which combine text with both bird's-eye and sequential depictions of Iliadic scenes.[5] Nevertheless, Brodersen has asserted that the 'usual mode' of Roman spatial thinking was linear,[6] as represented by *periplus* and itinerary literature.[7] Rawson observes that 'books in antiquity seem rarely to have been illustrated with such things [as maps]',[8] and speculates that this absence may

[2] Roth (2007: 290: n. 19) discusses differences between bird's-eye view and true top-down cartography; on bird's-eye view perspectives in Roman art, see Koortbojian 2002 and Bergmann 2001.
[3] E.g. *RRC* 424, 515.1.
[4] Found in the House of the Gladiator Actius Anicetus (I.3.23), now in the National Archaeological Museum in Naples.
[5] Petrain (2014: 121) argues that the *Tabulae* 'deliberately evoke cartographic convention' in their bird's-eye-view panels. For Squire (2011: 159–63), the combination of synoptic and sequential visual narrative found on the *Tabulae* is key to their narrative strategy. Cf. Fowler (1991) on ecphrasis as a complicating factor for Lessing's distinction between visual art, which extends in space and may be viewed all at once, and literary art, which is experienced sequentially. These categories resonate with the tension between the cartographic and hodological viewpoints, between eusynopsis and sequence; however, as I will argue, both viewpoints are represented in literature.
[6] Brodersen (2004: 186–8), with Brodersen 2001: 138–40; cf. Jacob (1999: 26), who argues that geographical knowledge in the Hellenistic world depended primarily not on cartography but on 'other media, such as travel reports, sea journeys and periegeses…'.
[7] *Periploi* convey real or imaginary sea journeys by describing in order the places and landmarks met on the journey; itineraries perform a similar function for land journeys. For a discussion of the terms *periplus*, *periodos ges* and *periegesis*, see Kowalski 2012: 23–7. Our surviving examples of *periploi* are largely 'armchair' documents rather than genuine examples of practical navigational tools; they are, however, influenced by the mental models of space developed by sailors (Arnaud 2014: 40). For an interesting example of a (fictitious) *periplus* poised between geography and myth, see Crinagoras' epigram (*AP* 9.559) in which he asks his friend Menippus to write him a 'tour' (κύκλον) to supply his need for a *periplus* which will take him to Italy via the Cyclades and Scheria (discussed by Salway 2004: 53–4).
[8] Rawson 1985: 258.

be related to a tendency to think primarily in hodological terms and a concomitant difficulty with reading maps.

However, other scholars argue that the cartographic viewpoint played a larger role.[9] For Clarke, the representation of land forms in geometrical terms 'confounds' the generalisation that the linear model was primary.[10] Such use of geometrical shapes does not in itself preclude a linear model of space, as simple shapes are also found in *periplus* literature.[11] However, more complex shapes are less likely to appear in hodological literature,[12] and in my view the use of shapes to describe land forms is best explained by the writer drawing on a cartographic mental model.[13]

A small number of literary texts also offer evidence for the cartographic viewpoint. Not all literary evidence is conclusive: Jacob rightly cautions us about using Plutarch's

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[9] Talbert 2010: 262; Poiss 2014. On maps in the classical world, see Irby 2012 and Irby-Massie 2016. Roller (2015: 213–6) offers an optimistic survey of the evidence for both Greek and Roman mapping. It is worth distinguishing here between maps of the entire *oikoumene* and maps of a smaller area. Kowalski (2012: 130–3) argues persuasively that while world maps served as tools and demonstrations of scientific knowledge, maps of smaller areas do not appear to have been used as practical tools for navigation. This perhaps points to a 'division of responsibilities', as it were, between the cartographic and hodological viewpoints: mapping's place was in large-scale, high-level scientific geography, whereas for the detailed work of navigation or wayfinding, hodological texts were preferred.

[10] Clarke (1999: 103), discussing Polybius' comparison of Sicily to a triangle (1.42.3).

[11] Kowalski (2012: 155) points out that Ps.-Scylax describes Sicily as a triangle (ἔστι δὲ Σικελία τρίγωνος, 13.4). Shipley (2011: 10) notes that personal observation could yield the information that Sicily is triangular, and that the use of a geometrical figure thus does not necessarily indicate the use of cartography.

[12] While it is difficult to argue from silence, especially given how little hodological literature has survived, Ps.-Scylax's lengthy explanation of the comparison of Egypt to a double-headed axe (πελέκει, 106.3) suggests that this figure is unusually complex for the genre.

[13] Cf. Strabo's comparison of the Peloponnese to the leaf of a plane tree (8.2.1). On Strabo's use of shapes, see Dueck 2005. Aujac (1987:175) imagines the geographer 'writing with a map in front of him'; whether or not one envisages a map spread out on his desk, such similes suggest that a cartographic viewpoint was part of the mental furniture of both Strabo and his readers. For a Latin example of 'geometric' landforms, see Caesar's description of Britain as a triangle (*Gal*. 5.12), with Leach 1988: 86.

references to σχῆματα (‘figures’, *Nic.* 12.1; *Alc.* 17.4) as evidence for the actual use of maps during the period about which he is writing, and the ‘survey’ or ‘circuit of the entire earth’ presented by Aristagoras to Cleomenes in Herodotus (γῆς ἁπάσης περίοδος 5.49) is possible to interpret as either a map or a written document.[14]

However, other passages presuppose an audience’s familiarity with cartographic images. The student’s γῆς περίοδος πάσης in Aristophanes’ *Clouds* (*Nub.* 206ff.), with Sparta too close to Attica for comfort, must be interpreted as a visual representation. In the second century AD, Florus compares his epitomising project to the work of geographers who paint the earth on one small page (*Epit. praef.* 3). Both of these passages depend for their force on an audience’s familiarity with visual representations of the world; otherwise, joke and simile would both fall flat. Thus, it seems clear that both cartographic and linear or hodological models had value in ancient conceptions of space.

A literary example near-contemporary with Ovid is Propertius’ c. 4.3. Here Arethusa studies pictorial representations of the world, alongside other sources of information, as she tries to imagine Lycotas’ travels with the military:[15]

> cogor et e tabula pictos ediscere mundos,
> qualis et haec docti sit positura dei,
> quae tellus sit lenta gelu, quae putris ab aestu,
> ventus in Italiam qui bene vela ferat.
> (Prop. 4.3.37–40)

[14] Jacob 1999: 26 n. 6. Romm (1992: 27–8) shows that περίοδος γῆς was used of both literary productions and of maps. Aristotle, in particular, uses term περίοδος γῆς to refer to both world maps (*Meteor.* 362b12) and hodological narratives (*Pol.* 1262a18, *Rhet.* 1360a34). Aristotle’s different uses of the term may indicate that both cartographic and hodological mental models were available, and perhaps seen as complementary methods of organising spatial information.
[15] Heyworth (1999: 75) regards vv.37–8 as Propertian but misplaced, citing the ‘irrelevancy’ of the creator god’s geographical arrangements to the context of Arethusa’s questions about what Lycotas is experiencing, and he consequently brackets them in his text (Heyworth 2007). However, I would argue that these lines are precisely relevant to vv. 39–40, since the temperature of each land is determined by the geographical *positura* under discussion.

> I am forced to study depictions of the world from a tablet: what sort of order this is, made by the immortal god; what land is sluggish with frost; what land is wasted with heat; what wind will carry his sails well to Italy.

Arethusa's *picti mundi*, taken in isolation, could be imagined as a set of non-cartographic pictorial representations, but her research into the positions of different lands and the effects of climatic zones strengthens the impression that she has some form of map to hand.[16]

Recently, Poiss has argued for a middle ground, incorporating both bird's-eye and hodological perspectives into a model of 'common-sense geography'. A cartographic mental model is apparent in Strabo's trip to the top of the Acrocorinth in order to get his bearings,[17] and in Thucydides' recognition of the strategic importance of the high ground, which included improved visibility.[18] Although hodological presentations of spatial information were more prevalent, with maps not in everyday use, nevertheless the top-down, cartographic viewpoint was available as a mental model for the perception and organisation of space.[19] As Poiss's examples demonstrate, there was no 'natural or

[16] Roller (2015: 216) reads the lines as indicating that Arethusa has both a map and accompanying commentary; however, any connection between Arethusa's map (if map it is) and the other information she uses is not explicit in the poem. Rodriguez (1992) sees both Propertius' poem and the makeshift 'maps' in the *Heroides* and *Ars* as allusions to Agrippa's map (which she posits as having existed in an unfinished state well prior to Agrippa's death in 12BC); even if Rodriguez's arguments for the relative chronology of monument and poems are not accepted, the poems certainly imply an interest in mapping among Rome's educated classes (and her literary *puellae*).
[17] 8.6.19, with discussion at Poiss 2014: 81–4. As Poiss acknowledges, Strabo's strategy of getting his bearings by climbing to a high vantage point was exceptional (Pausanias, for example, did not follow a similar procedure), but the passage shows that the potential informational value of a top-down cartographic viewpoint was not unknown.
[18] Thucydides 5.6f, discussed by Poiss (2014: 76–77) and Greenwood (2006: 26–32). Hodological information was also strategically important; cf. Polybius 9.12–20, with Kowalski 2012: 132.
[19] Kowalski (2012: 133) speaks of Aristagoras' map (Hdt. 5.49–51) as 'un témoin du savoir plutôt que comme un support de l'action'.

cultural constraint'[20] that prevented ancient authors or audiences from conceiving space in cartographic terms.

Both cartographic and hodological models can be traced in epic prior to Ovid.[21] Alex Purves speaks of the epic 'god's-eye view';[22] she terms the top-down, all-encompassing viewpoint characteristic of the gods, and especially of the Muses, in the *Iliad* 'protocartographic',[23] arguing that it prefigures early cartographers' attempts to see and depict the world at a glance.[24] A related approach is that of De Jong, who draws a distinction between gods' and mortals' experiences of epic space. She notes that mortals typically experience movement through space sequentially, being largely barred from seeing a wide field of action at once, while gods, by contrast, have access to both cartographic and hodological viewpoints.[25] Gods enjoy a much wider view from above the field of action, and may travel by mountain-stepping, by an instantaneous mode of travel that the modern reader is tempted to describe as teleportation, or by flight—which, as will be discussed below, has aspects of both cartographic and hodological viewpoints.

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[20] Poiss 2014: 73.

[21] Schrijvers (2009: 172) argues that the top-down, cartographic perspective was popularised in Roman literature by the influence of mapping; specifically, through the influence of Eratosthenes' 'cosmic overview'.

[22] For the phrase, see Purves 2010: 98, with de Certeau 1984: 92–3. Purves links the development of mapping with the development of prose, with cartography in some sense supplanting the protocartographic divine viewpoint. I prefer to view mapping as supporting, rather than supplanting, the proto- or quasi-cartographic viewpoint in poetry.

[23] Purves 2010: 16. Some examples of this omniscient divine viewpoint in Homer appear at *Il.* 2.484–6, 8.51–2, 11.80–3, 13.10–14; on these examples, see Purves 2010: 4–5.

[24] The hodological viewpoint is of course not absent from the *Iliad*. The organisation of the Catalogue of Ships was, as noted earlier, recognised as early as Macrobius, who indeed uses the analogy of a journey to describe the neat ordering of the entries in the catalogue: *disciplina describentis velut iter agentis accedit* ('his system as he describes it proceeds as if he were making a journey', 5.15.3).

[25] For example, Janko (1994: *ad* 14.225–230) and Minchin (2008: 25) note that Hera follows a nautical route on the way to visit first Sleep (*Il.* 14.224ff) and then Zeus on Mt. Ida, island-hopping as did sailors; for De Jong (2012c: 44) this procedure combines a divine or miraculous and a human way of travelling.

The cartographic viewpoint is often compared to such a divine perspective.[26] The point of view offered by a map compares in breadth, as Jacob notes, to the viewpoint of the gods, or of the Boreads fleeing the Harpies in the fragments of the *Catalogue of Women*.[27] In the *Aeneid*, for example, Aeneas, shipwrecked on the African coast, ascends a convenient height to try to locate the missing ships: *Aeneas scopulum interea conscendit, et omnem/ prospectum late pelago petit* ('Aeneas meanwhile climbs a crag and seeks a complete outlook widely over the sea', *A.* 1.180–1). Aeneas seeks the wide view that Jupiter enjoys in the next scene, though Aeneas' mixed success (he sees a herd of deer, but not his ships) reflects the difference between a crag and the heights of heaven:

> et iam finis erat, cum Iuppiter aethere summo
> despiciens mare velivolum terrasque iacentis
> litoraque et latos populos, sic vertice caeli
> constitit et Libyae defixit lumina regnis.
> (*A.* 1.223–6)
>
> And now there was an end, when Jupiter, looking down from the highest heaven at the sea winged with sails and the spreading lands and the shores and the far-ranging peoples, thus stood still on the highest point of heaven and fixed his gaze on the kingdom of Libya.

[26] The view from above is associated in philosophy with knowledge and the 'enlightened' philosophical viewpoint (Williams 2012a: 27ff). An interesting comparand is Manilius' introduction to the *Astronomica*, in which he describes having spatial knowledge of the heavens as quasi-divine: *quis foret humano conatus pectore tantum,/ invitis ut dis cuperet deus ipse videri,/ sublimis aperire vias imumque sub orbem…?* ('Who with a human spirit would have tried something so great as to desire to seem a god himself, though the gods be unwilling, and to open the ways on high and below the bottom of the globe…?', 1.28–[32].) On the order of verses here, see Flores and Feraboli 1996: *ad loc*. It would perhaps be possible to trace an inverted cartographic viewpoint in didactic: looking up appears as a figure for knowledge in Lucretius (1.5, 66–7), while the *Georgics*' cosmogonic view from above (1.240–251) follows an account of the constellations and the heavenly zones (1.231–239).

[27] Jacob 1997: 166; *Catalogue of Women* fr. 40A.

The hodological viewpoint also leaves its mark on epic.[28] Linear descriptions of places and landmarks could function as transitions between episodes, such as the journey at *Aeneid* 3.687ff. that marks the transition between the wanderings of book 3 and book 4's events in Carthage. They could also offer a way of structuring and organising poetic material, as with Phineus' speech at *Argonautica* 2.311–407, which lays out, according to the structure of a *periplus*, the rest of the route the Argo will follow.[29] This precision and level of detail is a strength of the hodological perspective; laying out the locations according to the route of the characters, so that the reader meets them in order just as the characters do, lends the narrative a sense of both spatial and temporal structure.

The influence of the hodological model is evident in the vocabulary of spatial relations: typically, *periplus* literature refers to one place as being encountered 'after' another.[30] For example, in Ps.-Scylax's *periplus*, Corinth is met 'after' (μετά) the Megarians, Sicyon after Corinth, and the Achaeans after Sicyon (40–42). The influence of this mode of describing space appears in examples such as *Aeneid* 3.551–2 (*hinc sinus Herculei (si uera est fama) Tarenti/ cernitur*—'From here one may see the bay of Tarentum, which—if the story is true—belongs to Hercules') and *Met.* 7.371 (*inde lacus Hyries videt*—'From there she sees Hyrie's lake').[31] This vocabulary reveals a perceived chronology inherent to the hodological viewpoint;[32] in contrast to a synoptic, simultaneous view of space,

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[28] Reeker 1971: 82–99.
[29] Meyer (2008: 283) draws a distinction between cartographic and hodological viewpoints in the *Argonautica*, finding the hodological viewpoint more prominent in the outward voyage and the cartographic more prominent during the Argonauts' return home. Ovid does not divide his poem so neatly between the two spatial modes, but a similar tension between modes may be observed.
[30] Kowalski 2012: 89, 140.
[31] This spatio-temporal relationship is also felt in expressions such as *a dextra Cythno Gyaroque relictis* (*Met.* 5.252), in which both the ablative absolute and the participle *relictus* place Cythnus and Gyarus 'behind' (in both temporal and spatial senses) Minerva's next destination of Thebes and Helicon.
[32] Kowalski 2012: 89 notes that in hodological space, 'L'étude du vocabulaire des relations spatiales laisse apparaître que ces relations son essentiellement chronologiques.'

landmarks are met in order, one after the other, as one travels through hodological space.[33] Positions of landmarks and other noteworthy objects are often described with reference to the position of the observer;[34] a similar effect is seen in the *Odyssey* when Nestor, on leaving Chios, argues with his comrades about whether to sail with the island of Psyria on their left (νήσου ἔπι Ψυρίης, αὐτὴν ἐπ' ἀριστέρ' ἔχοντες, *Od.* 3.171).[35] Similarly, in the *Argonautica*, when the Argonauts reach the Phasis, they row with the Caucasus on their left hand (ἐπ' ἀριστερὰ χειρῶν, 2.1266).

Aspects of sequential, hodological space are also found in the *Iliad*'s Catalogue of Ships. Geography, as Minchin points out, is the main organising principle,[36] with entries generally proceeding from one people to a neighbouring people.[37] Indeed, sequential space may have both narrative and cognitive significance in the oral epics: Minchin argues that a narrative organised by sequential movement fosters memorability for an oral

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[33] Poetic convention avoids explicit measures of distance; these are, of course, ubiquitous in *periploi*.

[34] Cf. Lefebvre's (1991: 199–6) concept of the 'spatial body', the body whose position underpins the demarcation of space in terms of left or right, up or down.

[35] Kowalski 2012: 92; cf. Ps.-Scylax 112.1. Left-right orientation is prominent in Dionysius Periegetes' 2nd-century CE geographical poetry: see for example vv. 95–99. For a land-based example, see Xenophon, *Anabasis* 1.5.1. Servius Sulpicius Rufus, in a letter to Cicero, employs left-right orientation in order to describe his location while sailing back from Asia: *ex Asia rediens cum ab Aegina Megaram versus navigarem, coepi regiones circumcirca prospicere. post me erat Aegina, ante me Megara, dextra Piraeus, sinistra Corinthus* ('Returning from Asia, while I was sailing from Aegina towards Megara, I began to look out at the areas around me. Behind me was Aegina, before me Megara, on the right Piraeus, on the left Corinth,' Cic. *Fam.* 4.5.4).

[36] Minchin 2001: 84–7. Although Minchin terms the format of the Catalogue a 'cognitive map', the progression around the homes of the Greek expedition shares more with the hodological perspective than with the (proto-) cartographic perspective. Cf. Sammons 2010: 136–7, who notes that the catalogue is organised largely on a 'principle of geographic contiguity' and argues that the major geographical discontinuity (between the eastern Aegean and Thessaly) is attributable to the dramatic desirability of placing Achilles near the end of the passage. Geographical order may even be detectable on a more detailed level, within the contingents; see the suggestive analysis of Evans and Jasnow 2014.

[37] By contrast, however, Dolon's overview of the Trojan allies appears to lack a geographical organising principle: for example, his list moves from the Carians of southern Asia Minor to the Paionians of northern Greece.

poem and reduces the likelihood of confusion between different segments, and that this sequential spatial organisation is tangible not only in the *Odyssey* but also in the *Iliad*.[38] Thus, the *Iliad* exhibits not only the protocartographic divine view from above, but also a sequential perspective on space,[39] albeit in a setting that is more constrained than the much-travelled setting of the *Odyssey*.

Apollonius Rhodius' *Argonautica*, similarly, features both cartographic and hodological perspectives. Cartography is represented by, for example, the Argonauts' ascent of Mt. Dindymon (1.1107–1152).[40] The Argonauts' stated purpose for climbing the mountain is so that they may, as instructed, propitiate Cybele, but Apollonius emphasises the view that is available to them from the summit, using a specifically visual term (σκοπιά) for their elevated standpoint and describing what may be seen in multiple directions:

> τοῖσι δὲ Μακριάδες σκοπιαὶ καὶ πᾶσα περαίη
> Θρηικίης ἐνὶ χερσὶν ἑαῖς προυφαίνετ' ἰδέσθαι·
> φαίνετο δ' ἠερόεν στόμα Βοσπόρου ἠδὲ κολῶναι
> Μύσιαι· ἐκ δ' ἑτέρης ποταμοῦ ῥόος Αἰσήποιο
> ἄστυ τε καὶ πεδίον Νηπήιον Ἀδρηστείης.
> (A. R. 1.1112–1116.)
>
> To them the Macrian heights and all the opposite coast of Thrace appeared to be seen in their hands; there appeared the cloudy mouth of the Bosporus and the Mysian hills, and on the other side the stream of the river Aesepus and the city and the Nepeian plain of Adrasteia.

Some further examples of a cartographic perspective in Apollonius are the narrator's view of the Thermodon (2.972–84), in which near and far branches of the river are simultaneously visible; Aeëtes' view from the Sun's chariot (3.309–315); and especially

[38] Minchin 2008: 17ff.
[39] On sequential space in the *Iliad*, see Clay 2011.
[40] On the ascent of Mt. Dindymon as an orienting factor for both Argonauts and reader, see Thalmann 2011: 3–8.

the bird's-eye view of the simile in which the speed of Athena's travel by cloud is compared to the speed at which a traveller's thought traverses his or her mental map:[41]

> ὡς δ' ὅτε τις πάτρηθεν ἀλώμενος—οἶά τε πολλὰ
> πλαζόμεθ' ἄνθρωποι τετληότες, οὐδέ τις αἶα
> τηλουρός, πᾶσαι δὲ κατόψιοί εἰσι κέλευθοι,
> σφωιτέρους δ' ἐνόησε δόμους, ἄμυδις δὲ κέλευθος
> ὑγρή τε τραφερή τ' ἰνδάλλεται, ἄλλοτε δ' ἄλλῃ
> ὀξέα πορφύρων ἐπιμαίεται ὀφθαλμοῖσιν·
> ὣς ἄρα καρπαλίμως κούρη Διὸς ἀίξασα
> θῆκεν ἐπ' ἀξείνοιο πόδας Θυνηίδος ἀκτῆς.
> (A. R. 2.541–548)

> As when someone wanders from his homeland (as we suffering mortals often stray) and no land is distant, and all roads are in sight, thinks of his own home, and at the same time the path and the sea and the land flash on his mind; he is troubled, and strives sharply this way and that with his eyes: thus straight away the virgin goddess darted swiftly and set her feet on the inhospitable Thynian coast.

The synoptic view here is associated with the divine perspective, as with the protocartographic views in Homer. The cartographic perspective is available to Athena, but the human can only imagine an incomplete version of it, and as a mortal is unable to access a truly cartographic perspective; as Klooster notes, 'this simile beautifully captures the gap between human and divine powers: what humans may only imagine, gods (and omniscient narrators) can actually do.'[42] However, mortals can partially access the cartographic perspective through imagination and the mind's eye (underpinned by the experience of geographical knowledge and linear travel)—a perspective that, via his simile, Apollonius also offers to his readers.

[41] These examples are noted by Meyer (2008: 281–2).
[42] Klooster 2012: 66.

These cartographic perspectives occur in the context of an overall structure which recalls hodological literature,[43] with the poem organised as an account of a voyage to the Black Sea and home again via another route. This hodological aspect is represented most vividly by Phineus' speech (A. R. 2.311–407). As noted earlier, Phineus expounds on the route that the Argonauts must follow, organising the information sequentially; this hodological arrangement of information serves as a contrast to the cartographic viewpoint found later in the same book from Mt. Dindymon.

Hodological geography also features in the *Aeneid*. Aeneas' voyage is described in linear terms, according to the landmarks met on the way:

> linquimus Ortygiae portus pelagoque volamus
> bacchatamque iugis Naxon viridemque Donusam,
> Olearon niveamque Paron sparsasque per aequor
> Cycladas, et crebris legimus freta concita terris.
> (*A.* 3.124–127)

> We leave the harbour of Ortygia and fly over the sea, and Naxos which celebrated Bacchus in the hills and green Donusa, and Olearos, and white Paros and the Cyclades scattered across the sea, and we pass the seas stirred up by the crowding lands.

For Leach, these *periplus*-like catalogues of places, often functioning as transitions between major episodes, offer Virgil's readers 'a sense of precise location',[44] allowing the reader to follow the Aeneadae on their journey through the Mediterranean and anchoring the narrative in a historicised version of Roman space.

These contrasting conceptions of space, I will argue, may contribute to our understanding of narrative structures. Conceptual metaphors used in literary criticism are commonly spatial, in Latin and Greek as in English. The English 'plot', as Purves notes, is a

[43] Meyer 2008; Thalmann 2011.
[44] Leach 1988: 69.

topographical metaphor,[45] while for Aristotle, a sentence is ἡ περίοδος.[46] Other terms of literary art reveal an underlying spatial metaphor as well; most clearly, a *locus* may be either geographical or textual (*OLD*[2] s.v.). The verb *lego* (or *relego*) may be used for travelling past landmarks (e.g. *Met.* 14.89, *A.* 3.690); the same underlying metaphor functions for traversing a landscape or progressing through a text. In the Homeric poems, κόσμος (orderliness) may be a characteristic of groups or societies, or a characteristic of poetic productions or speech acts;[47] the sense of spatial and temporal order furnishes the conceptual link between this sense and the sense of 'cosmos'. In Latin, *mundus* is found in a literary or linguistic sense: Horace speaks of a *mundus liber* (*Vortumnum Ianumque, liber, spectare videris,/ scilicet ut prostes Sosiorum pumice mundus, Ep*. 1.20.1–2), and Ovid in the *Ars Amatoria* advises *puellae* to speak or write *munda verba* (*munda sed e medio consuetaque verba, puellae/ scribite, Ars* 3.479–80). The perceived etymological and conceptual link between the two senses of *mundus*, and the perceived parallelism with κόσμος, are confirmed by Varro;[48] thus, the literary term evokes a spatial metaphor. The representation of elements of language and literature by spatial metaphors in both Latin and Greek hints at the relevance of space to ancient narrative and encourages us to examine the relevance to narrative of differing perspectives on space.

[45] For a reception-oriented spatial metaphor, cf. Jauss's 'horizon of expectations'.
[46] Purves 2010: 14–15.
[47] On literary κόσμος, see Walsh 1984: 8–21. The extended sense of the word, 'ornamentation', is spoken of approvingly in a Homeric context by Demetrius (*Eloc.* 106–7).
[48] Maltby 1991 s.v. *mundus* (3). Varro (*Men.* 420) draws a distinction between the Greek etymology from 'ornamentation' (*Graece ab ornatu* κόσμος) and the Latin from *puritia*, while Pliny compares the Greek cosmic 'ornamentation' with Latin cosmic elegance: *et Graeci nomine ornamenti appellavere eum et nos a perfecta absolutaque elegantia mundum* ('And the Greeks have named it from ornamentation, while we have named the world after its perfect and complete elegance', *Nat*. 2.8).

Two passages from Ovid's early works indicate his interest in the interrelationship of narrative and (representations of) space. In the *Heroides*, an unnamed Trojan veteran draws a diagrammatic map of the Trojan plain in order to explain events during the war:

> atque aliquis posita monstrat fera proelia mensa,
> pingit et exiguo Pergama tota mero:
> 'hac ibat Simois; haec est Sigeia tellus;
> hic steterat Priami regia celsa senis.
> illic Aeacides, illic tendebat Ulixes;
> hic lacer admissos terruit Hector equos.'
> (*Ep.* 1.31–6)
>
> And when the table is set, someone paints the fierce battles and all of Pergamum with a little unmixed wine: 'Here the Simois flowed; this is the Sigeian land; here had stood the lofty palace of aged Priam. There Achilles camped; there Ulysses camped; here mutilated Hector frightened the galloping horses.'

In the *Ars Amatoria,* Ulysses draws a similar map while telling war stories to Calypso:

> ille levi virga (virgam nam forte tenebat)
> quod rogat, in spisso litore pingit opus.
> 'haec' inquit 'Troia est' (muros in litore fecit),
> 'hic tibi sit Simois; haec mea castra puta.
> campus erat' (campumque fecit), 'quem caede Dolonis
> sparsimus, Haemonios dum vigil optat equos.
> illic Sithonii fuerant tentoria Rhesi:
> hac ego sum captis nocte revectus equis.'
> (*Ars* 2.131–138)
>
> With a light stick (for by chance he was holding a stick) he paints the work she asks for on the packed sand. 'This,' he says, 'is Troy,' and he made walls on the shore. 'Let Simois be here; imagine that this is my camp. There was a plain,'—and he made a plain—'which we sprinkled with Dolon's blood, while he watchfully wished for Thessalian horses. The tents of Sithonian Rhesus had been there: here I rode back at night with the captured horses.'

In both cases, the makeshift map is a 'visual aid' for a character's narrative about the war; the depiction of space functions as a means of structuring the narrative, which is tied to the locations drawn and pointed to by the speaker. The war stories of the veteran and of Ulysses can be seen as a form of cartographic narrative; in the *Metamorphoses* we will see both cartographic and hodological approaches to narrative, as well as a synthesis of the two.

Purves argues that the cartographic and 'countercartographic' perspectives are associated with different types of narrative.[49] Aristotle's view that the *Iliad* is eusynoptic—surveyable and viewable at a glance or synoptically—relates to passages in the *Iliad* which describe a god viewing the entire field of poetic action at a glance, or a mortal attempting to replicate that feat by getting a good view from a high point. Poseidon at the beginning of *Iliad* 13 views the entirety of the Trojan plain:

> οὐδ'ἀλαοσκοπιὴν εἶχε κρείων Ἐνοσίχθων·
> καὶ γὰρ ὁ θαυμάζων ἧστο πτόλεμόν τε μάχην τε
> ὑψοῦ ἐπ' ἀκροτάτης κορυφῆς Σάμου ὑλήεσσης
> Θρηϊκίης· ἔνθεν γὰρ ἐφαίνετο πᾶσα μὲν Ἴδη,
> φαίνετο δὲ Πριάμοιο πόλις καὶ νῆες Ἀχαιῶν.
> (*Il.* 13.10–14)
>
> But the lord, the shaker of the earth, did not keep a blind watch; for he sat, marvelling at the war and the battle, high up on the topmost summit of wooded Thracian Samos; for from there all Ida appeared, and Priam's city appeared, and the ships of the Achaeans.

Mortals also attempt to capture this divine perspective, as when Priam and Helen view the battlefield from the Skaian gate:

> ὣς ἄρ' ἔφαν· Πρίαμος δ΄ Ἡλένην ἐκαλέσσατο φωνῇ·
> «δεῦρο πάροιθ' ἐλθοῦσα, φίλον τέκος, ἵζε' ἐμεῖο,
> ὄφρα ἴδῃς πρότερόν τε πόσιν πηούς τε φίλους τε...»
> (*Il.* 3.161–163)
>
> So they spoke, but Priam called aloud to Helen, 'Come over here, dear child, and sit by me, so that you may see your former husband and your kin and your dear ones…'

The entire field of action is visible to Poseidon, and a lesser but still expansive view is available to Priam and Helen from their position on the wall; these are cartographic

[49] Purves (2010: 2) terms the sequential, hodological viewpoint on space 'countercartographic', emphasising a perceived opposition between this and the 'protocartographic' viewpoint.

perspectives. The Iliadic narrator, too, on occasion adopts a cartographic viewpoint, as in the view of the massed warriors at *Il.* 2.459–68.[50]

For Aristotle, the *Iliad* is eusynoptic in part because it is limited in both space and time, including only part of the Trojan war.[51] In his discussion of magnitude earlier in the *Poetics*, size is stated to be desirable in (tragic) plots just as in any other kind of structured object (such as bodies or animals): ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ εὐμνημόνευτον εἶναι ('Just as it is necessary in the case of bodies and of animals to have magnitude, and for this to be eusynoptic, so also in the case of narratives it is necessary to have length, and for this to be well able to be remembered', *Poet.* 7.1451a 3–6). There is thus a tension between size or length and eusynoptic order; 'magnitude' is desirable, but only up to the point where it begins to interfere with order by becoming impossible to contemplate as a whole.[52]

Aristotle recognises that epic has a 'distinct ability to increase its magnitude greatly' as compared to tragedy (ἔχει δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἡ ἐποποιία ἴδιον, *Poet*. 24.1459b 22–3), since unlike tragedy, it can represent multiple threads of action. However, epic is still limited by its audience's power of comprehension: δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν καὶ τὸ τέλος ('It is necessary to be able to have the beginning

[50] De Jong 2012b: 25.
[51] Aristotle, *Poet.* 23.1459a 30–4; Purves 2010: 25.
[52] On this tension between magnitude and intelligible order, see Lowe 2000: 65–6. Aristotle states that 'the beautiful exists in magnitude and in order' (τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, *Poet.* 7.1450b 30–1); but an object that has too much magnitude loses its unity and wholeness for those beholding it (οἴχεται τοῖς θεωροῦσι τὸ ἓν καὶ τὸ ὅλον, *Poet*. 7.1451a 1–2). However, up to this point of disintegrating order, magnitude is desirable: ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος ('Greater size, as long as it is clear, is more beautiful in relation to its magnitude', *Poet*. 8.1451a10–11).

and the end in the range of one's vision', *Poet.* 24.1459b 19–20). The importance of being eusynoptic remains.

For Aristotle, the quasi-cartographic views in the *Iliad* available to—and focalised through—certain characters, such as the gods and Helen on the walls, are aligned with the experience of the reader.[53] On this reading, Helen's field of view is bounded in such a way that it is a wider view than her everyday experience (indoors, or at ground level), yet not so wide as to be impossible to take in at a glance. Helen experiences, on a smaller scale, the gods' power of eusynoptic vision, while the epic's limited scope allows the reader to grasp it in its entirety, and to participate in an analogously eusynoptic experience. Views from above such as Helen's tapestry and the *teichoskopia*, in Purves' words, 'invite the reader to see plain and plot as a complete entity';[54] by regarding the *Iliad* as eusynoptic, Aristotle takes up this invitation.

The cartographic viewpoint, I will argue, is prey to the problem of an overload of detail, as suggested by the image of the disorderly heap of matter from which the cosmogony takes shape (*Met.* 1.7). The Shield of Achilles in the *Iliad* (whose 'miniaturisation' of the spaces of the entire earth Purves views as an example of the protocartographic viewpoint[55]) can be read as an example of this type of narrative pitfall: the amount of detail depicted on the shield 'threatens to supersede the limits of Aristotle's definition of "being easily taken in with one view"'.[56] This overload of detail elicits an immediate audience reaction: Achilles' Myrmidons are afflicted with fear and trembling (τρόμος, *Il.* 19.14) at the sight of 'all its cunning embellishments', δαίδαλα πάντα (*Il.* 19.13). Scully argues that the shield's perspective, encompassing both earth and heaven, is an indication

[53] As discussed earlier, however, a counter-reading of the *Iliad*'s more hodological aspects would also be possible.
[54] Purves 2010: 32; cf. Jacob 1984: 150.
[55] Purves 2010: 48. On the affinity of the shield with mapping, see Dilke 1985: 55.
[56] Purves 2010: 49.

of Achilles' increasingly 'quasi-divine' state;[57] Achilles—unlike his men—is able, through the shield, to perceive space from a viewpoint otherwise only available to the gods. On this reading, it is specifically the 'synoptic and inhuman' protocartographic perspective which terrifies the Myrmidons.[58] Purves expands on this reading, arguing that it is the comprehensiveness of detail, *all* the cunning embellishments, which overcomes them.[59] The shield, while certainly 'selective' in its depictions of the details of human activity,[60] is not selective enough; in its combination of breadth of scope and fineness of detail, it is portrayed as too much for mortal audiences to grasp.[61] The Homeric narrator's poetic depiction of the shield fares somewhat better than the object itself (there are no reports of audiences being terrified by the ecphrasis); however, detail remains a potential difficulty for a poem to overcome.

To return to the *Metamorphoses*, Ovid's cosmogony demonstrates a corollary problem of detail. Like the ecphrasis of the shield (to which the cosmogony alludes),[62] Ovid begins by describing the lands, the seas, the skies and the heavenly bodies; unlike the shield, the cosmogony excludes human activities. The creation of humanity is distinguished from the cosmogony by the uncertainty over whether the creator deity (*deus et melior…natura*, 1.21) or the earth (*recens tellus*, 1.80) is responsible; by the Golden Age, when we first see scenes comparable to the human activities on Achilles' shield, the lofty viewpoint of the cosmogony has faded out of the narrative. Thus, the cartographic viewpoint of the cosmogony avoids the problem of excessive δαίδαλα by excluding human-scale activities;

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[57] Scully 2003: 41.
[58] Scully 2003: 43.
[59] Purves 2010: 54.
[60] Purves 2010: 51.
[61] Cf. Cole's (2010: 198) adoption of cinematic terms: the shield is seen as if 'through both a telescopic lens and a wide-angle one'. Other scholars suggest that the Myrmidons are affected by the brightness of the divine workmanship (Edwards 1991: *ad loc.*; Becker 1995: 149); however, in my view the repeated emphasis on the sheer number of δαίδαλα (cf. δαίδαλα πολλὰ, 18.400, 482) supports Purves' reading.
[62] As Wheeler (1995) has demonstrated.

however, a finer, more detailed resolution will be needed in order to depict the metamorphoses promised by the proem. The hodological perspective, as I will discuss, points the way forward; just as the Homeric narrator presents the images on the shield in sequence (thus avoiding the need to absorb all the details simultaneously), the linear, sequential nature of the hodological perspective points to a more graspable, human-scale way to approach and organise a poem's material.

The sequentiality of the hodological perspective necessarily entails a temporal dimension: another factor which is necessary to achieve Ovid's aims of grasping not only all of space but all of time.[63] A map on its own does not depict the passing of time; it offers the promise of being able to take in the space it represents at a single glance. In practice, however, viewing a map or a bird's-eye landscape takes time; the viewer must usually move her gaze to different parts of the image or scene rather than, like the Homeric gods, grasping it instantly. Nevertheless, the promise of 'at-a-glance-ness' foregrounds the spatial dimension, privileging it over the temporal dimension. The hodological viewpoint, by contrast, is fundamentally temporal, as shown by the tendency of the *periplus* writers to describe distances in terms of days' sailing as well as stades.[64] The temporal progress of the poem is by no means straightforward; prolepses and analepses occur, especially in relation to internal narratives, and simultaneous episodes are sometimes juxtaposed, as in the events of book 6 in Thebes, Athens and Thrace.[65] Yet the affinity of hodological space and time lends the poem a sense that, just as it moves through space, albeit circuitously, it also moves through time.

[63] On the poem's striking 'affinity…with universal history', see Galinsky 2005: 353.
[64] Kowalski 2012: 89.
[65] Galinsky 2005: 353. On Ovid's temporal play, see especially Feeney 1999. On the tension between sequence and simultaneity, see Fowler 1991.

This sense of sequential movement through space and time lends the poem what Lowe calls a 'sense of direction'.[66] A lengthy collection of stories, many not causally related, whose only universally shared feature is that they include a metamorphosis (however tangentially) might easily lose any sense of order, seeming a true *Kollektivgedicht* without any narrative through-line. The poem's journeys and the associated hodological perspective, though, help to orient the reader and create a sense of order. These physical journeys supply a sense of sequential movement both towards Italy and towards Ovid's present day—that is, a sense of narrative direction.[67]

The narrative implications of the eusynoptic or cartographic viewpoint are also relevant to the *Metamorphoses*. By contrast to the *Iliad*, the material of the *Metamorphoses* is almost literally unbounded in both space and time: Ovid announces in the proem that he is about to sing a '*perpetuum...carmen*' (*Met.* 1.4) that stretches from the beginning of the world down to his own time (*primaque ab origine mundi/ad mea...tempora, Met.* 1.3–4), and begins his poem with a description of the entire cosmos as it was at the beginning of time. This boundlessness challenges the limits of a cartographic, eusynoptic viewpoint; it is impossible to take in the entirety of the poem (the entirety of space and time) at a glance. The *Metamorphoses*, as we have seen, is not unique in making use of both cartographic and hodological perspectives; however, the poem's proposed scope (both spatial and temporal) is unprecedented, presenting greater challenges for narrative structure and organisation of poetic *materia*. Ovid's narrative structure, in part through the use of flight motifs, draws on both cartographic and hodological viewpoints, bringing them together to innovative effect in order to grasp this expanse of space and time.

[66] Lowe 2000: 69.
[67] Albeit one that is different from the 'sense of direction' found in the causal relationships of the 'classical' plot; on classical and unclassical plots, see Lowe 2000: 98.

2. Cartographic viewpoints in the *Metamorphoses*

The cartographic perspective recurs throughout the poem. Both gods and mortals (not to mention the narrator) experience cartographic viewpoints, and a survey of these examples shows Ovid approaching the cartographic perspective from multiple angles. Both advantages and disadvantages are shown in Ovid's exploration of the cartographic perspective and its metapoetic implications; mortal viewing is not always met with success, and the cartographic viewpoint emerges as perilous for both poet and reader.

Ovid's stated aim of beginning with the origin of the cosmos (*primaque ab origine mundi*, *Met.* 1.3) is matched by the cartographic aspects of the view of the cosmos at its creation.[68] The narrator describes the undifferentiated mass of chaos as if from a vantage point which enables a view of the entire world: *unus erat toto naturae vultus in orbe/ quem dixere Chaos: rudis indigestaque moles* ('There was one face of nature in the whole globe, which they have called Chaos: an unformed and unordered mass', 1.6–7).

The following proleptic reference to the future shape of things suggests, with the image of the ocean stretching its arms around the lands, the layout of an ancient world map: *nec bracchia longo/ margine terrarum porrexerat Amphitrite* (1.13–14). This suggestion is underlined by *margine*, which suggests at once the edge of a landform or body of water and the border of a book or other writing surface.[69] Yet *nec* reminds us that this is *not* yet

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[68] A similar cosmological image occurs at *G.* 1.231–251; Mynors (1990: *ad loc.*) stresses the striking nature of the image of the earth 'as we see it with the eyes of the mind, hanging in space'.

[69] *margo* in the sense of a natural edge to a landform is not securely attested before Ovid (*TLL* s.v.; the *TLL* entry classes Macer fr. 19 Courtney (*†flumant minu† margine summa*) under this sense, but the necessary context is lacking to determine whether *margine* means a natural bank or a constructed facing as at Varro, *R.* 3.5.9, *flumen…marginibus lapideis*). The connotation of 'constructed edging' (*OLD*^{2} sense 1) is appropriate to the context of the god's deliberate creation of natural forms; cf. the tension between nature and artifice in Gargaphie with its 'grassy edging' (*margine gramineo*, 3.162). For the sense of a 'margin' of a writing surface (*OLD*^{2} sense 3b), cf. *Am.* 1.11.22–3: *oculosque moretur/ margine in extremo littera rasa meos* ('and let a letter scratched on the outermost margin delay my eyes').

able to be seen, even from the narrator's advantageous standpoint. The narrator, the poet and the audience are alike in imagining this map-like representation of lands surrounded by Ocean, aligning the experience of the reader with (the poet's construction of) the experience of the narrator, who just before had enjoyed a privileged view of the newly created cosmos.

When the god at length begins to arrange the cosmos into its proper shape, the image of a map recurs.[70] The god's command that the coastline encircle the lands (*iussit et ambitae circumdare litora terrae,* 1.37) recalls the not-yet-existent encircling sea of 1.14, while the categorising description of the behaviour of different kinds of waters (linked polysyndetically) suggests a view of the whole earth at once:

> addidit et fontes et stagna immensa lacusque,
> fluminaque obliquis cinxit declivia ripis;
> quae diversa locis partim sorbentur ab ipsa,
> in mare perveniunt partim campoque recepta
> liberioris aquae pro ripis litora pulsant.
> (*Met.* 1.38–42)

> He added springs, too, and immense pools and lakes, and he surrounded the downward-flowing rivers with slanting banks; these in different places are partly absorbed by the earth itself, and partly arrive at the sea, and, once they have been received in the expanse of freer water, beat on shores instead of banks.

The cartographic impression is further underlined by the description of the climatic zones, a feature of Eratosthenes' map.[71] The parallelism (*utque…sic*) of the celestial zones and the terrestrial zones suggests not only a world map, but also a star map:[72]

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[70] Wheeler (1995: 96–97) notes the greater focus on 'spatial arrangement' in Ovid's account of the cosmos compared to another ancient cosmogony, in Cicero's *De Natura Deorum* (2.98–104).
[71] The concept of climatic zones appears to have originated with Parmenides: Irby 2012: 95.
[72] The Farnese Atlas is our oldest surviving Greco-Roman example of a (stylised) star map; it has been speculated that it is a copy of a Greek original dating to the first or second century BCE and based on Hipparchus' astronomical observations (Schaefer 2005); for a contrary view, advising

utque duae dextra caelum totidemque sinistra
parte secant zonae (quinta est ardentior illis),
sic onus inclusum numero distinxit eodem
cura dei, totidemque plagae tellure premuntur.
quarum quae media est non est habitabilis aestu;
nix tegit alta duas; totidem inter utrumque locavit
temperiemque dedit mixta cum frigore flamma.
(*Met.* 1.45–51)

And just as two zones divide the sky on the right and the same number on the left (the fifth blazes hotter than these), thus the god's care marked out the enclosed weight with the same number, and just as many regions are impressed upon the earth. Of these, the one which is in the middle is uninhabitable from heat; deep snow hides two; he located the same number in between each and gave them a moderate climate, with flame mixed with cold.

The narrator's viewpoint is eusynoptic, able to encompass the zones from pole to pole. However, the implied position of the observer is unusual. The two temperate and two polar zones are described as being on the left and right of the equatorial zone, suggesting that the observer faces either east or west, by contrast with the already conventional north-south orientation of cartographic representations.[73] The left-right terminology recalls the hodological perspective, in which directionality is dependent on the embodied experience of an observer. This positioning emphasises the presence of the narrator as observer—the narrator is viewing the cosmos from a specific vantage point. The combination of eusynoptic viewing and terminology drawn from hodological literature also perhaps offers an early indication that Ovid will attempt a synthesis of the cartographic and hodological viewpoints.

This eusynoptic view of the entirety of the cosmos has a unifying effect which reflects the poem's universalising aims, matching spatial scope to the temporal scope of *ab origine*

caution in assigning a precise date, see Duke 2006. On the interrelation of astronomical data and geographical data, cf. Strabo 1.12.

[73] Explicit mention of cardinal directions is relatively rare in the *Metamorphoses*, but they are evoked by the arrangement of the winds at *Met.* 1.61–6.

mundi/ ad mea…tempora (1.3–4).[74] However, the eusynoptic, cartographic view is not sufficient on its own, as suggested by the description of Chaos: if everything is presented at once, in no particular order, we are left with a *rudis indigestaque moles.*[75] What is needed is a poet's (or a creator god's) hand to refine the shapeless mass and place it in some kind of order—an order to which the linear, sequential arrangement of the hodological viewpoint lends itself.[76] As I will argue, both viewpoints are present in the *Metamorphoses,* and both are crucial to Ovid's successful bringing down of his narrative to the present day.

As discussed previously, the cartographic viewpoint first appears as an attribute of the divine creator. The Lycaon episode shows Jupiter also taking advantage of the cartographic viewpoint: from his high citadel he can view all the doings of humanity (*quae pater ut summa vidit Saturnius arce,* 1.163). The height of Jupiter's *arx* is stressed in the lines immediately preceding: the Giants are shown making their attempt on 'lofty heaven' (*arduus aether,* 1.151), and the hyperbolic imagery of heaping Pelion on Ossa *(subiectae Pelion Ossae,* 1.155) adds to our impression of height. It is from this lofty position that Jupiter is able to see events on earth. The cartographic perspective appears as an aspect of Jupiter's divine power; like the Homeric gods, he sees all from his lofty vantage point.

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[74] On the relationship between 'topography and form' and literary unity, see Purves 2010: 5.
[75] Both *digero* and *rudis* may be found in a literary sense. *digero* describes the arrangement of carmina at *Aeneid* 3.445–6: *quaecumque in foliis descripsit carmina virgo,/ digerit in numerum atque antro seclusa relinquit,* 'Whatever songs the maiden has written down on leaves, she arranges in order and leaves hidden in the cave.' *digero* also lends itself to the interpretation of difficult material (such as omens): *novem volucres in belli digerit annos,* 'he interprets the birds to mean nine years of war' (*Met*. 12.21). For *rudis* in a literary sense, cf. *Ars* 1.111, *Tr*. 2.424, Quint. *Inst*. 10.1.66.
[76] Romm (1992: 29) argues that '[w]hen describing the whole earth one has to organize one's material in some manner or other, and the orderly, peripatetic sequence of the *periodos gēs* provides an effective scheme'; Ovid's universalising epic faces a similar need for organisation and structure.

Deucalion and Pyrrha are the first mortals within the poem to experience the cartographic viewpoint. The couple come ashore on Parnassus, the only dry land left after the flood, whose location is described in terms reminiscent of a synoptic visual representation of the region: *separat Aonios Oetaeis Phocis ab arvis*, ('Phocis separates the Aonian from the Oetean fields', 1.313). They then pray to Themis and various local deities (1.320–1). Their piety attracts Jupiter's notice, and prompts him to end the flood:

> Iuppiter, ut liquidis stagnare paludibus orbem
> et superesse virum de tot modo milibus unum
> et superesse videt de tot modo milibus unam,
> innocuos ambo, cultores numinis ambo,
> nubila disiecit nimbisque Aquilone remotis
> et caelo terras ostendit et aethera terris.
> (*Met.* 1.324–329)

> When Jupiter sees that the whole earth is inundated with watery marshes, and that only one man of so many thousands is left, and that only one woman of so many thousands is left, both innocent, both worshippers of the divine, he struck apart the clouds and, when the thunderheads had been moved away by the North Wind, he showed the earth to the sky and the heavens to the earth.

Jupiter again has a view from on high of the entire earth. Deucalion has a similar view from Parnassus, whose peaks almost rival the heights of heaven (*mons ibi verticibus petit arduus astra duobus,* 1.316). From this height, Deucalion can see the devastation:

> redditus orbis erat; quem postquam vidit inanem
> et desolatas agere alta silentia terras,
> Deucalion lacrimis ita Pyrrham adfatur obortis:
> 'o soror, o coniunx, o femina sola superstes,
> quam commune mihi genus et patruelis origo,
> deinde torus iunxit, nunc ipsa pericula iungunt,
> terrarum, quascumque vident occasus et ortus,
> nos duo turba sumus; possedit cetera pontus.'
> (*Met.* 1.348–355)

> The earth was restored; but when Deucalion saw that it was empty and that deep silence was stirring the deserted lands, Deucalion spoke thus to Pyrrha with welling tears: 'O sister, o wife, o last remaining woman, joined to me by our common race, your descent from my uncle, and then the marriage-bed, now our very dangers join us, and we two are the multitudes of whatever lands the sunrise and sunset see; the sea possesses everything else.'

Deucalion's viewpoint is emphasised by *vidit* (v. 348), the same verb used for Jupiter at v. 326 and the rising and setting sun at v. 354; Deucalion's position is implicitly aligned with the divine, cosmic viewpoint from the heavens. The breadth of his view is emphasised by *orbis* and *terras* (vv. 348–9), and again by *quascumque vident occasus et ortus* (v. 354); logically, we must imagine that the view even from highest Parnassus is bounded by a horizon, but the emphasis on the totality of the flooding suggests that, if not the entire globe, Deucalion can see enough of it to infer the scope of the devastation and the deaths of all other human beings. For the first time in the poem, the cartographic viewpoint is brought down to earth. Deucalion's vision, of an earth reduced to formlessness, echoes not only Jupiter's viewpoint on the flood, but also the viewpoint of the creator god and of the narrator from earlier in book 1, looking down on Chaos. Thus, the cartographic viewpoint is potentially aligned with creation, cosmic or artistic, an effect underlined by Deucalion's rather metapoetic wish that he could recreate humanity with his father's arts: *o utinam possim populos reparare paternis/ artibus atque animas formatae infundere terrae* ('O that I could renew the peoples with my father's arts and pour the breath of life into the moulded earth,' *Met.* 1.363–4).[77] The cartographic perspective appears, then, as potentially metapoetic, with its generous scope particularly suited to grasping wholes: the whole earth, or potentially the whole poem. By moving from a divine cartographic viewpoint to a mortal one, however, Ovid hints at the drawbacks of the cartographic perspective, for both his mortal characters and for his readers. For our viewer Deucalion, the cartographic viewpoint yields neither inspiration nor poetic power, but despair.

Another early statement of the cartographic viewpoint is found in the Io episode, with Argus' guard-station on a mountain top: *…ipse procul montis sublime cacumen/ occupat, unde sedens partes speculatur in omnes*. ('He himself occupies the far-off high peak of a

[77] Note also the echo of the proem in *animas* and *formatae*.

mountain, from where he sits and looks in all directions,' *Met.* 1.666–7). Argus' hundred eyes (*centum luminibus cinctum caput*, 1.625) allow him to take special advantage of his vantage point, looking in all directions simultaneously.

Argus, with his hundred eyes, is an intriguing figure of viewing. The number itself is striking: the Hesiodic account (fr. 294 Merkelbach-West) appears to have allocated Argus a restrained four eyes, while Euripides (*Phoen*. 1116–7) does not specify the number of eyes, and Pherecydes (FGrH 3 F 66) reports only one extra eye, on the back of his head.[78] Latin authors, too, tend not to specify numbers: Plautus, for example, describes Argus as 'entirely full of eyes' (*oculeus totus*, *Aul.* 555), while Propertius (1.3.19–20) and Virgil (*A.* 7.791) focus on Argus' watchfulness rather than his number of eyes. Ovid elsewhere uses Argus as an image of multiplicity: *tot licet observent, adsit modo certa voluntas,/ quot fuerant Argo lumina, verba dabis* ('Let as many keep watch as Argus had eyes; as long as you have a sure will, you will send words', *Ars* 3.617–8).

Ovid's hyperbolic and apparently unprecedented specification of one hundred eyes is reminiscent of the 'many mouths' *adynaton*, expressed in Virgil as 'not if I had a hundred tongues and a hundred mouths' (*non, mihi si linguae centum sint oraque centum*, *A.* 6.625 = *G*. 2.43).[79] A hundred mouths would be needed to express Virgil's potential material; similarly, a hundred eyes are needed for Argus to maintain his control of the cartographic viewpoint from his *cacumen.*[80] The *adynaton* suggests that Argus' cartographic viewpoint

[78] Representations on vase painting (see for example *LIMC* IV.2 s.v. 'Hera', pl. 486; *LIMC* V.2. s.v. 'Io', pl. 4) bear witness to a tradition of more than four eyes, but the number still falls short of a hundred.

[79] Here, also, inflation has occurred; just as Hesiod's four eyes have become a hundred in the *Metamorphoses*, the ten Homeric mouths (*Il.* 2.488–93) become a hundred. The larger number occurs apparently for the first time in Hostius fr. 3 Courtney (Hinds 1998: 37–8). On the 'many mouths' motif, see Hinds 1998: 35–47 and Gowers 2005.

[80] Argus' appearance in the *Metamorphoses* represents ability rather than the inability troped by an *adynaton*. However, the context of his appearance in Plautus suggests the affinity of the 'many eyes' image for *adynata*: *quos si Argus servet, qui oculeus totus fuit/...is numquam servet* ('And if Argus guarded them, who was entirely full of eyes,…he would never guard them', *Aul.* 555–7.)

is difficult to grasp, both for Argus, who needs a hyperbolic number of eyes to absorb what he sees in its entirety, and for the reader, who lacks Argus' more-than-mortal viewing abilities.

The difficulties of the cartographic viewpoint for mortal viewers also appear in Scylla's *teichoskopia* in book 8. Like Helen in the *Iliad*, Scylla climbs the walls of a besieged city to observe the hostile forces:

> regia turris erat vocalibus addita muris,
> in quibus auratam proles Letoia fertur
> deposuisse lyram; saxo sonus eius inhaesit.
> saepe illuc solita est ascendere filia Nisi
> et petere exiguo resonantia saxa lapillo,
> tum cum pax esset; bello quoque saepe solebat
> spectare ex illa rigidi certamina Martis.
> iamque mora belli procerum quoque nomina norat,
> armaque equosque habitusque Cydoneasque pharetras.
> noverat ante alios faciem ducis Europaei,
> plus etiam quam nosse sat est…
>
> (*Met.* 8.14–24)

> There was a royal tower added to the singing walls, in which they say Leto's son set down his golden lyre; its sound clings to the rock. Often Nisus' daughter was accustomed to climb there and seek the resounding stones with a small pebble, when there was peace; in war also she was often accustomed to look from there at the contests of stern Mars. And now in the delays of war she had come to know the names of the leaders, and their arms and their horses and their Cydonian quivers. Above all she had come to know the face of their general, Europa's son, better than she needed to know it…

Like Helen, Scylla climbs to a high vantage point to watch the field of action. She sees the field in relatively fine detail, able to distinguish between different Cretans and even make out Minos' face if he takes off his helmet (*cum vero faciem dempto nudaverat aere*,

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The *Ars* couplet, similarly, occurs in a context of inability (in this case, of a woman's guardian to prevent the transmission of messages).

8.32). However, Scylla's cartographic viewing is not entirely successful. While Helen was able to view a large part of the *Iliad*'s circumscribed setting, Scylla's field of view seems even more circumscribed in contrast to the universal scope of the *Metamorphoses*. This contrast is emphasised by the episode's position near the centre of the poem, looking (in structural terms) both back to the cosmogony and forward to the sphragis. The comparison of scope is also underlined by the transition from the Cephalus episode, in which the reference to Cephalus' journey from Aegina offers a reminder that the poem's geographical scope is much wider than Scylla's Attic field of view. Scylla's cartographic viewpoint grasps more detail than other examples of the cartographic viewpoint in the poem, but at the expense of scale; the cartographic viewpoint cannot encompass both scope and detail.

I have previously discussed the Homeric Shield of Achilles as an example of the (proto-)cartographic viewpoint. The shield in the *Metamorphoses*, similarly, is described in cartographic terms; this is emphasised by echoes of the cosmogony in the description of the shield.

Ajax speaks of a shield carved with an image of the vast world (*clipeus vasti caelatus imagine mundi,* 13.110). Ulysses expands on this, describing its depiction of the sea, the lands and the constellations:[81]

> scilicet idcirco pro nato caerula mater
> ambitiosa suo fuit, ut caelestia dona,

[81] Tarrant, following Lejay and Bentley respectively, deletes vv. 294–5. In favour of retaining v. 295, Hopkinson (2000: *ad loc.*) cites the 'thematically important' allusion to Aeneas' ignorance regarding the images on his own shield at *Aeneid* 8.730; Hardie (2015) also retains both lines. The reading *diversosque orbes* at v. 294, preferred by Korn and Ehwald, is printed by Tarrant, while *diversasque urbes* is found in the majority of manuscripts and printed by Hardie—who, however, notes (2015: *ad loc.*) that *diversosque orbes* 'potrebbe essere preferibile'. For the interpretation of *orbes* as the circular polar zones, see Pavlock 2003: 150–1, following Korn. The shield's echoes of the cosmogony support, in my view, both the *orbes* reading and the interpretation of *orbes* as 'poles' (echoing the astronomical and geographic zones of vv. 1.45–51).

> artis opus tantae, rudis et sine pectore miles
> indueret? neque enim clipei caelamina novit,
> Oceanum et terras cumque alto sidera caelo
> Pleiadasque Hyadasque immunemque aequoris Arcton,
> diversosque orbes nitidumque Orionis ensem.
> postulat ut capiat quae non intellegit arma.
>
> (*Met*. 13.288–295)

> Was it for this reason that his sea-blue mother was ambitious for her son, that a crude and brainless soldier should put on her heavenly gifts, a work of such great art? For he does not know the relief-work of the shield, the Ocean and the lands and the stars with the high sky and the Pleiades and the Hyades and the Bear untouched by the sea, and the different poles and Orion's shining sword. He demands that he should take arms which he does not understand.

As an ecphrasis of an artistic object, (Ulysses' reading of) the shield has clear metapoetic resonance.[82] The metapoetic resonance is emphasised by the punning on *caelum, caelamen* and *caelestis* (familiar from the ecphrasis of the Sun's doors in book 2), to which Pavlock notes that Ovid adds a fourth item, *caerulus* (*caerula mater*, 13.288).[83] Medium and subject matter are linked by the wordplay, which positions Hephaestus as an artist creating an image of the cosmos—subject matter also treated by Ovid. As Hopkinson notes, the echo of *Met.* 1.5 (*ante mare et terras et quod tegit omnia caelum*) in 13.292 (*Oceanum et terras cumque alto sidera caelo*) is foreshadowed by Ulysses' immediately preceding description of Ajax (*rudis et sine pectore miles*, 13.290; cf. *rudis indigestaque moles*, 1.7).[84] The shield's depiction of the universe is thus compared to Ovid's depiction of the nascent universe in his cosmogony. Like the poem, the shield embraces the entire world, from the earth to the seas and the heavens. This parallelism of subject matter is reinforced by the constellations described by Ulysses. The same constellations are among those named by Acoetes, whose list comprises the Olenian Goat,

[82] On the shield, the cosmogony and artistic creation, see Wheeler 1995.
[83] Pavlock 2003: 159–50.
[84] Hopkinson 2000: *ad loc.*; Hardie 2015: *ad loc*.

Taygete, the Hyades and Arctos (*Met.* 3.594–5). Arctos is also named by the Sun in the Phaethon episode (2.131) and by Daedalus, the latter of whom also mentions Orion's sword (*nec te spectare Booten/ aut Helicen iubeo strictumque Orionis ensem*—'And I order you not to watch Bootes or Helice or Orion's drawn sword', 8.206–7).[85] The shield comes to appear as a microcosm of both the cosmos and the poem.[86]

The Ovidian shield, unlike the Homeric version, does not frighten anybody away with an overload of detail, but the decorations nevertheless present issues of interpretation. Ulysses accuses Ajax of being unable to appreciate the images on the shield (*neque enim clipei caelamina novit*, 13.291). Certainly Ajax's speech does not focus on the details, describing the shield only as an image of the world. Ulysses is more able to grasp the information presented on the shield, naming the constellations and identifying the poles. However, the Ovidian shield is much less detailed than the Homeric version, with no human-scale activity depicted (if *urbes* is not read at 13.294); even the divine artificer Hephaestus' cartographic depiction of the universe is limited in the amount of detail it can include while remaining intelligible to its audience.

Difficulties of understanding and interpretation are also thematised in the passage's allusion to the *Fasti*. Ovid, discussing the antique ten-month calendar and the state of scientific knowledge in the regnal period, draws a distinction between strength at arms and strength of mind:

> nondum tradiderat victas victoribus artes
> Graecia, facundum sed male forte genus.
> qui bene pugnabat, Romanam noverat artem:
> mittere qui poterat pila, disertus erat.

[85] The nomenclature used by ancient authors for the Bears varies. *Arctos* can refer to the Great Bear, the Little Bear or both; cf. *Fast.* 3.107–8, where Arctos includes both Cynosura (the Little Bear) and Helice (the Great Bear).
[86] On the shield as a microcosm of the world of the *Iliad*, see Andersen 1976: 7 and De Jong 2012b: 35.

quis tunc aut Hyadas aut Pliadas Atlanteas
senserat, aut geminos esse sub axe polos,
esse duas Arctos, quarum Cynosura petatur
Sidoniis, Helicen Graia carina notet?
(*Fast.* 3.101–8)

> Greece—her people eloquent but scarcely brave—had not yet surrendered her conquered arts to the victors. He who fought well knew the Roman art: he who could throw javelins was articulate. Who then had perceived the Hyades or the Pleiades, Atlas' daughters, or that there were twin poles under the axis? That there were two Bears, of which Cynosura is sought by the Sidonians, and Greek vessels mark Helice?

Achilles' shield, as Ulysses describes it, depicts the same constellations described in the *Fasti* passage, as well as the poles. Ulysses' reference to the poles and to advances in astronomy positions him (rather anachronistically) at the cutting edge of Hellenistic science;[87] the *Fasti* allusion associates this with a distinction between brains and brawn. Ajax, like the early Romans of the *Fasti*, is ill equipped to appreciate either scientific knowledge or art; as described by Ulysses, he is a *rudis et sine pectore miles* (13.290). This depiction of Ajax shows us the other side of the coin when it comes to the difficulties of the cartographic perspective: an attempt to convey details via the cartographic perspective may run aground on an audience unable to understand it. Ajax, being *sine pectore*, is unable to take in the information presented on the shield as Ulysses does; in Ajax's one-line description, the shield's imagery remains *indigesta.*

A second parallel is relevant to our understanding of Ajax's interpretative powers:[88] *sic modo quae fuerat rudis et sine imagine tellus/ induit ignotas hominum conversa figuras* ('Thus the earth, which had just been unformed and without a likeness, was changed and put on the unknown forms of humans,' *Met*. 1.87–8). The verb *induit* parallels *indueret*

[87] Pavlock 2003: 151. Ulysses' learning is emphasised by an echo of Virgil's *Georgics* (*Pleiadas, Hyadas, claramque Lycaonis Arcton, G.* 1.138) in Ulysses' list of constellations (noted by Hardie 2015: *ad loc*.).
[88] Hardie 2015: *ad loc*.

at 13.291, also in the emphatic line-initial position; Ajax is implicitly compared to the unformed and as yet mindless clay—as one might put it in English, a real clod. Moreover, *sine imagine* suggests his inability to appreciate or describe the shield: he is 'without an image' in that he cannot form a representation of the shield's imagery, and his speech thus lacks an ecphrasis of the shield. Ulysses, by contrast, has stronger interpretative powers; yet, as noted previously, the shield's cartographic perspective is on a large scale, excluding much detail. Even Ulysses might not be equal to a cartographic perspective which included a greater number of δαίδαλα.

At the close of book 15, the cartographic perspective recurs. When Caesar is assassinated, Jupiter reminds Venus of the position the deified Julius will enjoy in heaven:

> hanc animam interea caeso de corpore raptam
> fac iubar, ut semper Capitolia nostra forumque
> Divus ab excelsa prospectet Iulius aede.
> (*Met.* 15.840–2)

> Meanwhile, make this soul, snatched from his slain body, into heavenly splendour, so that the divine Julius may always look forth at our Capitol and Forum from his exalted temple.

Venus transports Caesar's soul into the heavens (*caelestibus intulit astris*, 15.846), where, as a star itself (*stella micat*, 15.850), it will look down at events on earth. The context of Caesar's assassination recalls the council of the gods, during which Ovid compared the gods' indignant rage against Lycaon to the public response to an attempted assassination of Augustus: *cum manus impia saevit/ sanguine Caesareo Romanum exstinguere nomen* ('When an impious band raged to extinguish the name of Rome with Caesar's blood', 1.200–1).[89] As in the description of Jupiter's seat in heaven (1.163), there is a strong

[89] The reference here is to a planned assassination of Augustus, paralleling Lycaon's unsuccessful strike on Jupiter. (One such plot is reported by Velleius Paterculus at 2.91.2.) However, as Barchiesi notes (2005: *ad loc.*), the adjective *Caesareo* introduces ambiguity (perhaps

focus on altitude and viewing. Jupiter prophesies that Caesar will look out from his exalted temple (15.842); a few lines later, after Caesar's soul transforms into a star, it flies higher than the moon (*luna volat altius illa*, 15.848) and takes a position from where it can look down on Rome (*Capitolia nostra forumque*, 15.841) and Octavian's deeds (*natique videns bene facta*, 15.850).[90] These deeds have been previously specified to involve the entire *oikoumene*: *quodcumque habitabile tellus/ sustinet, huius erit* ('Whatever habitable land the earth sustains will be his', 15.830–1). Caesar, like Jupiter, enjoys a cartographic viewpoint of the world below.

Augustus, too, is prophesied to achieve the same heights: *aetherias sedes cognataque sidera tanget* ('He will touch the heavenly seats and his kindred stars', 15.839). Yet the final heights of the poem belong to Ovid, who will be raised above the stars (*super alta perennis/ astra ferar*, 15.875–6), and who, in an echo of *quodcumque habitabile tellus sustinet*, will travel *quaque patet domitis Romana potentia terris* ('Wherever Roman power extends over the conquered lands', 15.877). The poet, then, will enjoy the final god's-eye view.

3. Hodological viewpoints in the *Metamorphoses*

The cartographic perspective threatens to exceed mortal powers of comprehension. A more human-scale and potentially more comprehensible viewpoint is offered by the hodological viewpoint, but this, too, has its pitfalls. Like the cartographic viewpoint, the hodological viewpoint is a recurring motif throughout the poem; I discuss a number of episodes in which it features, culminating in the extended hodologies of the

deliberately; thus Hardie 2002: 254–5), reminding the reader of the successful assassination of Julius Caesar.

[90] Caesar's view of the Capitoline is a playful near-inversion of Jupiter looking down on earth from the 'Palatine of heaven'.

'Little *Aeneid*' and the voyage of Aesculapius. A metapoetic reading shows that hodology also has its disadvantages for a poem of the scope of the *Metamorphoses.*

I have previously discussed Jupiter's cartographic viewpoint in book 1. The same passage also foreshadows the importance of hodology in the poem, with the route taken by the gods to Jupiter's palace emphasised:[91]

> est via sublimis, caelo manifesta sereno;
> Lactea nomen habet, candore notabilis ipso.
> hac iter est superis ad magni tecta Tonantis
> regalemque domum. dextra laevaque deorum
> atria nobilium valvis celebrantur apertis.
> (*Met*. 1.168–172)

> There is a lofty road, visible in a clear sky; it has the name of 'Milky Way', famous for its brightness. By this road goes the gods' journey to the house of the great Thunderer and the royal abode. On right and left the courtyards of the gods are filled and their doors thrown open.

The notion of the Milky Way as a path is not unique to Ovid. Although Greek sources such as Aratus' *Phaenomena* describe it in terms of a circle,[92] some accounts of its origins describe it as a path: Aristotle in the *Meteorologica* (345a14) reports that the Pythagoreans thought the Milky Way was the path taken by a star, while Diodorus (5.23.2) records a mythological explanation that it was a path scorched by

[91] A divine hodological perspective is nothing new in epic (cf. Hera's island-hopping, discussed at p. 19 n. 25 above). However, the hodological perspective is more commonly found when gods come down to earth and move through the same space as mortals; the unusual move of hodologically describing a journey through the heavens adds force to the comparison between the divine *via* and the Palatine.

[92] κεκεασμένον εὐρέϊ κύκλῳ/ οὐρανόν ('…the vault of heaven split by a broad circle', Arat. 1.474–5).

Phaethon's chariot. While Cicero maintains Aratus' 'circle' imagery in his translation,[93] Germanicus' *Aratea* describes it as both a circle and a path:

> dissimilis quintus liquida sub nocte videtur:
> sidera cum reddunt sinceros eminus ignis,
> lactis ei color et mediis via lucet in umbris;
> lacteus hic orbis nullo minor orbe rotatur.
> (*Arat*. 455–458)
>
> A fifth, dissimilar [circle] is seen in a clear night: while the stars send out clear fires from afar, it is the colour of milk and its path shines in the midst of the shadows; this milky circle wheels around, lesser than no other circle.

Manilius adopts both images, the circle and the path.[94] The Zodiac and the Milky Way are described as *obliquos…gyros* (1.666–7), while the Milky Way is also compared to the track of a wheel (*orbita*, 1.703, 706), a path (*semita*, 1.705) or the wake of a ship:

> ut freta canescunt sulcum ducente carina,
> accipiuntque viam fluctus spumantibus undis
> quam tortus verso movit de gurgite vertex,
> candidus in nigro lucet sic limes Olympo
> caeruleum findens ingenti lumine mundum.
> (1.708–712)
>
> Just as the seas grow white with a keel drawing a furrow, and from the foaming waves the billows take a path which the whirling eddy has moved from the overturned gulf, thus the bright boundary-line shines in the black heavens, dividing the deep blue cosmos with its immense light.

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[93] *vidisti magnum candentem serpere circum, Lacteus hic nimio fulgens candore notatur* ('You have seen a great, glittering circle gradually extending, and this, shining excessively brightly, is called Milky', *Arat.* 34.242).

[94] Foreshadowing the 'path' imagery, the Milky Way's course through the heavens is described with the vocabulary of a journey: for example, *profectus* (1.695), *transit* (1.686, 1.697), *inde…descendens* (1.687). Manilius also reports several accounts of its origins: it is the track from an earlier route taken by the Sun's chariot (1.730–4); or the track left by Phaethon (1.735–749); or milk from Hera's breasts (1.750–754); or a dense, bright mass of stars (1.755–757).

Ovid, abandoning circular imagery, pursues the idea of Milky Way as *via*, describing it as an urban street—as much Roman as divine, with houses to either side—by which one may reach Jupiter's abode. The repetition of the near-synonyms *via* (v. 168) and *iter* (v. 170), especially apparent because they both occur in the thesis of the first foot, stresses the journey from the gods' homes to the meeting.[95] Ovid further emphasises the hodological perspective through the description of the gods' *atria* on right and left (*dextra laevaque*, v. 171), in terms of the embodied position of an implied observer. The image of a celestial journey through the 'Palatine of Heaven' (*Palatia caeli*, 1.176) in a sense 'balances out' the cartographic viewpoint from heaven found in the cosmogony; the gods participate in both cartographic and hodological viewpoints.

Jupiter's report to the assembled gods of his trip through Arcadia also features the hodological perspective. Itinerary-fashion, Jupiter names the places he passes:

> Maenala transieram latebris horrenda ferarum
> et cum Cyllene gelidi pineta Lycaei;
> Arcadis hinc sedes et inhospita tecta tyranni
> ingredior, traherent cum sera crepuscula noctem.
> (*Met*. 1.216–219)

> I had crossed Maenalon, bristling with the lairs of wild beasts, and, along with Cyllene, the pine-woods of chill Lycaeus; from here I entered the seat and the inhospitable roof of the Arcadian tyrant, when the late twilight was drawing into night.

At v. 218, hinc, too, recalls hodological literature; as noted earlier, adverbs such as hinc and inde, like Greek μετά, express a chronological relationship between landmarks. Jupiter's language embeds him in the hodological perspective, alerting the reader early on in the poem that both cartographic and hodological perspectives will feature prominently. It is also striking that a god, with access to the cartographic perspective, should stress the

[95] The phrase *via sublimis* perhaps foreshadows the combination of hodological directionality and lofty viewpoint which will be found in Ovid's flight narratives.

hodological aspects of his story so firmly. The god's involvement in hodological space perhaps reflects his role (and the other gods' roles) in the narrative; the gods of the *Metamorphoses,* far from being distant observers and catalysers of action, are brought down to earth and become actors in the same setting as mortals.

The mortal experience of the hodological viewpoint is first shown by Cadmus. Cadmus is unable to achieve a broad view of the earth: in order to canvass the world for his missing sister, he must travel through it (*orbe pererrato,* 3.6). Phoebus' oracle stresses that he must travel (guided by a supernatural heifer) in order to found Thebes: *carpe vias,* 3.12. The heifer's course is described in terms of the places she passes: *iam vada Cephisi Panopesque evaserat arva* (3.19). This route description, though brief, points to the importance to the poem of hodological space; Cadmus' journey to Boeotia both dramatises the global east-west movement of the poem and serves as a transition between the Europa episode and the Theban material of book 3.[96]

Acoetes' tale, later in book 3, shows the hodological perspective in its original navigational context. Acoetes introduces himself above all as a sailor and navigator:

> mox ego, ne scopulis haererem semper in isdem,
> addidici regimen dextra moderante carinae
> flectere et Oleniae sidus pluviale Capellae
> Taygetenque Hyadasque oculis Arctonque notavi
> ventorumque domus et portus puppibus aptos.
> (*Met.* 3.592–6)
>
> Soon, lest I always stay stuck on the same rocks, I learned in addition to turn a ship's rudder with my guiding right hand, and I marked with my eyes the rainy star of the Olenian Goat, and Taygete, and the Hyades, and the Bears, and the homes of the winds and the ports suited to ships.

[96] On the east-west trajectory of the poem, see Wheeler 2000: 130ff.

The constellations Acoetes mentions were important to sailors: the Goat was associated with the dangerous sailing weather of autumn, Taygete and the other Pleiades were associated with autumn and the equally dangerous early spring, and the Hyades were thought to be accompanied by rain.[97] The Bears were vital navigational aids to both Greek and Phoenician sailors.[98] Acoetes' brief report of his heading before arriving at Chios gives the reader an impression of an island-hopping route,[99] and *dextris…remis* (3.598) is reminiscent of left-right orientation in hodological literature.[100]

After Acoetes' colleagues carry off the disguised god (3.607), the dispute over their destination takes place in hodological terms. Bacchus advises the sailors to make for Naxos (*'Naxon' ait Liber 'cursus advertite vestros'*, 3.636), and Acoetes duly steers towards the right, while the other sailors tell him to steer left, away from Naxos:[101]

> dextera Naxos erat; dextra mihi lintea danti
> 'quid facis, o demens? quis te furor' inquit 'Acoete'
> pro se quisque 'tenet? laevam pete!' maxima nutu

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[97] Barchiesi 2007: *ad loc.*

[98] Cf. Ep. 18.149: *nec sequor aut Helicen aut qua Tyros utitur Arcton* ('And I follow neither Helice nor Arctos, which Tyre uses').

[99] On the role of islands in Aegean navigational routes, see Morton 2001: 169–193. It is unclear whether Chios is a deliberate stop. Goold's Loeb translation takes the passive *applicor* (3.598) to indicate that the ship was driven inadvertently to Chios; Anderson (1996: *ad loc*.) appears to take *applicor* in a mediopassive sense, to be rendered by an intransitive English equivalent such as 'put in'. If Chios is an intentional stop, this strengthens the impression of island-hopping.

[100] *dextris* might perhaps be taken here in one of its figurative senses: 'skilful' (*OLD*[2] sense 3) or even 'propitious' (*OLD*[2] sense 2), since the stop at Chios leads to Acoetes earning Bacchus' favour. Nevertheless, *dextra* evokes its literal sense of 'right-hand'. The ship's point of origin is unspecified, but if it is sailing from Acoetes' homeland Lydia, they would indeed find the harbour (on the eastern side of Chios) on their right.

[101] The destination here is unspecified. If the ship is still at Chios, turning right for Naxos makes sense from the point of view of a ship emerging from the harbour on the eastern side of the island, but in this case Delos is unlikely to be the alternative destination, since Delos and Naxos lie on similar headings from Chios. As may be seen from the route taken by Daedalus and Icarus at *Met.* 8.220–2 (discussed below pp. 101–2), Ovid's Aegean geography usually bears some resemblance to reality; cf. Leach 1988: 348.

> pars mihi significat, pars quid velit aure susurrat.
> (*Met.* 3.640–3)
>
> Naxos was to the right; to me, as I was setting sail to the right, each one said for himself 'What are you doing, you madman? What frenzy holds you? Go left!' The majority express their wishes by nodding, and others whisper in my ear.[102]

Acoetes' internal narrative echoes aspects of the narrative strategy of the *Metamorphoses.* Acoetes' travels from his origins in Maeonia to his current location in Thebes reflect (like Cadmus' travels in exile) the general east-west trend of the poem. His focus on navigation and the physical experience of sailing in his narrative adds depth to his characterisation as a sailor; they also emphasise the hodological aspects of his narrative. By tying events to locations on his route, Acoetes both anchors his story in space and provides an effective way of arranging his story both spatially and chronologically, a technique which Ovid takes advantage of in his wider narrative.

Another example of the hodological perspective is Arethusa's flight to Sicily. Again this is internal narrative, and again Arethusa's use of the hodological perspective serves her narrative strategy in ways reminiscent of the poem as a whole. By naming the places she passes, she stretches out the narrative, stressing how long she was running for (and how far), and therefore her exhaustion and desperation when finally rescued by Diana:

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[102] The text at 3.641-2 presents great difficulties. The *consensus vetustissimorum* gives *'quis te furor', inquit, 'Acoete?'/ pro se quisque timet*, leaving the subject of *inquit* unexpressed and without an obvious referent; in v. 642 *pro se quisque timet* seems inappropriate in sense, since the sailors are full of misplaced confidence, and leaves the question without a verb. Tarrant's conjecture of *'quis te furor' inquit Opheltes/ 'persequitur' retinens* is ingenious but not entirely satisfactory; nor is Anderson's attempt (1996: *ad loc*.) to justify the uncorrected tradition. Heinsius' conjecture of *quis te furor, inquit, Acoete,/ pro se quisque, tenet?* (adopted by Goold in his revision of Miller's Loeb text) solves the syntactical problems neatly with *[pro se] quisque* as the subject of *inquit* and *tenet* as the verb previously lacking from the question. Possanza (2005) acutely cites the distributive *pars…pars* (3.642-3) in support of *quisque*; however, Possanza's ensuing conjecture of *praedae quisque timet* (with aposiopesis accounting for the resulting verbless question *quis te furor—?*) is less convincing. I have thus tentatively preferred Heinsius' reading as printed by Goold.

usque sub Orchomenon Psophidaque Cyllenenque
Maenaliosque sinus gelidumque Erymanthon et Elin
currere sustinui, nec me velocior ille;
sed tolerare diu cursus ego viribus impar
non poteram, longi patiens erat ille laboris.
per tamen et campos, per opertos arbore montes,
saxa quoque et rupes et qua via nulla cucurri.
sol erat a tergo; vidi praecedere longam
ante pedes umbram, nisi si timor illa videbat.
(*Met*. 5.607–615)

All the way past Orchomenon and Psophis and Cyllene and Maenalon's hollows and chill Erymanthus and Elis, I kept on running, and he was no faster than I; but I, unequal in strength, could not long bear the running, but he could endure long exertion. Yet through the fields I ran, through the mountains covered with woods, the screes as well, and the cliffs and where there was no path. The sun was at my back; I saw a long shadow stretching before my feet, unless it was fear that saw it.

In an image which recalls the embodied directionality of left-right orientation, Arethusa also describes her journey in terms of her embodied experience: *sol erat a tergo* ('The sun was at my back', 5.614). Her point of view, embodied and embedded in the landscape, offers a vivid picture of the Peloponnese (*per tamen et campos, per opertos arbore montes,/ saxa quoque et rupes et qua via nulla cucurri*, 5.612–3)—a down-to-earth perspective which, in its ability to describe the details of the environment at a human scale, shows one of the narrative strengths of the hodological perspective.

The emphasis laid on the hodological aspects of Arethusa's journey stresses both the length of the pursuit and the space through which Arethusa moves. Arethusa makes a circuit of the Peloponnese before being translated by Diana to Sicily; by following Arethusa on her route as she flees from Alpheus, the reader gets a vivid picture of distance, terrain and physical effort. As noted earlier, this emphasises the literal lengths Arethusa goes to in her attempt to escape Alpheus; it also draws the reader's attention to directionality. Again, a journey in the poem enacts westward movement, drawing closer to the poem's endpoint of Italy. The hodological perspective in Arethusa's story thus serves both Arethusa's and the Ovidian narrator's narrative goals.

The hodological perspective, however, also has its disadvantages. Without a 'bigger picture' within which to orient oneself (whether by reference to well-known landmarks, to cardinal directions or to a visual representation), the hodological perspective is potentially disorienting for the reader.[103] A labyrinth, designed to lead those who enter along a twisting, turning path and therefore justly described as an 'extreme example of "hodological space",[104] offers a figure for the potential narrative pitfalls of the hodological perspective.

Purves notes that Herodotus describes the halls of the Moeris labyrinth as ποικιλώτατοι ('most varied', Hdt. 2.148.6), an adjective which is commonly used to describe the intricacies of a work of art.[105] It is a labyrinth's very intricacies which render it unintelligible, intricacies which are part and parcel of its exclusively hodological space. A person in a labyrinth can see only the path and has only the embodied information of left and right, front and back to orient them in the space of the labyrinth; the sheer number of twists and turns makes this information impossible to comprehend and the space impossible to navigate.

Near the centre point of the *Metamorphoses*, Ovid stresses these problems of intricacy and of informational overload in his description of Daedalus' labyrinth. Like the paths of the Moeris labyrinth, the paths of Daedalus' labyrinth are varied: Daedalus deceives the eyes of those who enter the labyrinth with the winding of varied paths (*variarum ambage viarum*, 8.161). Ovid's focus on the elusive, difficult nature of the labyrinth is underlined by his intertextual play on *labor*; *ambiguo lapsu* (8.163) suggests an etymological link

[103] In an illustrative anecdotal example, Wilamowitz is said to have steered himself in the wrong direction between Olympia and Heraea after consulting Pausanias (Habicht 1985: 169–71; Poiss 2014: 71).
[104] Purves (2010: 147), referring to Herodotus' Moeris labyrinth (2.148).
[105] Purves 2010: 137.

between *labyrinthus* and verb *labor*, 'slip'.[106] Through its variations and windings, the labyrinth slips out of any attempt to grasp it—as, potentially, does Ovid's manifold text.

The labyrinth is manifold, many-folded in the most literal sense (*multiplicique domo,* 8.158), with innumerable twists and turns (*innumeras errore vias*, 8.167). The details of the labyrinth exceed both the poet's ability to narrate them and even Daedalus' ability to navigate them: *vixque ipse reverti/ ad limen potuit; tanta est fallacia tecti.* ('And even he was scarcely able to turn back to the threshold, such was the artifice of the building', 8.167–8.)

The labyrinth is also concerned with issues of textual interpretation. Daedalus' building of it can be read in metapoetic terms: *Daedalus ingenio fabrae celeberrimus artis/ ponit opus* ('Daedalus, most famous for his talent of the craftsman's art, set out the work', 8.159–60). The confluence of *ingenium* and *ars* is familiar (not least from Horace) as a way of thinking about poetry,[107] and the labyrinth itself is described as an *opus*, a word equally applicable to a physical or an artistic piece of work.[108] In setting out his work, Daedalus 'disturbs the signs' (*turbatque notas*, 8.160). The noun *notas* evokes a written text: *nota* can signify a mark made on a passage of writing (*OLD*[2] sense 3), or a written character (*OLD*[2] sense 6). Like the labyrinth, a text with disturbed *notae* would be difficult to read indeed.

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[106] Pavlock 1998: 145. Cf. the rather different effect of Virgil's etymological play on *labyrinthus* and the noun *labor* ('work'): *hic labor ille domus et inextricabilis error, A.* 6.27. On the Virgilian etymology, see O'Hara 1996a: 166.

[107] On the politics and poetics of *ingenium*, see Fowler 2002b. Horace critiques Democritus' prioritising of *ingenium* over *ars* at *Ars* 295ff. For Ovid's negotiation of *ingenium* and *ars*, see for example *Ars* 3.535 and *Tr.* 5.1.27–8. *ingenium* is an abiding concern in Ovidian poetry (see Gaertner 2005: *ad Pont*. 1.5.3 and Williams 1994: 84–8 on Ovid's reflections in exile), a point lost on neither Seneca (*Nat.* 3.27.13) nor Quintilian (*Inst.* 10.1.88).

[108] There is also a metapoetic valence to *ponit*: *OLD*[2] senses 18–19. Another metapoetic labyrinth is found in Catullus 64: Gaisser 1995.

The simile of the Maeander contributes to a metapoetic reading.[109] The playful nature of the river (*ludit*, 8.163) evokes the Augustan literary concept of *lusus* (a literary 'trifle', *OLD*[2] sense 4), and that *liquidus* is also a literary term, used 'to characterize a fluid, smooth style'.[110] The flow of the river, too, evokes stylistic judgement, of a smooth and flowing style. Cicero speaks of an effective oration as one which flows evenly: *sed est tamen haec conlocatio conservanda verborum, de qua loquor: quae vinctam orationem efficit…quae aequabiliter fluentem* ('But nevertheless this arrangement of words should be maintained, of which I speak: one which makes the speech connected…and evenly flowing', *de Orat.* 3.172). Quintilian uses a river analogy to praise a speech which flows with all its strength (*totis viribus fluit*, *Inst.* 9.4.7). Horace judges that Lucilius 'flowed muddily' (*at dixi fluere hunc lutulentum*, *S.* 1.10.50), and Ovid speaks of his own poetry in exile 'flow[ing] with a poorer vein' (*et carmen vena pauperiore fluit*, *Pont.* 4.2.20). Thus, the back-and-forth flow of the Maeander (*refluitque fluitque*, 8.163) figures the back-and-forth passageways of the labyrinth; both stand for the disorientation of a poem which loses its way (and its readers) in the twistings and turnings of the plot, without an orienting 'bigger picture'—a poem which focuses on the hodological viewpoint to the exclusion of the cartographic.[111]

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[109] On poetic rivers in Hellenistic poetry, see Kahane 1994, with bibliography; on rivers and poetic rivalry in Greek and Latin literature, see Farmer 2013. I discuss rivers and poetry further in chapter 2 (pp. 186–7). Pavlock (1998) reads the Maeander as a figure for the intricacies of the *Metamorphoses.*

[110] Pavlock 1998: 146. Ovid in the *Tristia* characterises his own elegiac works as *lusus*: *lusibus ut possis advertere numen ineptis* ('…that you should be able to turn your divine power to my foolish trifles', *Tr.* 2.223).

[111] The Maeander's previous appearance, during Phaethon's ride, shows the advantage of a synoptic view from above. Despite his overall disorientation, Phaethon has a clear view of the Maeander's windings: *quique recurvatis ludit Maeandros in undis* ('And the Maeander, which plays in its recurved waters', 2.246). Seen from above, the Maeander's course is complex, but less ambiguous (cf. *ambiguo lapsu*, 8.163). Similarly, a 'big-picture' view of the whole poem allows the reader to see the poem's overall westward trajectory in its entirety, with the pattern of counter-movements—such as the journeys of Perseus to Ethiopia (5.663–669), of Miletus from Crete to Asia Minor (9.447–449), of Numa to Crotona (15.4–8) and of the delegation from the plague-hit

In order to remain oriented in the hyper-hodological space of the labyrinth, a connection to the space outside is required. Theseus, with Ariadne's help, deciphers the labyrinth with the help of a thread:

> utque ope virginea nullis iterata priorum
> ianua difficilis filo est inventa relecto,
> protinus Aegides rapta Minoide Dian
> vela dedit…
>
> (*Met.* 8.172–5)

> And when, with the maiden's help, by winding up the thread, the difficult door was found, though no one before had revisited it, straight away Aegeus' son, having seized Minos' daughter, set sail for Naxos.

The thread allows Theseus to navigate the disorienting twists and turns of the labyrinth by maintaining a connection with the external space. Theseus may lose track of his turns and of which direction he is facing, but the string ensures that he is always connected to the oriented space outside the labyrinth. Through 'rereading' the thread (*filo…relecto*, v. 173),[112] Theseus returns to the outside world, resituating himself in the space of the broader narrative.

Without a physical thread, the twists and turns of the *Metamorphoses* are more difficult to follow; yet Ovid succeeds in maintaining overall coherence through a number of techniques. Structural principles such as ring-composition and the overall westward,

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Rome to the oracle at Delphi (15.630–1)—seen as part of a whole, just as the Maeander's turnings are part of its overall course toward the sea. Cf. Boyd (2006: 174) on complicating elements in the poem's temporal trajectory.

[112] *filum* in its regular literary sense appears to mean something like 'style' (*OLD*[2] sense 5a; cf. Cic. *de Orat.* 2.93, *paulo uberiore filo*, 'with a somewhat richer texture'), but in light of *relecto* and of Ovid's frequent use of threads and weaving in metapoetic contexts, *filum* seems to carry textual as well as textile meaning here: if the English 'plot thread' is impermissible, certainly Ariadne's thread is in some way part of the fabric of the poem. Cf. especially *Met.* 4.36, *levi deducens pollice filum*, which adds an allusion to the proem's *deducite…carmen* (*Met.* 1.4), with *filum* grammatically (as well as metrically) parallel to *carmen* as the object of *deducens/deducite*.

Romeward trajectory of the poem, coupled with a temporal trajectory towards Ovid's contemporary times, maintain a broader perspective on the narrative twists and turns of the poem; we know where the poem is taking us, even if we are not always sure how Ovid plans to get us there.[113] If the hodological space exemplified most extremely by the labyrinth offers a figure for Ovid's labyrinthine narrative, then the wider perspective of cartographic space offers a potential figure for these 'wide-angle' orienting views.

The hodological perspective recurs in book 9. Byblis, after an ill-fated attempt at the epistolary seduction of her brother, goes into exile from her home in Miletus. Her route is described sequentially, in terms of the peoples and locations she passes:

> utque tuo motae, proles Semeleia, thyrso
> Ismariae celebrant repetita triennia Bacchae,
> Byblida non aliter latos ululasse per agros
> Bubasides videre nurus; quibus illa relictis
> Caras et armiferos Lelegas Lyciamque pererrat.
> iam Cragon et Limyren Xanthique reliquerat undas,
> quoque Chimaera iugo mediis in partibus ignem,
> pectus et ora leae, caudam serpentis habebat.
> (*Met*. 9.641–8)

> And just as when the Ismarian Bacchantes, moved by your staff, son of Semele, throng your triennial festival when it is renewed, so did the Bubassian brides see Byblis howling through the wide fields; when she had left these, she wandered through the Carians and the well-armed Leleges and Lycia. Now she had left Cragos and Limyre and the waters of Xanthos, and the ride where Chimaera had fire in its mid-parts, the breast and face of a lioness and the tail of a serpent.

Byblis wanders through Caria, being seen by the *Bubasides…nurus*, literally the women of the Bubassus region of Caria, but perhaps to be understood as an epithet for the Miletan women, on the model of the Theban *Ismariae.*[114] The location of the Leleges is

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[113] On narrative structure in the *Metamorphoses,* see especially Wheeler 2000 and Rosati 2002.
[114] For the location and nature of Bubassus, see Kenney 2011: *ad loc.* Kenney reads the Ovidian passage as drawing a distinction between the Bubassians and the Carians, and *quibus…relictis* (v.

unclear today from the ancient evidence, but Ovid may refer here again to Caria.[115] Her wanderings extend eastward as far as Limyre (east of the Xanthus river); she ends among the Lelegeian nymphs (9.652), perhaps indicating that *Limyren Xanthique reliquerat undas* is to be understood as a journey eastward to Limyre followed by returning westward to Xanthus, rather than a journey eastward, naming Limyre and Xanthus in reverse order. As is typical of hodological literature, there is a temporal dimension to Byblis' journey; *relictis* and *reliquerat* stress the chronological arrangement of the places she passes. The appearance of ethnonyms (*Caras* and *Lelegas*, v. 645) among the toponyms is also characteristic of hodological literature; Ps.-Scylax also varies his account with ethnonyms as a metonymy for the territory inhabited by a people.[116]

Byblis' journey is detailed, with Caria given further geographical specificity by *Bubasides* and *Lelegas*. The quasi-ethnographical *armiferos* adds to the impression of detail, as does the mention of geographical features of Lycia: a mountain, a city and a river, *Cragon et Limyren Xanthique…undas* (8.646). However, the scope of the journey is restricted, turning back on itself and remaining within the regions of Caria and Lycia.

Scholars have noted Byblis' status as a writer, and that the episode can be read as a meditation on narrative success and failure.[117] The failure of Byblis' epistolary and

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644) certainly indicates that the *Bubasides…nurus* cannot be identical with the *Caras* of v. 645; however, in my view, it is possible to read *Bubasides…nurus* as a specific descriptor (referring either literally to women of the Bubassus region or to the Miletan women), followed by the more general *Caras*. Byblis leaves Miletus, then continues to wander elsewhere in Caria, before crossing into Lycia.

[115] Homer placed the Leleges in the Troad (*Il.* 20.92–6 and 21.86–7), around Pedasus (near the Satnioeis River) and Lyrnessus. Later authorities place them in western central Greece, or associate them with the early inhabitants of Caria; the literary sources are summarised by Gschnitzer 2006 (*BNP* s.v. *Leleges*). The Carian location seems most appropriate to Ovid's account of Byblis' travels: Byblis wanders through the territory of the Leleges between the Carians and Lycia.

[116] See for example Ps.-Scylax 8, Τυρρηνίας ἔχονται Λατῖνοι μέχρι τοῦ Κιρκαίου, 'The Latinoi follow Tyrrhenia as far as Kirkaion'.

[117] Janan 1991; Jenkins 2000; Raval 2001.

romantic ventures is reflected by her abortive, restrictive journey; just as Byblis' amatory impulse is directed inward, within the family, so the wanderings of both Byblis and Caunus remain restricted to the neighbouring regions of Caria and Lycia.[118] Byblis' journey has detail, but not scope; the hodological perspective is well suited to presenting detail, but to achieve a balance between detail and scope, the hodological perspective alone is not sufficient. Ovid's poem, to achieve such a balance, must play on the tension between two types of narrative: the broad view of the cartographic perspective, and the detail work of the hodological perspective.

The wanderings of the Aeneadae are among the most lavishly described journeys in the poem, and the hodological perspective is evident throughout. Ovid's choice to treat at length the Trojans' wanderings, while passing briefly over other events from the *Aeneid*, emphasises the journey; Aeneas' journey is brief in neither poem, but the comparatively lesser weight given by Ovid to such events as the fall of Troy and Dido's tragedy emphasises the amount of narrative space allocated to the journey in the *Metamorphoses*.

Aeneas' route is described in fine geographical detail, according to the landmarks he passes. As in hodological literature, landmarks are described in terms of the position of the observer:[119] after leaving Sicily for Cumae, the Aeneadae pass Naples on the right and the tomb of Misenus on the left (*Parthenopeia dextra/moenia deseruit, laeva de parte canori/Aeolidae tumulum*, 14.101–3). This hodological approach emphasises the east-west movement of the exiles' journey, reflecting the overall east-west movement of the

[118] Caunus' eponymous city lies between Caria and Lycia.
[119] See Myers 1994a: 99. Myers locates this technique in the Hellenistic period. In my view, although the appropriation of techniques from technical genres can perhaps be seen as a characteristically Hellenistic move (cf. Zanker 1987), a text's adoption of hodological techniques does not in itself represent Hellenistic affiliations, since they appear in texts from a variety of genres and periods.

poem. It also creates a sense of movement towards a goal, by expanding the narrative space given to the journey and signposting Aeneas' progress.

Aeneas' journey begins when he sets sail from Antandros. The chronological relationship between his point of departure and the stops along the way sets an immediately hodological tone:

> …profugaque per aequora classe
> fertur ab Antandro sceleratagque litora Thracum
> et Polydoreo manantem sanguine terram
> linquit et utilibus ventis aestuque secundo
> intrat Apollineam sociis comitantibus urbem.
> (*Met*. 13.627–631) [120]

> He is carried by an exiled fleet over the seas from Antandros and leaves the desecrated shores of the Thracians and the land dripping with Polydorus' blood, and, with helpful winds and a favourable tide, he enters Apollo's city, attended by his companions.

An interesting aspect of this passage is the inclusion (in compressed, indirect form) of the story of Polydorus' murder, familiar to Ovid's readers from the *Aeneid* (*A.* 3.34–68) and Euripides' *Hecuba* (*Hec*. 1–34). This miniature embedded narrative prefigures Ovid's narrative strategy throughout the 'Little *Aeneid*', in which embedded narratives (such as the upcoming episode of Anius and his daughters at 13.632–74) will play a major role.[121]

After leaving Delos, the Aeneadae sail to Crete, and thence through Greece:

> inde recordati Teucros a sanguine Teucri
> ducere principium, Creten tenuere; locique
> ferre diu nequiere Iovem centumque relictis
> urbibus Ausonios optant contingere portus.
> saevit hiems iactatque viros, Strophadumque receptos

[120] Tarrant reads *limina* at v. 628; for reasons enumerated below (p. 70 n. 137), I have preferred *litora*.
[121] On embedded narratives in the 'Ovidian *Aeneid*', see especially Fabre 1986, Casali 1995b, Hinds 1998: 105–122 and Papaioannou 2005a: 5–16.

portubus infidis exterruit ales Aello.
et iam Dulichios portus Ithacenque Samonque
Neritiasque domos, regnum fallacis Ulixis,
praeter erant vecti; certatam lite deorum
Ambraciam versique vident sub imagine saxum
iudicis, Actiaco quae nunc ab Apolline nota est,
vocalemque sua terram Dodonida quercu
Chaoniosque sinus, ubi nati rege Molosso
impia subiectis fugere incendia pennis.
(*Met.* 13.705–718)

From there, remembering that the Teucrians took their beginnings from Teucer's blood, they reached Crete, and were unable long to bear Jupiter's wrath, and, having left behind the hundred cities, they chose to touch Ausonian harbours. The winter raged and tossed the men about, and, when they had been received in the faithless harbour of the Strophades, winged Aello terrorised them. And now they had been carried past the Dulichian harbour and Ithaca and Samos and the Neritian homes, the kingdom of deceptive Ulysses; they see Ambracia, contested by the strife of the gods, and the rock in the image of the transformed judge, which is now known for Actian Apollo, and the Dodonian land, giving voice with its oak, and the Chaonian bays, where the sons of the Molossian king fled the fires on wings he had grown.

As we saw in Byblis' journey (*relictis*, 9.644), the verb *relinquo* (*centumque relictis/ urbibus*, vv. 707–8) expresses spatio-temporal relationships, as does *inde* (v. 705). Their ultimate goal is stated (*Ausonios…portus*, v. 708), then Ovid lists the landmarks met in this phase of the journey: Dulichium, Ithaca, Samos, Neritos,[122] Ambracia, Dodona, and Chaonia.

Here, also, we find a small-scale embedded narrative, with Ovid's allusion (vv. 705–8) to the *Aeneid*'s account of the plague and prophecy on Crete (*A.* 3.135–171). Ovid's compressed version neatly encapsulates the Virgilian account: *recordati* recalls Virgil's

[122] Hardie (2015: *ad loc.*) notes that Ovid appears to follow Virgil in treating Neritos (also seen in Latin as Neriton; the Greek is τό Νήριτον) as an island rather than a mountain on Ithaca as at *Od.* 9.22.

si rite audita recordor ('If I rightly remember what I have heard', *A.* 3.107), while *Iovem* and *centumque…urbibus* (vv. 707–8) recall Anchises' argument that the Trojans should make for Crete, the home of Teucer, which he describes as belonging to Jupiter *(Iovis magni…insula*, *A.* 3.104) and as the site of a hundred great cities (*centum urbes habitant magnas*, *A.* 3.106). *Iovem*, in the metonymical sense of 'climate', also suggests the *Aeneid*'s description of the source of the plague (*corrupto caeli tractu*, 'from a corrupted region of the sky', *A.* 3.138).[123] Ovid has neatly converted Anchises' description of the advantages of Crete into reasons for the Aeneadae to resume their journey; the embedded mini-episode contributes to the onward momentum of the journey and of the narrative.

The passage also includes a compressed version of the encounter at the Strophades with the Harpies (*A.* 3.209–267), followed by a stop at Ambracia with a reference to the judgement of Cragaleus. Neither Cragaleus nor Ambracia nor Dodona appears in Virgil;[124] Chaonia is mentioned (*A.* 3.293), but without the story of the Molossian king which Ovid attaches to it (*Met.* 13.717–8). It is becoming clear that Ovid's approach is to maintain the broad outlines of the Virgilian account while varying the details and incidents, just as he varies the route and stops taken by the Aeneadae.[125] The link between Ovid's treatment of the journey and his narrative strategy is suggested by *praeter erant*

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[123] Hopkinson 2000: *ad loc*; Hardie 2015: *ad loc.* Casali (2007: 193) notes that the divine metonymy of *Iuppiter* for 'climate', 'weather' (*OLD*[2] sense 2) evokes a similar ambiguity or polysemy in Virgil's *modo Iuppiter adsit* (*A.* 3.116); we may note here also the potential polysemy of *caelum*, suggesting both the sky as the source of weather and the heavens as the home of the gods.

[124] Miller (2009: 79) takes Ambracia as an addition to the Virgilian itinerary; but cf. Casali (2004: 70–71), who argues that Ovid is expanding on Virgil's *parvae succedimus urbi* (3.276), on which reading the *parva urbs* is to be identified as a reference to the radically depopulated Ambracia, which had undergone a forcible synoecism with Augustus' new foundation of Nicopolis, across the gulf (Miller 2009: 79). Ambracia and Dodona appear in the version recorded by Dionysius of Halicarnassus: *Ant. Rom.* 50–1; Hardie 2015: *ad loc.*

[125] As Casali (2007: 203) points out, the visit to the Strophades is a specifically Virgilian touch, not found in earlier versions of the Aeneas legend. Ovid is thus shown to be engaging closely with the Virgilian version, making it all the more striking when he deviates from the Virgilian itinerary.

vecti (v. 713). With its prefix emphasised by the tmesis, the verb reads as a near-synonym of *praetereo*, the verb of both physically passing something by and passing it over (as in the literary technique of *praeteritio*).[126] Aeneas' fleet either omits or radically condenses events treated at length in Virgil,[127] passing them by just as they pass by a similar yet different set of landmarks. The poem, too, is in the process of passing by the *Aeneid*, on its way towards Italy and Ovid's time.

The description *regnum fallacis Ulixis* (13.712) underlines this point by recalling *A.* 3.688–91, in which Aeneas is carried past (*praetervehor*, v. 688) Pantagias, the 'Megaran bay' and Thapsus while listening to Achaemenides (*comes infelicis Ulixi*, v. 691) recall his wanderings. The use of the verb *(re)lego* for both Achaemenides' retracing of his path (*relegens*, v. 690) and Aeneas' forging of a new path (*lego*, v. 706) supports a metapoetic reading of *praetervehor*.[128] Having given Achaemenides space some lines earlier to tell his story,[129] Aeneas (and Virgil) choose to bypass Achaemenides' further reminiscences in their retelling of events. Ovid's allusion to this passage of the *Aeneid* draws attention to the different geographical context of the relevant lines in the *Metamorphoses*, and thus to Ovid's manipulation of the narrative he inherits from Virgil—one example of which, of course, is Ovid's displacement of Achaemenides and his story to book 14, after the fleet's

[126] The verb *praetereo* was used in this metaphorical sense for the literary technique as well as for unintentional omissions: *OLD*[2] s.5. The *auctor ad Herennium* discusses the technique under the heading of *occultatio*: *occultatio est cum dicimus nos* ***praeterire*** *aut non scire aut nolle dicere id quod nunc maxime dicimus* ('*Occultatio* is when we say we are **passing by** or do not know or do not want to say what we are very much saying', 4.37). *praetervehor*, too, is used by Cicero in a literary sense: *scopulos praetervecta videtur oratio mea* ('My speech seems to have been carried past the rocks', *Cael.* 21.51). For another example of Ovidian play on *praetereo*, see Hinds (1987b: 82) on *Fast*. 4.469, *praeterit et Cyanen* (discussed also in chapter 3, p. 234).
[127] An example of an episode omitted altogether is the sacrifice at Actium of *A.* 3.278–88.
[128] As noted by Nelis (2010: 13), *relegens* serves as a reference to Virgil's reading and rewriting of Homer.
[129] Achaemenides' tale: *A.* 3.613–654.

arrival at Caieta. The text, like *fallax Ulixes*, manipulates, deceives and disrupts expectations.

After Chaonia, Aeneas and his people move on to Phaeacia and Buthrotum. From Buthrotum they continue to Sicily, whose triangular shape is carefully described:

> proxima Phaeacum felicibus obsita pomis
> rura petunt; Epiros ab his regnataque vati
> Buthrotos Phrygio simulataque Troia tenetur.
> inde futurorum certi, quae cuncta fideli
> Priamides Helenus monitu praedixerat, intrant
> Sicaniam. tribus haec excurrit in aequora linguis,
> e quibus imbriferos est versa Pachynos ad Austros,
> mollibus oppositum Zephyris Lilybaeon, ad Arctos
> aequoris expertes spectat Boreanque Peloros.
> hac subeunt Teucri, et remis aestuque secundo
> sub noctem potitur Zanclaea classis harena.
>
> (*Met.* 13.719–729)

> Next they seek the country of the Phaeacians, set about with fertile orchards; from here they reached Epirote Buthrotum and an imitation of Troy, ruled by the Phrygian seer. Thence, certain of things to come, all of which Helenus, son of Priam, had foretold with faithful prophecy, they enter Sicily. This runs into the sea with three tongues of land, of which Pachynos is turned towards the rain-bearing south wind, Lilybaeon faces the soft west wind, and Pelorus watches the north wind and the Bears, which do not know the sea. The Teucrians approach on this side, and with oars and a favourable tide by night the fleet occupies the Zanclaean sand.

Ovid focuses on Sicily's triangular, three-caped shape. As discussed earlier, Sicily's shape is a *topos* for geographical writers, but the three capes also play a prominent role in Virgil's account of the journey. The Aeneadae, advised by Helenus to go round Sicily the long way rather than risk approaching Scylla,[130] indeed avoid the Straits of Messana:

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[130] *praestat Trinacrii metas lustrare Pachyni/…quam semel informem vasto vidisse sub antro/Scyllam*, 'It is better to go around the turning-points of Trinacrian Pachynus… than once to have seen misshapen Scylla in her monstrous cave' (*A.* 3.429, 431–2).

ecce autem Boreas angusta ab sede Pelori
missus adest; vivo praetervehor ostia saxo
Pantagiae Megarosque sinus Thapsumque iacentem.
talia monstrabat relegens errata retrorsus
litora Achaemenides, comes infelicis Ulixi.
Sicanio praetenta sinu iacet insula contra
Plemyrium undosum; nomen dixere priores
Ortygiam. Alpheum fama est huc Elidis amnem
occultas egisse vias subter mare, qui nunc
ore, Arethusa, tuo Siculis confunditur undis.
iussi numina magna loci veneramur et inde
exsupero praepingue solum stagnantis Helori.
hinc altas cautes proiectaque saxa Pachyni
radimus, et fatis numquam concessa moveri
apparet Camerina procul campique Geloi
immanisque Gela fluvii cognomine dicta.
Arduus inde Acragas ostentat maxima longe
moenia, magnanimum quondam generator equorum;
teque datis linquo ventis, palmosa Selinus,
et vada dura lego saxis Lilybeia caecis.
(*A.* 3.687–706)

And behold, Boreas is sent from the narrow seat of Pelorus; I am carried past the mouth of the Pantagias, with its living rock, and the Megarian bay and low-lying Thapsus. Achaemenides, the companion of unlucky Ulysses, kept pointing out coasts like these, passing again his earlier wanderings. An island lies spread in a Sicanian bay, against Plemyrium where the sea surges; the ancients called its name Ortygia. The story goes that Alpheus, a river of Elis, drove his hidden waters here under the sea, and now, Arethusa, mingles at your source with the Sicilian waters. As ordered, we pay homage to the great divinities of the place, and from there I surpass the very rich soil of marshy Helorus. From here we scrape past the high cliffs and the projecting rocks of Pachynus, and from afar appears Camerina, which the Fates never permitted to be moved, and the Geloan plains, and Gela, called by the name of its vast river. From there steep Acragas shows enormous walls in the distance, once the producer of great-hearted horses; and having been granted the winds, I leave you, palmy Selinus, and I pass the shallows of Lilybaeum, rough with blind rocks.

Ovid's *Boreanque Pelorus* (13.727) recalls Virgil's *Boreas…Pelori*, and the extended description of Sicily recalls Virgil's focus on Aeneas' journey around Sicily. However, the geographic congruency underlines Ovid's departure from the Virgilian route. Ovid describes the capes with detached and concise narratorial accuracy precisely because his Aeneas does not circumnavigate the island and instead—as will become clear in the next book—braves the Straits of Messana: *hunc ubi Troianae remis avidamque Charybdin*/

evicere rates ('When the Trojan vessels had won through this [sc. Scylla's rock] and greedy Charybdis', *Met*. 14.75–6).[131] Virgil's Aeneas, by contrast, sails around two sides of the triangle and describes the natural and human features of the environment in detail. Sicily also marks the point at which Ovid's narrative takes a sharp turn away from the Virgilian version: as noted earlier, the appearance of Achaemenides, Aeneas' guide to Sicily, is deferred in Ovid until later in the poem.[132] Moreover, Sicily in the *Aeneid* marks the fleet's final port of call before the storm which drives them to Carthage. In Ovid, by contrast, the next episode is not Aeneas' involvement with Dido, but a digression into Scylla's past and the Glaucus' attempted courtship, via Polyphemus' wooing of Galatea.

Somewhat unexpectedly in the context of the 'Little *Aeneid*', the first character to arrive in Italy (thus heralding a transition from Greek to Italian material)[133] is not Aeneas but the sea-god Glaucus. Glaucus, rejected by Scylla,[134] swims to Italy in search of Circe:

> iamque Giganteis iniectam faucibus Aetnen
> arvaque Cyclopum quid rastra, quid usus aratri

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[131] Ellsworth (1986: 28) sees this as an attempt to tie Scylla's inset story more closely to the framing narrative. This does not seem a complete explanation: the prominence of Scylla and Charybdis in *Aeneid* 3 suggests that Ovid could easily have manufactured a jumping-off point for his inset narrative from Aeneas' concern to avoid Scylla's rocks. I suggest that Ovid's concern to emphasise his alterations to the Virgilian route and narrative is primary.

[132] Ellsworth (1986: 29) notes that, structurally, the Scylla complex of inset narratives takes the place of the Achaemenides episode in the *Aeneid*, with Polyphemus' song recalling elements of the *Odyssey's* Cyclops episode, a function fulfilled less obliquely in the *Aeneid* by Achaemenides.

[133] On this transition to Italian myth, see Myers 2004 and Ziogas 2014: 334. Myers (2009: *ad loc*.) notes that, although beginning book 14 with Glaucus aligns with Ovid's usual technique of using a continuing story to bridge book boundaries, there 'may be some surprise' that Ovid does not return to Aeneas.

[134] Scylla's location is difficult to pin down (Hardie 2015: *ad loc*.). Lines 14.17 and 47–8 suggest that both Glaucus and Circe meet her on the Italian side of the strait, while her encounter with Galatea seems to take place in Sicily, given Galatea's encounter with Polyphemus and her relationship with Acis, whose mother is the daughter of the Sicilian river Symaethus (*nymphaque Symaethide cretus*, 13.750) and who himself becomes god of a Sicilian river. Glaucus' itinerary, too, seems to begin from Sicily. Scylla's Italian location may nod to the *Aeneid* version, in which she is encountered on the right (Italian) side when coming from the east (*A*. 3.420), or play on the impossibility of localising the myth.

nescia nec quidquam iunctis debentia bubus
liquerat Euboicus tumidarum cultor aquarum;
liquerat et Zanclen adversaque moenia Regi
navifragumque fretum, gemino quod litore pressum
Ausoniae Siculaeque tenet confinia terrae.
inde manu magna Tyrrhena per aequora vectus
herbiferos adiit colles atque atria Glaucus
Sole satae Circes, variarum plena ferarum.
(*Met.* 14.1–10)

> And now the Euboean dweller in the swelling waters had left Aetna, cast down upon the giant's jaws, and the fields of the Cyclopes, which knew neither hoes nor the use of the plough, nor owed anything to the yoked oxen; he had left Zancle, too, and the walls of Rhegium opposite, and the ship-breaking sea, which, hemmed in by the twin shores, holds the boundaries of the Ausonian and Sicilian lands. From there, carried by his great hands through the Tyrrhenian sea, Glaucus approached the grassy hills and the halls of Circe, daughter of the Sun, full of a diversity of beasts.

Glaucus anticipates the Aeneadae's arrival in Italy both temporally and narratively: the episode occurs in flashback, serving as aetiological explanation for Scylla's monstrous state, and it appears earlier in the poem. The former point is emphasised when we return to the fleet at v. 75ff. When we left them, they were preparing to navigate the Straits of Messana; when they reappear on the other side, it is only to be blown back from their goal to Carthage (*cum iam prope litus adessent/ Ausonium, Libycas vento referuntur ad oras,* 'when they were already near the Ausonian shore, they were carried back by the wind to Libyan shores', *Met.* 14.76–7).[135] Glaucus, by this time, has already reached the *Ausoniae…terrae* (14.7); Aeneas and company have not quite made it before the storm blows them backwards.

[135] The verb *referuntur* here gestures towards the existence of a tradition, highlighting that Ovid is retelling existing material and reminding the reader of the metapoetic potential of Ovidian journeys.

As Hardie points out, Glaucus picks up where Aeneas left off, sailing up the east coast of Sicily towards the Straits of Messana[136]—and therefore at the point of divergence between the *Metamorphoses* route and the *Aeneid* route. Mention of Zancle (14.5; cf. 13.729, *Zanclaea…harena*) underlines the point. The vocabulary of Glaucus' journey also alludes to Aeneas' journey: *liquerat* (strongly emphasised by the anaphora of 14.4–5), *litore* (14.6) and *aequora* (14.8) recall Aeneas' first departure:[137]

> …profugaque per **aequora** classe
> fertur ab Antandro sceleratque **litora** Thracum
> et Polydoreo manantem sanguine terram
> linquit…
>
> (*Met*. 13.627–30)
>
> He is carried by an exiled fleet over the seas from Antandros and leaves the desecrated shores of the Thracians and the land dripping with Polydorus' blood.

The reversal of order (*aequora…litora…linquit* in book 13, *liquerat…litore…aequora* in book 14) playfully enacts the reversal of time: instead of moving forward with Aeneas, the poem has skipped backwards to the time before the Trojan war.

Glaucus' journey, like Aeneas', is described hodologically. The use of *(re)linquo* in both passages (13.630, 14.4–5; cf. also 13.707–8, *relictis/urbibus*) structures the journey spatially and chronologically, as does the use of *inde* (13.705; 14.8).

Glaucus represents an interesting twist on hodological narrative. As I have discussed, time and space are intimately intertwined in the hodological perspective: places are

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[136] Hardie 2015: *ad loc.*

[137] Myers (2009: *ad loc.*), reading *litora* for Tarrant's *limina* at 13.628. Hardie (2015: *ad loc.*) also prefers *litora*, citing Virgil's use of *litus* in his treatment of Polydorus' murder at *A.* 3.16, 21, 44. Cf. also Hopkinson (2000: *ad loc.*), who cites the maritime context and the 'characteristic variation with *terram*' in favour of *litora*. As a further point in support, in the context of the immediately surrounding lines *litora* not only varies *terram* but serves as the middle term in a progression over three lines from sea to shore to land, syntactically enacting arrival and disembarcation at Thrace before another departure (*linquit*, v. 630).

encountered one after the other, and distances are often expressed in terms of time. As may be readily seen, it is entirely possible for a narrative structured in terms of an itinerary to include temporal digressions: places met on the journey serve as jumping-off points for inset stories retelling events from the past or flashing forward to events from the future.[138] Glaucus' journey, however, displaces the itinerary itself into the past, disrupting our sense of forward progression in time while maintaining the sense of forward progression in space.[139] Glaucus carries the spatial progression onward to Italy but backward in time. Playing with time and space in the Glaucus episode demonstrates both Ovid's facility with complex narrative structures and his concern to innovate on his models: rather than emulate Virgil by putting the Troy-Sicily journey into a flashback in internal narrative, Ovid introduces the flashback digression of the Scylla-Galatea-Glaucus complex of tales.[140]

After a jealous Circe causes Scylla's transformation, we return to Aeneas and the fleet. They pass through the Straits of Messana, almost reaching Italy before being blown back to Africa. Scylla has at some intervening time become a rock:[141]

> mox eadem Teucras fuerat mersura carinas,
> ni prius in scopulum, qui nunc quoque saxeus exstat,
> transformata foret; scopulum quoque navita vitat.
> hunc ubi Troianae remis avidamque Charybdin

---

[138] Events from the past: e.g. Polydorus' murder (*A.* 3.41–57); the daughters of Anius (*Met*. 13.632–74).
Events to come: e.g. Helenus' prophecy (*A.* 3.358–462); the Sibyl's prediction of her long lifetime (*Met.* 14.142–153).

[139] As noted earlier, this temporal disruption happens, rather neatly, at the point in the story at which the fleet experiences the spatial disruption of the storm.

[140] Ellsworth (1986) draws out the thematic links between these apparently 'frivolous marine tales' (Segal 1969b: 270) and their context; for example, Polyphemus stands in for Achaemenides' run-in with the Cyclopes, which might have been expected at this juncture by readers familiar with the *Aeneid* (Ellsworth 1986: 28–9). Structurally, this section also supplies the temporal and narrative complexity that Ovid has subtracted from his compressed frame-narrative, a point emphasised by the temporal play of Glaucus' journey.

[141] On Scylla's transformation, see Myers 1994a: 101 and Papaioannou 2005b.

evicere rates, cum iam prope litus adessent
Ausonium, Libycas vento referuntur ad oras.
(*Met*. 14.72–77)

Soon she would have drowned the Teucrian vessels if she had not been transformed into a rocky cliff, which is visible now as well; the sailor also avoids the cliff. When the Trojan vessels had won past this and greedy Charybdis with their oars, when they were already near the Ausonian coast, they were carried back by the wind to Libyan shores.

After Aeneas leaves Dido (the affair, famously, is dealt with in four lines),[142] they resume their journey to Italy, with a brief stopover in Sicily:

rursus harenosae fugiens nova moenia terrae
ad sedes Erycis fidumque relatus Acesten
sacrificat tumulumque sui genitoris honorat.
quasque rates Iris Iunonia paene cremarat
solvit et Hippotadae regnum terrasque calenti
sulphure fumantes Acheloiadumque relinquit
Sirenum scopulos, orbataque praeside pinus
Inarimen Prochytenque legit sterilique locatas
colle Pithecusas habitantum nomine dictas.
(*Met*. 14.82–90)

Fleeing again the new walls of a sandy land, and carried back to the Erycian seat and faithful Acestes, he offered sacrifices and honoured his father's tomb. He cast off the ships which Juno's messenger Iris had nearly burned, and left behind the kingdom of Hippotes' son and the lands smoking with burning sulphur and the crags of the Sirens, daughters of Achelous. And his vessel, deprived of her helmsman, passed Inarime and Prochyte and Pithecusae, located on a barren hill, called by the name of its inhabitants.

Ovid's route is in general terms the same as Virgil's, stopping at Eryx for Anchises' funeral games and then continuing towards Cumae. However, Ovid again uses the

[142] *Met.* 14.78–81; as Hinds (1998: 106) puts it, 'wherever Virgil is elaborate, Ovid is brief, and wherever Virgil is brief, Ovid elaborates'.

journey to comment on his alterations and innovations in treating the Virgilian material.[143] While both poems take the Aeneadae from Eryx to Cumae, the landmarks along the way are different; Ovid mentions the Aeolian islands (identified with Lipara),[144] Inarime, Prochyte, Pithecusae and Naples *(Parthenopeia…moenia*, 14.101–2). Lipara appears in the *Aeneid* not when they leave Sicily, but in book 8, during the description of Vulcan's forge.[145] Inarime and Prochyte are named in Virgil not during Aeneas' voyage, but in a simile at *A.* 9.712, during Turnus' aristeia at the Trojan gates—an implicit flash-forward to the violence and upheaval that await the Trojans. In his account of the route from Sicily to Italy, Ovid collects geographical references scattered around other parts of the *Aeneid*, putting them together into a quasi-*periplus* of the Tyrrhenian sea. In doing this, he evokes passages from other parts of the poem that he does not depict directly, such as Aeneas' armour and Turnus' attack on the Trojan camp. Ovid's steering of the fleet's journey thus appears as a metapoetic figure for his steering and redirection of the Virgilian material.[146]

Pithecusae appears in the *Aeneid* not at all.[147] It provides an opportunity for an aetiological and metamorphic digression, explaining the name of the island from the story of the Cercopes, who are transformed into apes by Jupiter as punishment for deception.[148] By including an island which, while existing on a route from Sicily to Italy, does not

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[143] The Virgilian sequence of events is largely followed in the second half of the Little *Aeneid*, though with marked alterations in focus and emphasis: see Baldo (1986: 118), Hinds (1998: 105–8) and Myers (2009: 12).
[144] Myers 2009: *ad loc.*
[145] Vulcan's forge, Virgil tells us, is located on a steep and smoking island near Lipara: *insula Sicanium iuxta latus Aeoliamque/ erigitur Liparen fumantibus ardua saxis* (*A.* 8.416–7).
[146] On Ovid's 'bid for teleological control' of the *Aeneid*, see Hinds 1998: 106.
[147] On the literary antecedents of the Cercopes and their relation to the theme of punished speech, see Keith 1992b: 147–50. For Casali (1995b: 69–70), the punishment of the Cercopes for deception underlines the deception of Dido.
[148] Myers (2009: *ad loc*.) detects a literary-critical valence to the episode, which has language reminiscent of the Pierides and the Lycian peasants.

appear in the *Aeneid*, Ovid further stresses his control not only over the journey but over the literary tradition.

After the inset story of the Cercopes, Ovid gets his heroes back on the road:

> has ubi praeteriit et Parthenopeia dextra
> moenia deseruit, laeva de parte canori
> Aeolidae tumulum et loca feta palustribus undis,
> litora Cumarum vivacisque antra Sibyllae
> intrat...
>
> (*Met*. 14.101–105)

> When he had passed these by and left Parthenope's walls on the right, and the tomb of the musical son of Aeolus on the left, and the land fruitful with marshy waters, he enters the shores of Cumae and the cave of the long-lived Sibyl…

This segment enacts another *praeteritio*: *has ubi praeteriit* (v. 101) appears as a humorous comment on the Virgilian episodes and locales which are 'passed by' in the *Metamorphoses*: the stop at Carthage, narrated in four lines, and the meeting with Achaemenides, which is not narrated at all.[149] However, the comment may also be more specific. Taken with *has*, whose referent is either the feminine plural Pithecusae or all three islands, *praeteriit* reads as a witty comment on Virgil's poetic decisions—Virgil might have passed these islands by, but Ovid, ever the *doctus poeta*, includes not only the islands but a recherché tale of metamorphosis to boot.

The mention of Naples/Parthenope recalls the sphragis of Virgil's *Georgics*, the only time the name *Parthenope* appears in Latin before Ovid:[150]

> illo Vergilium me tempore dulcis alebat
> Parthenope studiis florentem ignobilis oti,

[149] Achaemenides first appears in the narrative (startling Macareus and rather belatedly telling his story) after they arrive at Caieta (14.158–222); at this point he has already been with the fleet for some time.

[150] If the *Vita Vergili* (36) is correct in attributing Virgil's epitaph to the poet himself, we may add *tenet nunc Parthenope* to the tally.

> carmina qui lusi pastorum audaxque iuventa,
> Tityre, te patulae cecini sub tegmine fagi.
> (*G*. 4.563–6)
>
> At that time sweet Parthenope nourished me, Virgil, flourishing in the pursuits of inglorious leisure, who played with shepherds' songs and, bold in my youth, sang of you, Tityrus, under the shelter of the spreading beech.

By thus repurposing Virgilian material, Ovid asserts and draws attention to his 'tendentious poetic appropriation' of Virgil's work.[151] The *Aeneid*, like Aeneas' journey, has been diverted for Ovid's own ends. Ovid gives a linguistic demonstration of this with *Parthenopeia…moenia* (vv. 101–2); just as Virgil innovated by applying the name Parthenope to the city of Naples, Ovid, for his part, invents a new adjective.[152]

By describing landmarks in terms of left and right, Ovid embeds 'himself' into the setting as observer and narrator, aligning his narratorial perspective with the perspective of the Aeneadae; the narrator shares their point of view, with Naples/Parthenope on the right and the tomb of Misenus on the left. This embedded perspective reflects the position of poet and poem, negotiating a metapoetic landscape inhabited not least by Virgil, the poet of Naples. Ovid, though, as suggested by his inclusion of the Pithecusans and his invention of a new Neapolitan adjective, charts his own course.

After Cumae, they land at Caieta, though Ovid is careful to tell us that it is not yet so named: *litora adit nondum nutricis habentia nomen* ('he approaches the shore that does not yet have the name of his nurse', 14.157). Here intervenes a lengthy digression in which Achaemenides and Macareus catch each other up on past events (14.158–440); the fleet then leaves Caieta and finally arrives in Latium.

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[151] Hinds 1998: 106.
[152] Indeed, *Parthenopeia* is a *hapax legomenon*. On Ovid's toponymic innovation, see chapter 3 pp. 127–30.

The first reference to Caieta has been seen as an 'editorial comment'[153] on or even a 'correcting'[154] of Virgil's proleptic use of the toponym before Caieta the person has died and given her name to the place (*A.* 6.900).[155] Hinds notes that Virgil uses the prolepsis at the end of book 6 to propel the reader across the book division, thus 'bridg[ing] the most important structural divide in his poem with a minor, apparently inconsequential episode'; Ovid's adverb *nondum* references this prolepsis and creates a similar forward narrative momentum.[156]

Virgil's forward narrative momentum at this point in the *Aeneid* is supported by the fleet's literal momentum: *Aeneid* 6 ends with Aeneas sailing for Caieta, and landing on the shore. Moreover, *litore* (*A.* 6.901) looks ahead, past the narrative pause of Caieta's burial, to the point when Aeneas sets sail again, 'scraping past the shores of Circe's land' (*proxima Circaeae raduntur litora terrae, A.* 7.10). Ovid, similarly, uses hodological momentum to back up his narrative momentum: lines 14.155–7 take Aeneas from the Sibyl's cave, then usher him briskly back to the fleet in Cumae and onward to Caieta. Ovid expands the narrative pause at Caieta many times over, inserting 282 lines of internal narrative,[157] yet the geographical logic of the inset stories maintains narrative momentum by reflecting the overall directionality of the fleet's travels: Achaemenides tells of events on Sicily, followed by Macareus' report of events on Circe's island and finally in Latium. This last story feeds back into the fleet's itinerary, as they cast off from Caieta (leaving behind them a memorial to fulfil the expectations raised by *nondum* at v. 157) and at last reach Latium:

> finierat Macareus, urnaque Aeneia nutrix
> condita marmorea tumulo breve carmen habebat:

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[153] Hinds 1998: 108.
[154] Myers 1994a: 104.
[155] Cf. Servius ad *A.* 6.900: *a persona poetae prolepsis: nam Caieta nondum dicebatur*.
[156] Hinds 1998: 109.
[157] Hinds 1998: 110–1; Papaioannou 2005a: 139ff.

> HIC · ME · CAIETAM · NOTAE · PIETATIS · ALUMNUS
> EREPTAM · ARGOLICO · QUO · DEBUIT · IGNE · CREMAVIT
> solvitur herboso religatus ab aggere funis
> et procul insidias infamataeque relinquunt
> tecta deae lucosque petunt, ubi nubilus umbra
> in mare cum flava prorumpit Thybris harena.
> (*Met*. 14.441–448)
>
> Macareus had finished, and Aeneas' nurse, buried in a marble urn, had a brief verse on her tomb: *Here my foster-son of noted piety cremated me, Caieta, snatched from Argive fire, with the fire that he owed.* The rope fastened to the grassy mound is cast off and they leave the traps and the house of the infamous goddess and seek the groves where the Tiber, clouded with shade, bursts forth into the sea with golden sand.

A double intertextual echo adds to the geographic and narrative momentum. Ovid's *herboso…aggere* (v. 445) looks both back to Caieta's tomb as described in *A.* 7.6 (*aggere composito tumuli,* 'with the mound of her tomb having been built'),[158] and forward to the Trojans' mooring place on the banks of the Tiber at *A.* 7.106 (*gramineo ripae religavit ab aggere classem,* '[the Trojan youth] tied up their fleet to the grassy mound of the riverbank').[159] The very action of casting off embodies the journey from one Virgilian *agger* to another. On a metaliterary level, casting off from Caieta serves as a figure for Ovid's poetic strategy of using the *Aeneid* as a jumping-off point for his own innovations—one of which is to bury Caieta in a marble tomb, not an earthen mound.[160] Ovid's play with time in these allusions reflects the increased complexity of the temporal structure of the 'Little *Aeneid*' compared to the *Aeneid* itself, pushing the boundaries of hodologically structured narrative. Ovid, at Port Caieta, is forging his own poetic journey and leaving his own mark on the poetic landscape.

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[158] A funerary association perhaps encouraged by a pun on *funis* and *funus*, and by the echo in *solvitur* of *exsequiis…solutis* (*A.* 7.5): Hinds 1998: 110 n. 17.
[159] Bömer 1986: *ad loc*.; Myers 2009: *ad loc.*
[160] Papaioannou 2005a: 140.

The journey past Circe's island also departs from the *Aeneid* version. As mentioned earlier, Virgil has the Aeneadae barely avoid the island, 'scraping past' its shores (*A.* 7.10), while Ovid sends them well clear (*procul…relinquunt*, v. 446). This avoidance, however, points somewhat paradoxically to the greater prominence of Circe in the *Metamorphoses* as compared to the *Aeneid*. The Trojans avoid the island because the goddess is *infamata*, 'infamous' or 'ill-famed' (*Met.* 14.446). The etymological link of the verb *infamo* with *fama* points us to Macareus' story: they avoid the island because they have been warned by Macareus' report of what happened to him and Odysseus' other companions (with the story of Picus and Canens as a further horrible example).[161] Again Ovid pushes the boundaries of hodological narrative; although Circe does not feature as a stop on the fleet's itinerary, Ovid's complex play with internal narratives puts her on the poetic agenda.

The Little *Aeneid* is Ovid's most ambitious excursus into hodological narrative. Like *Aeneid* 3, Ovid's treatment of Aeneas' wanderings is structured almost entirely according to his itinerary, with stops on the journey as an organising principle and linking device for a variety of episodes, both Virgilian and otherwise. This super-episode (and *Aeneid* 3 itself) offers a potential model for an entirely hodologically structured narrative; it successfully arranges and presents a large number of individual stories, with the master narrative of Aeneas' wanderings providing structure and narrative momentum. Through allusions to earlier treatments (principally *Aeneid* 3), Ovid constructs a specifically literary space through which the Aeneadae move; through altering aspects of their journey, he asserts control over their (and the reader's) narrative journey. Internal narrative and temporal play expand the possibilities of hodological narrative. However, this complexity threatens to overwhelm the hodological structure, with episodes only

[161] Macareus introduces the Circe portion of his narrative with a warning to flee Circe's territory (*Met*. 14.247): *moneo, fuge litora Circes!*

tenuously linked to the geography of the fleet's journey.[162] This hints that a poem of the *Metamorphoses*' vast scale and complexity must take advantage of the broader view of the cartographic perspective.

The final major journey of the poem is the importation of the god Aesculapius to Rome in *Metamorphoses* 15. Again, the journey is a site of metapoetic comment, on Ovid's predecessors, on earlier episodes of the *Metamorphoses* and even on the overall 'sense of direction' of the poem: until now, the *telos* of the poem has appeared to be Rome, but through Aesculapius' journey Ovid offers us an alternative *telos*, his poem of Roman aetiology.

The journey towards Rome plays a significant role in the episode, and comparison with other surviving accounts of the legend suggests that Ovid may be placing special emphasis on the journey.[163] Ovid's narration matches up with the version found in Valerius Maximus (our only other extended account), except in two particulars: the delegation seeks advice from the Oracle at Delphi (rather than from the Sibylline books,

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[162] For example, the story of Picus and Canens emphatically takes place in mainland Latium, some distance from Circe's island: *Latiis in montibus*, 14.326.

[163] The importation of the Aesculapius cult is discussed by Livy and by Valerius Maximus. The Livy account is truncated by the vagaries of textual transmission: Livy 10.47.6 covers the decision to fetch Aesculapius from Epidaurus, but the importation of the cult was covered in the lost 11th book. The *Periochae* make clear that Aesculapius was brought by ship in snake form to a temple erected on Tiber Island, but further detail is scant. Valerius Maximus 1.8.2 gives a fuller account, describing the plague, the consultation of the Sibylline books, and the subsequent embassy to Epidaurus. At Epidaurus, the god (in snake form) gives religious instruction and boards the embassy's ship. After a stopover at Antium, the delegation and the god arrive at Rome, and the plague is cured. Although Valerius does not cite his sources for the legend, his account may preserve details from earlier versions of the legend: Wardle (1998: *ad loc*.) speculates that he drew on accounts from Republican annalists, though Bloomer (1992: 126) argues for a more restricted view of Valerius' sources. See Holleman 1969 on the historical accounts of the importation of the cult. The cult at Rome is discussed by Roesch 1982 and Musial 1990.

as in Valerius),[164] and the journey home from Epidaurus is marred by a storm (*asper enim iam pontus erat*, 15.720). The consultation of Apollo rather than the books adds to the length and complexity of the outward journey:[165] instead of proceeding directly to Epidaurus, the delegation must go first to Delphi, then detour around the Peloponnese to Epidaurus. The storm also adds complexity to a voyage which in Valerius' account is explicitly smooth and auspicious.

After the arrival at Epidaurus (*Epidauria litora*, 15.643), the delegation (aided by a divine manifestation) successfully negotiates for the god's transfer. The return journey partially retraces Aeneas' wanderings, and a number of intratextual links demonstrate that Aesculapius' journey can be read as a comment on the 'Little *Aeneid*'. For example, the Roman delegation are twice referred to as 'Aeneadae' (15.682, 695), the only two occasions in the poem on which this ethnonym is used.[166] The Romans are also referred to at 15.646–7 as *gens Ausonia*, and later the god (in snake form) sets sail on an Ausonian ship (*Ausonia…rate,* 15.693). This usage recalls several usages of *Ausonius* during the 'Little *Aeneid*'[167]—and, of course, Virgil's many uses of both proper noun and adjective (38 times in the *Aeneid*).

The first landmark mentioned is the Lacinian promontory (*Lacinia…litora*, 15.701–2), which is named also at *Aeneid* 3.552 (*attollit se diva Lacinia contra*). Next the ship passes

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[164] *auxilium caeleste petunt mediamque tenentes/ orbis humum Delphos adeunt, oracula Phoebi* ('They seek heavenly help and approach Delphi, which holds the middle ground of the earth, the oracle of Phoebus', 15.630–1).
[165] The journey is also emphasised by the comparison invoked by *Apolline…nato* to a previous occasion on which a god's help was sought by the building of a temple rather than by physical importation: Apollo Medicus in 433 BC. Papaioannou (2006: 134) suggests a connection between the legation's trip to Delphi and the earlier temple dedication. The choice of Aesculapius, with its description of the god's travels, is all the more striking when we consider that Apollo Medicus had his own Augustan political uses (Miller 2009: 176–7) and could (if improved by the addition of a metamorphosis) have been slotted neatly into the position of the Aesculapius episode.
[166] Feeney 1991: 209–10.
[167] Cf. *Met*. 13.708, 14.7, 14.77, and 14.320.

Scylaceum, also mentioned in the *Aeneid*: *Caulonisque arces et navifragum Scylaceum* (*A.* 3.553). However, the ship then departs from Aeneas' route. Iapygia, the next landmark, is memorable not from Aeneas' journey, but from the *Metamorphoses*' account of the visit of the Italian envoy Venulus to Diomedes, who is twice referred to (once in his own voice) as having settled in Iapygian Daunus' realm (*Met*. 14.458, 510).

After this, Aesculapius and the delegation sail out of both the *Aeneid* and the *Metamorphoses*; the Amphrisian rocks (*Amphrisia…saxa*, *Met.* 15.703–4) appear nowhere else in Latin literature. The Celennian cliffs and Romethium (*praerupta Celennia…Romethiumque*, 15.704–5) are equally mysterious.[168] Caulon (15.705) is the next landmark, appearing out of its Virgilian order, in which it was named between Lacinium and Scylaceum. Caulon is displaced and separated (by two lines) from its Virgilian context, perhaps emphasising Ovid's 'correction' of the geographical data. On a voyage westward from Lacinium, Caulon in fact would be met after Scylaceum;[169] Ovid has restored Caulon to its proper position, emphatically after Scylaceum. The juxtaposition with the perhaps non-existent Amphrysian rocks, Celennian cliffs and Romethium also serves to comment on Caulon's fraught temporal status; having been founded in the 7th century BC and destroyed after its capture by Roman forces during the Second Punic War,[170] it existed at the time of Aesculapius' voyage, but not in Aeneas' legendary time or Ovid's contemporary time.

After Caulon, we pass Narycia, an otherwise unattested name for Locri Epizephyrii. In the context of the *Metamorphoses*, we are again reminded of the Diomedes episode, in which Ajax, son of Oileus, was named by the epithet 'Narycian' (*Narycius heros*,

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[168] We cannot, of course, rule out that Ovid knew them from a now-lost source, but their absence from the literary and historical record is suggestive.
[169] Horsfall (2006: *ad loc*.) suggests that Virgil may have inverted the two for metrical convenience.
[170] See Bömer 1986: *ad* 15.705.

14.468). Pelorus (*angusta Pelori*, 15.706) returns us to Ovid's 'Little *Aeneid*', which also used Pelorus as a major Sicilian landmark (13.727). The Aeolian islands (*Hippotadae…domos*, 15.707), too, were a landmark in the 'Little *Aeneid'* (*Hippotadae regnum*, 14.86). 'Hippotades' is a favourite epithet in Ovid,[171] and the islands are not mentioned in the corresponding *Aeneid* episodes; the contrasting geography shows us that the connections between the Aesculapius episode and the *Aeneid* are focused through Ovid's own take on the *Aeneid*, in a window allusion.[172]

Other places in the catalogue are of more contemporary significance. Wheeler notes that Aesculapius' journey combines locations from the Aeneas legend with 'places that are more in keeping with Ovid's own time',[173] such as Paestum, Herculaneum, Stabiae, Parthenope/Naples and the hot springs of Baiae (15.708–12).[174] Parthenope (especially in conjunction with a reference to Cumae and the Sibyl) also links back to its appearance in Ovid's *Aeneid* narrative (*Met.* 14.101–5).

As noted above, Parthenope/Naples was not mentioned in Virgil's version of the journey; again, Ovid emphasises that the reference is focalised through the *Metamorphoses*' *Aeneid* narrative. Ovid's poetic games are underlined by another allusion: Parthenope, described by Ovid as *in otia natam* (15.711), was famously named in the sphragis to Virgil's *Georgics*—where Virgil describes himself as *florentem ignobilis oti* (*G.* 4.564). Ovid's poem is passing the bay where Virgil flourished in leisure—and perhaps surpassing the Virgilian Parthenope by inserting it into not only his *Aeneid* narrative, but also this climactic journey.[175]

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[171] Appearing also at *Ep.* 18.46; *Met.* 4.663, 11.431, 14.224, *Pont.* 4.10.15.
[172] On window allusions, see Cairns 1979: 36–63, Thomas 1986: 188 and Conte 1986: 32ff.
[173] Wheeler 2000: 134.
[174] Segal 1969b: 276 detects a humorous tone in the inclusion of 'fashionable' contemporary resorts in this epic (or perhaps mock-epic) journey.
[175] Papaioannou (2006: 125) notes that Aesculapius' transformation into a snake is the final corporeal metamorphosis of the poem, thus lending the episode a certain climactic finality.

The repetition-with-variation of the journey to Italy serves to demonstrate Ovid's poetic innovations, both looking back at Ovid's treatment of Virgilian material and offering yet another variation on the theme of 'a journey to Italy'. The hodological perspective serves this concern for innovation well. As the Aesculapius episode shows us, a journey through much the same space can be made (and described) in multiple different ways, offering a figure for Ovid's perennial concern to innovate and to treat his material differently from his predecessors.[176]

Another feature of Aesculapius' journey is to point the poem towards its ultimate goal—which, I will argue, is not simply Augustan Rome but Ovid's *own* times, and his *Tempora* (or *Fasti*). The account of a god moving westward to the rising city of Rome would seem to fulfil the expectation that Rome's greatness will be the endpoint of the westward movements of the *Metamorphoses*. However, through Aesculapius' journey, Ovid asserts control over the poem's ultimate direction. This control is demonstrated by ringing the changes on earlier literary journeys to Italy, manipulating the reader's expectations, and ultimately bringing the poem down to the *Fasti*.

The inclusion of the unknown toponyms previously mentioned (the Amphrisian rocks, Romethium and the Celennian cliffs) creates a sense of unreality; unable to recognise these landmarks, the reader is led to question whether the ship (and the poem) are really on course for their presumed destination. The mention of the Volturnus river at 15.715 is also constructed to upset audience expectations. Before being named, the Volturnus is described as *multamque trahens sub gurgite harenam* (15.714), recalling the description of the Tiber as first seen by Aeneas: *in mare cum flava prorumpit Thybris harena* (14.448). The name of the Volturnus is delayed until the next line, 15.715; thus, the

[176] The use of water as a site for metapoetic comment perhaps evokes the Callimachean trope of poetic endeavour as a body of water (as with the programmatic comparison of the muddy Euphrates to the pure stream from a holy spring at *Ap.* 105–113).

audience is led to expect a swift arrival at Rome via the sandy Tiber, but this expectation is frustrated when the river turns out to be the Volturnus.

This sense of unreality continues when Ovid detours into mythic geography: *Antiphataeque domus Trachasque obsessa palude/ et tellus Circaea et spissi litoris Antium* ('And Antiphates' home and Trachas set about with marshes and Circe's land and Antium of the compacted shore', 15.717–8). The 'realistic' place names Trachas and Antium are interspersed with mythological places; this unexpected effect is magnified by the fact that these lines occur after a series of contemporary toponyms.[177] The mythological places, unsettling in their associations,[178] create an atmosphere of disruption, fluctuating between the dangerous mythological past and the more recent Republican setting of the episode. Trachas adds to the effect of uncertainty: it is better known as Tarracina,[179] and the present passage is the only extant appearance of the name *Trachas*; this obstacle to recognition keeps the reader off balance. Any sense of orderly progress around Italy towards contemporary Rome has been thoroughly disrupted by Ovid's unstable geography.

Having introduced doubt as to whether Augustan Rome is the *telos* of the *Metamorphoses*, Ovid offers an alternative: namely, the *Fasti.* Instead of a geographical *telos*, the poem proves to have another poem as its final anchorage. Barchiesi points out that the goal set in the proem of *mea…tempora* (1.4) alludes to the *Fasti*'s first word and alternative title,[180] and scholars have long noted thematic and verbal links between the end of the *Metamorphoses* (and in particular the Aesculapius episode) and the beginning

[177] Paestum, Capreae, Surrentum, Herculaeneum, Stabiae, Parthenope, Liternum, Volturnus, Minturnae: vv. 708–716.
[178] As Wheeler (2000: 135) puts it, 'the allusions to Antiphates and Circe do not evoke a sense of patriotism.'
[179] Hardie 2015: *ad loc.*
[180] Barchiesi 1997: 188.

of the *Fasti*,[181] such as the 1 January celebration of the establishment Aesculapius' cult, which thus opens Ovid's poetic calendar (Fast. 1.289–292).[182]

Metapoetic aspects of the Aesculapius episode lend support to this interpretation, encouraging us to look for a poetic *telos* to the poem. For instance, Papaioannou notes that 'medicine in antiquity was one of the arts',[183] and indeed, Ovid has already spoken of an 'art of healing' during the plague at Aegina (7.526, *arte medendi*). Similarly, Ovid refers at the beginning of the Aesculapius episode to *artes…medentum* (15.629). Aesculapius' father, we are reminded, is the god not only of healing but of music and poetry.

Oracles, too, are linked with poetry; Ovid's sphragis refers to the *vatum praesagia* (15.879), and we may remember Ocyrhoe, who sang prophecies of Aesculapius' future in book 2: *arcana canebat* (2.639).[184] The various prophecies encountered by the Roman delegation also recall poetic vocabulary from Ovid's proem: the dream-vision of Aesculapius is seen to 'draw down' his beard, using the proem's poetically charged verb *deducere* (*ad mea perpetuum deducite tempora carmen*, 1.4; *caesariem longae dextra deducere barbae*, 15.656), while *dicere* is used of Ovid's poetic composition (*mutatas dicere formas*, 1.1) and of the Delphic oracle (*certas ita dicere sortes*, 15.647).

These metapoetic resonances are underlined by the metapoetic aspects of the journey itself. Ovid favours the journey by ship as a metaphor for poetry, as for example at *Ars* 3.747–8: *sed repetamus opus: mihi nudis rebus eundum est,/ ut tangat portus fessa carina suos* ('But let us return to the work; I must go on to unadorned matters, so that my weary vessel may touch its harbour').[185] Reinforcing the reading of Aesculapius' voyage as

[181] Knox 1986: 65–83; Hardie 1993: 13; Myers 1994b: 249–50; Papaioannou 2006: 146ff.
[182] Barchiesi 1991: 6; Hardie 1991: 52–3.
[183] Papaioannou 2006: 154 n. 56.
[184] Keith 1992b: 90–2.
[185] Cf. also *Fast.* 1.4, *timidae derige navis iter* ('steer the journey of my fearful ship').

metapoetic, the ship is garlanded (*coronatae*, 15.696). Barchiesi points out that this evokes both Aesculapius' matronymic *Coronides* and the Greek κορωνίς for a flourish at the end of a book or section.[186] We may add the use of the term 'garland' (Greek στέφανος) for anthologies of poetry. As this journey brings us to the end of one poem, Ovid looks forward to the launching of another poetic ship.

4. Flight: a synthesis of viewpoints?

Through the episodes discussed above, Ovid explores both cartographic and hodological viewpoints. I have argued that both viewpoints may be read metapoetically, acting as figures for contrasting narrative approaches. Ultimately, neither narrative strategy on its own is sufficient to grasp a poem of the spatial and temporal scope of the *Metamorphoses*; an interplay or synthesis is required. The motif of flight, combining as it does the height and the commanding, instantaneous viewpoint of the cartographic perspective with the movement and sequentiality of the hodological perspective, offers the promise of this potential synthesis.

That Ovid's flight narratives support a metapoetic reading is clear from the outset. Flight itself is poetically significant: it appears as a metaphor for poetry in Horace's *Odes* 2.20, in a literary tradition that goes back in Latin to Ennius' *volito vivos per ora virum* ('I fly alive on the lips of men', *var.* 18 Vahlen) and is a *topos* in Greek poetry.[187] Flight also

[186] Barchiesi 1997: 190–1; see also Papaioannou 2006: 156 and Newlands 1995: 219 on the implications of *corona* at *Fast.* 6.792.
[187] See Tatum 1973 and Hornbeck 2013: 154–5 on the literary antecedents of *Odes* 2.20. On literary flight in antiquity, see Chevallier 1999: 32.

shows an affinity with journeys by ship, as shown by the metaphor of wings as oars,[188] and shares in the metapoetic resonance of nautical voyages.[189]

As with the cartographic and hodological viewpoints, the synthetic viewpoint is explored across multiple episodes of the *Metamorphoses.* Not all are successful; Phaethon's ride and Daedalus' flight are notable disasters, while Perseus has limited success. Ultimately, it is Medea who emerges as a successful surrogate for the poet, able to control both cartographic and hodological perspectives.

Depictions of flight have the potential to combine the cartographic and hodological viewpoints, or they may stress one or the other. Early in the poem, Mercury flies over Athens after stealing Apollo's cattle:

> hinc se sustulerat paribus Caducifer alis
> Munychiosque volans agros gratamque Minervae
> despectabat humum cultique arbusta Lycei.
> (*Met*. 2.708–10)
>
> From here the bearer of the caduceus had lifted himself up on level wings, and he looked down as he flew on the Munychian fields and the land beloved of Minerva and the groves of the cultivated Lyceum.

Here *despectabat* emphasises Mercury's high vantage point and the synoptic downward view he has of the environs of Athens. By contrast, Minerva's flight to Helicon adheres more closely to the hodological perspective, describing (in terms of left and right) the landmarks met on her way from Seriphos to Helicon:

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[188] Virgil's Daedalus dedicates the 'oarage of his wings' (*remigium alarum*, *A.* 6.19) to Phoebus, a phrase already used at *A.* 1.301 of Mercury's wings. Ovid repeats this sense of *remigium* for Daedalus' wings at both *Ars* 2.45 and *Met.* 8.228. Kenney (2011: *ad* 8.228.) traces the metaphor of wings as oars back through Virgil, Lucretius (6.743) and Apollonius (2.1255) to Aeschylus (*Ag*. 52, πτερύγων ἐρετμοῖσιν).

[189] Sharrock 1994b: 98–103; on poetic journeys in epic, see further Harrison 2007. Journeys in Catullus figure as sites of both emotional and metapoetic reflection (Armstrong 2013).

> hactenus aurigenae comitem Tritonia fratri
> se dedit; inde cava circumdata nube Seriphon
> deserit, a dextra Cythno Gyaroque relictis,
> quaque super pontum via visa brevissima Thebas
> virgineumque Helicona petit.…
> (*Met*. 5.250–4)
>
> Thus far Tritonia had been a companion to her gold-born brother; thence, having surrounded herself with a hollow cloud, she left Seriphos, and, leaving Cythnos and Gyaros behind on the right, she sought Thebes and virgin Helicon by the way which seemed shortest over the sea.

Another early instance of divine flight stresses the synthesis of cartographic and hodological perspectives. Shortly after Mercury's flight over Athens, Jupiter sends him to herd Europa's father's cattle:

> sevocat hunc genitor nec causam fassus amoris
> 'fide minister' ait 'iussorum, nate, meorum,
> pelle moram solitoque celer delabere cursu,
> quaeque tuam matre tellus a parte sinistra
> suspicit (indigenae Sidonida nomine dicunt),
> hanc pete quodque procul montano gramine pasci
> armentum regale vides ad litora verte.'
> (*Met*. 2.836–842)
>
> His father calls him aside and, not admitting his reason of love, says, 'My son, as the faithful agent of my orders, banish delay and quickly glide down on your accustomed course, and seek the land which looks up at your mother from the left (the local inhabitants call it Sidonian by name), and turn the herd which you see from afar feeding on the mountain grass towards the shore.'

Mercury's flight underscores both the cartographic and the hodological aspects of flight. Mercury's high vantage point will afford him a synoptic view of the locale; Jupiter informs him that he will be able to see the cattle from afar (*procul*, v. 841). The hodological aspect is also represented: Jupiter's reference to Mercury's mother (in her capacity as part of the Pleiades constellation) points to navigation, and he gives Mercury directions from the perspective of a travelling observer (Sidon is only 'left' if you are heading north-south, as if from Olympus). Other episodes, as will be seen, feature the cartographic and hodological viewpoints in varying proportions.

The first extended flight narrative of the poem comes in book 2 of the *Metamorphoses*, with Phaethon's ride (2.150–328). Book 2 begins with an ecphrasis of the doors of the Palace of the Sun, which includes an example of the cartographic perspective:

> cuius ebur nitidum fastigia summa tegebat,
> argenti bifores radiabant lumine valvae.
> materiam superabat opus; nam Mulciber illic
> aequora caelarat medias cingentia terras
> terrarumque orbem caelumque quod imminet orbi.
> (*Met.* 2.3–7)
>
> Polished ivory covered its highest pediments, and the leaves of the double doors shone with silver's light. And the work surpassed the material; for there Vulcan had engraved seas surrounding the middle earth and the globe of the lands and the sky that overarched the globe.

Ovid draws attention to the artifice of the doors, telling us the name of the artisan and the medium and technique used. The image of the sea surrounding the land recalls the description of the globe in book 1's cosmogony: *nec bracchia longo/margine terrarum porrexerat Amphitrite* (*Met.* 1.13–14).[190] Both Ovid and (his representation of) Hephaestus take a cartographic perspective in order to depict the whole earth. The artistic activity of carving the doors becomes a reflection of the god's activity in creating and ordering the cosmos, a parallel underlined by the cosmic echo of *caelum* in the verb *caelo*, which is emphasised by the use of *caelum* itself at 2.8.[191] Moreover, the divine creator, as has long been understood, is also a figure for the artist.[192] The ecphrasis of the doors, focalised through the extradiegetic narrator 'Ovid', parallels the view of the

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[190] On the Sun's doors and the cosmogony, see Brown 1987: 214–5.
[191] For the ancient etymologies of *caelum*, see Maltby 1991: 92. Pliny, with Varro, proposes the etymology from *caelo*: *caelum quidem haut dubie caelati argumento diximus, ut interpretatur* (*Nat.* 2.8–9); cf. Varro, *L.* 5.18–19. On the wordplay, see further Hardie 1985: 17; on similar wordplay in Ulysses' speech in book 13, see Pavlock 2003: 149–50.
[192] On the creation itself as a work of art, and on the divine creator as an artist, see Wheeler 1995: 104ff. For Graziani 2003: 339–346, both the doors and the creation are to be read as comments on art's function of reshaping and rearranging poetic *materia*.

cosmogony shared by both god and narrator; the ecphrastic viewer sees an image of creation, echoing the view of creation seen at the outset of the poem. The cartographic perspective, the viewing from above of the entirety of the earth, is thus closely linked with artistic creation.

The doors, like the Shield of Achilles in the *Iliad*, depict a world in microcosm.[193] Doors and shield alike are divine in their workmanship and in their cartographic viewpoint on the world; Brown speaks of a 'distant and impersonal' view of the seas, depicted as 'a panoramic view from above', suitable to the palace of the god who sees all from his chariot.[194] The two works of art have similar effects on their viewers; Achilles' men, as discussed previously, are frightened by the shield's details, while Phaethon is described as terrified by the novelty of the sight (*rerum novitate paventem*, 2.31). There is a distinction between Phaethon and Achilles' men in that Phaethon seems to be terrified by the gestalt of the Sun's palace, and is unable to look closely at the brightness (*neque enim propiora ferebat/ lumina*, 2.22–3). Phaethon's inability to bear the brightness, and the potential double meaning of *lumina*,[195] thus foreshadow his later failure to look at and comprehend the cartographic view from his father's chariot.[196]

This cartographic perspective recurs when Phaethon begins his ill-fated drive. Attempting to dissuade Phaethon from his wish, the Sun points out the height of his chariot's route:

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[193] See Brown (1987: 211) and Wheeler (1995: 112) on correspondences between the doors and the shield. Leach (1988: 449–53) foregrounds the cartographic commonalities between the scene on the doors and Phaethon's view from the chariot.
[194] Brown 1987: 213.
[195] *neque enim propiora ferebat/lumina* could also be taken to mean 'And he did not bring his eyes closer' *(OLD*[2] s.v. *lumen*, sense 9).
[196] As mentioned above, the ecphrasis of the doors is focalised through the narrator; later a comparison with the sights partly focalised through Phaethon emphasises Phaethon's failure to control and comprehend the cartographic perspective. Although Knox (1988: 542) asserts that the ecphrasis of the Sun's doors has 'no psychological connection' with Phaethon's experience, Phaethon's failure of viewing in both passages is significant for the understanding of the episode.

ardua prima via est et qua vix mane recentes
enituntur equi; medio est altissima caelo,
unde mare et terras ipsi mihi saepe videre
fit timor et pavida trepidat formidine pectus;
ultima prona via est et eget moderamine certo:
tunc etiam quae me subiectis excipit undis
ne ferar in praeceps Tethys solet ipsa vereri.
(*Met.* 2.63–69)

The first part of the way is steep, and my horses, even fresh in the morning, struggle up it; in the middle of heaven it is very high, from where it often causes even me fear to see the sea and the land, and my breast trembles with quaking fear; the last part of the way is precipitous and needs a sure hand on the reins: then even Tethys herself, who receives me in her subject waters, often fears that I will fall headlong.

The Sun's advice has hodological aspects, informing Phaethon of the stages of the journey and going on to give him directions according to the constellations that lie along the route. These constellations fulfil the function of terrestrial landmarks for a ground-level traveller and evoke the function of stars in navigation, while the nautical simile at 2.163ff. aligns Phaethon's attempt at heavenly voyaging with the more usual sea-level variety. The cartographic perspective is also present, in the focus on the height and steepness of the journey and what will be seen below, and by the surprising detail that this vertiginous vista frightens the god himself. Furthermore, what the Sun finds alarming is not simply the height, but the view of the lands and the sea (*mare et terras…videre*, 2.65). This perspective is so alarming, in fact, that when Phaethon himself looks down from the same vantage point, his vision dims and he can no longer look:

ut vero summo despexit ab aethere terras
infelix Phaethon penitus penitusque patentes,
palluit et subito genua intremuere timore
suntque oculis tenebrae per tantum lumen obortae.
(*Met.* 2.178–181)

But when the unfortunate Phaethon looked down from the heavens at the earth stretching out far, far below, he grew pale and suddenly his knees trembled with fear and darkness rose up over his eyes through so much light.

The effects of Phaethon's ride are expressed through a series of catalogues of toponyms, presented in the voice of the narrator. These catalogues are marked by a concentrated rush

of names: the mountain and river catalogues feature several four-name verses (2.217, 2.221, 2.249), a higher frequency of such verses than in the rest of the poem.[197]

The first catalogue (*Met.* 2.217–226) lists mountains burned by the out-of-control chariot. The catalogue is not in logical geographical order, with the locations of the first few mountains ranging from Macedonia (Athos) to Cilicia and Lydia (Taurus, Tmolus), and back to Thessaly with Oete (*ardet Athos Taurusque Cilix et Tmolus et Oete.…*, *Met.* 2.217). Barchiesi notes that such disorder is characteristic of poetic catalogues, in order to avoid sounding prosaic.[198] Thus, a certain lack of order is to be expected, but Ovid also uses the disorder of his catalogue to poetic effect. The lack of order creates an effect of confusion, even vertigo;[199] the reader experiences a sense of disorientation akin to Phaethon's state of mind.

The catalogue's disorder also creates an impression of comprehensiveness. Neighbouring mountains are not listed together: Oete and Othrys, both located near the plain of Thermopylae, are named respectively at 2.217 and 2.221, separated by three lines. At the same time, mountains that are widely separated geographically are named in conjunction: for example, the opening pair of Athos and Taurus. This geographical scattering, though seemingly unsystematic,[200] has the effect of simultaneously presenting widely separated places. The narrator's viewpoint shows the entirety of the *oikoumene*, as the gods of the *Iliad* might see it, but neither Phaethon nor the reader can take full advantage of this synoptic view. A divine synoptic viewpoint encompasses vision, knowledge and power; Phaethon's loss of control, by contrast, destabilises his viewpoint—he has a divine standpoint without divine power, and vision without knowledge.

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[197] Kyriakidis 2007: 7.
[198] Barchiesi 2005: *ad loc.* Cf. also Macrobius' comments (p. 19 n. 24 above) on Virgil's catalogues (*Saturnalia* 5.15–16), which he criticises for eschewing geographical order.
[199] 'cosmica vertigine', Barchiesi 2005: *ad* 2.217–26.
[200] Bömer 1969: *ad* 2.217.

The reader, like Phaethon, is able to view a broad expanse of the earth at a single glance. At the same time, again like Phaethon, the reader is disoriented by the sheer number of toponyms,[201] and by their geographical disorder. Another disorienting factor is the erudition of the catalogue:[202] among well-known names such as Athos and Cithaeron are those less well known in poetry, such as Mycale, which receives its first poetic use here.

However, geographical order reasserts itself towards the end of the catalogue. Here the movement between widely separated places slows down:[203] after the Caucasus, Ossa, Pindus and Olympus (all in northern Greece) are named together, then the western Alps and Apennines.[204] The catalogue sweeps from the Scythian far north,[205] past northern Greece, to the west, underlining the expanse of space it covers.[206] The catalogue 'directs itself to the Roman reader' by finishing with a focus on Italy;[207] thus, the catalogue prefigures the poem's overall narrative movement towards Rome.[208]

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[201] The catalogue comprises twenty-one names, compared to twelve in Callimachus' catalogue of places in the *Hymn to Delos* (70–9), or Virgil's catalogue of eight rivers at *G*. 4.367–72.
[202] Barchiesi 2005: *ad* 2.217-26.
[203] Barchiesi 2005: *ad* 2.217.
[204] Tarrant athetises 2.226 (*aeriaeque Alpes et nubifer Appenninus*) as an interpolation rather than an example of 'genuine Ovidian *copia*' (Tarrant 2000: 427). However, with Barchiesi (2005: *ad loc*.), I regard the parallelism here between the montane and riverine catalogues (both of which end with Italian locations) and the allusion to *A*. 12.701–3 as persuasive arguments for its genuineness. Furthermore, the poem's stated goal is *mea…tempora* (1.4); ending both catalogues with Italian locations underscores the poem's overall movement towards Rome, but the mention of the Apennines perhaps also underscores the movement towards *Ovid's* times, since the poet's birthplace, Sulmo, was located in the midst of the Central Apennines.
[205] In latitude, Scythia is not especially northerly; Janvier (2003: 122) notes that Tomis was located at approximately 44°10' N, and the Don River rises at approximately 54° N, still well south of the Arctic Circle. However, in Roman literature it is spoken of as proverbially frigid and northerly: cf. *G*. 3.181–3 (with Thomas 1982 51–2) and, later, *Hercules Oetaeus* 1251. On Ovid's references in his exile poetry to the celestial North Pole, see Janvier 2003: 120–1.
[206] Wheeler 2000: 130 notes that this westward movement foreshadows the poem's overall east-west trajectory.
[207] Leach 1988: 452.
[208] Wheeler 2000: 130.

The catalogue of rivers follows a similar procedure. It begins with the Tanais (2.242), located in Scythia, then moves to the Peneus, whose Thessalian location is familiar from the episode of Daphne and Apollo at *Met.* 1.452–567. From the Peneus we continue to the Caicus, in Mysia (*Teuthranteusque Caicus*, 2.243); this geographical hopping about, mirroring the chariot's erratic course, continues throughout the catalogue.[209] As in the catalogue of mountains, the impression is of geographical comprehensiveness; the narrator presents himself as having large amounts of geographical information at his fingertips, while Phaethon (and the reader) suffer from the disorientating inability to perceive and take in the information.

The expansive effect of presenting such widely separated places together is underlined by the choice of rivers. Barchiesi notes that some of the rivers named are well known as boundaries, either of empires or of the known world.[210] Thus, we see the world from the Tanais in the far Scythian north-east, to the Tagus in the far west, to the unknown southern source of the Nile (hidden when the Nile fled to the ends of the earth, *in extremum…orbem*, 2.254). The Ganges, too, is proverbial for its remoteness: India is one of Virgil's examples of the ends of the earth (*extremis domitum cultoribus orbem*, *G.* 2.114). The adjective *extremus* is echoed at *Met.* 4.21 (*extremo…Gange*), suggesting that mention of the Ganges, as with Virgil's mention of India, evokes distance and remoteness.

As with the mountains, the river catalogue ends with a partial reassertion of geographical order. At 2.257 the Hebrus and the Strymon, two Thracian rivers, are named together; they are followed by two western rivers, the Rhine and the Rhone, and finally by two Italian rivers:

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[209] This technique is visible also in the catalogue of rivers in Hesiod's *Theogony*: see Jones 2005: 85.
[210] Barchiesi 2005: *ad* 2.242.

> fors eadem Ismarios Hebrum cum Strymone siccat
> Hesperiosque amnes, Rhenum Rhodanumque Padumque
> cuique fuit rerum promissa potentia, Thybrin.
> (*Met.* 2.257–9)
>
> The same chance dries out the Thracian Hebrus and Strymon, and the western rivers, the Rhine and the Rhone and the Po, and the one to which was promised power over things, the Tiber.

The plural adjectives *Ismarios* and *Hesperios*, each applying to multiple individual rivers, emphasise the connection between the rivers. The Hebrus and the Strymon are linked not merely by their metrical position, but by their geographical location, and the same is true of the Rhine and the Rhone, the Po and the Tiber. These connections are reinforced by the alliteration of *Rhenum* and *Rhodanum,* by the assonance and consonance of *Rhodanumque Padumque* and by the similar metrical positions of *Padumque* and *Thybrin.* This increased order comes at a point when the catalogue is more clearly focalised through the narrator rather than through Phaethon, as shown by the 'flash-forward' to the Tiber's future power, unknown and unknowable to Phaethon. The narrator thus represents himself as more able than Phaethon to control the cartographic perspective, yet the difficulties of grasping the synoptic, cartographic viewpoint remain.

The emphatic line-final positioning of *Padumque* and *Thybrin* emphasises that, like the mountain catalogue, the river catalogue finishes with movement towards Italy. The river catalogue also echoes the mountain catalogue in its use of both well-known and obscure toponyms. Famous names such as the Peneus, the Ismenus and the Nile are joined by the deliberately obscure Melas, whose very location is unclear.[211] Ovid also uses adjectives to confound; rather than repeat Virgil's *Mysusque Caicus* (*G.* 4.370), Ovid describes the

[211] *Mygdonia* could be used to refer to Thrace, Macedonia, Bithynia, Phrygia, or Mesopotamia: Bömer *ad loc*.

Caicus with the 'exotic'[212] adjective *Teuthranteus* (*Met.* 2.243).[213] Instead of the clarity of *Mysus,* readers are required to ransack their memory of mythology. As in the mountain catalogue, the effect is of disorientation. The scale of the catalogue is vast, embracing almost the entire *oikoumene*; at the same time, this vast expanse of space (and lengthy list of toponyms) is matched by erudite poetic details. Both scale and erudition make the catalogue difficult to comprehend in its entirety; the reader is placed in Phaethon's position, unable to grasp the offered cartographic perspective.

As previously discussed, flight in ancient literature commonly supports a metapoetic reading. Chariots, like nautical journeys, are also used to signify poetry;[214] the poetic resonance of a flying chariot is virtually inescapable. Phaethon's journey, then, has potential metapoetic implications, with Phaethon offering a figure of the unsuccessful poet—or perhaps of the unsuccessful reader.[215]

Ovid also uses poetically significant toponyms in the catalogues of the Phaethon episode to hint at the episode's poetic implications. Among the mountains named are Helicon and Parnassus, and Haemus is mentioned with a pointed proleptic reference to Orpheus

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[212] Anderson 1996: *ad loc.*

[213] The form *Teuthranteus* is unique in Latin (Bömer 1969: *ad loc*.), adding to the exoticism and unfamiliarity of the adjective. Ovid elsewhere uses the form *Teuthrantius* (e.g. *Trist.* 2.1.19, *Teuthrantia regna*); neither adjectival form is found in other authors.

[214] For poetic chariots prior to Ovid, cf. Lucretius, *DRN* 6.47 and Virgil, *G*. 3.17–18 (elaborating on the equestrian metaphor of *G*. 2.541–2). Ovid describes himself at the close of the *Ars* as stepping down from a chariot drawn by swans: *lusus habet finem: cycnis descendere tempus,/ duxerunt collo qui iuga nostra suo* ('The game has its end: it is time to step down from the swans who have drawn our yoke with their necks', *Ars* 3.809–10). In light of Cycnus' relationship to Phaethon, this Ovidian chariot is especially salient at this juncture.

[215] Ovid uses Phaethon in exile as an *exemplum* of his persona's fear of returning to writing poetry: *vitaret caelum Phaethon, si viveret* ('Phaethon would avoid the sky, if he lived', *Tr.* 1.1.79). Ovid draws the comparison yet closer by admitting that he fears Jupiter's thunderbolts (*fateor Iovis arma timere, Tr.* 1.1.81), with the very weapons that killed Phaethon metaphorically standing in for Augustus' anger. For a striking later image of poetic 'crashing and burning' as the failure mode of literary sublimity, cf. 'Longinus' *De Subl.* 33.5 on Pindar and Sophocles.

(*nondum Oeagrius Haemus*, 2.219). Two lines in the river catalogue are given to the Cayster, whose epic significance is underlined by the adjective *Maeonias* to describe its banks and by the description of the singing of the swans (*Maeonias celebrabant carmine ripas*, 2.252).[216] Thus, the reader is primed to consider the poetic implications of these catalogues and of the spatial perspectives that Ovid employs.

Ovid plays with the focalisation of these catalogues. Phaethon is unable to see, his vision dimmed with fright (*suntque oculis tenebrae per tantum lumen obortae*, 2.181). In fact, it is specifically an excess of seeing, *tantum lumen*, that has blinded him; he is unable to cope with the vision from the heights of heaven.[217] The poet/narrator, by contrast, has access to a comprehensive cartographic vision that allows him to marshal a dizzying variety of places and names. In the literal sense, these places and names are also available to the reader (or at least to the reader with a good historical atlas); however, as I have argued, when experiencing the passage in its entirety, the reader shares Phaethon's disorientation. It is the poet who is in control of the cartographic vision.

Like Phaethon's flight, Perseus' flight aligns closely with the cartographic perspective; art is also at issue, prompting us again to consider metapoetic implications. As well as the metapoetic aspects of flight, the episode recalls the plastic arts: Perseus' liberal use of Medusa's head creates a 'statue gallery' of his opponents.[218] Perseus' artist's eye is also evident when he first sees Andromeda; in a scene focalised through Perseus' viewpoint, the princess is compared to a marble statue (*marmoreum ratus esset opus*, 4.675).

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[216] Hinds 1987b: 26–7; Barchiesi 2005: *ad* 2.252–3.
[217] We may compare this excess of light to Phaethon's reaction to the Sun's doors, similarly related to an excess of light, and thus to the reaction evoked by viewing the excessive δαίδαλα on Achilles' shield.
[218] Hardie 2002: 178–186.

Perseus' flight initially recalls Phaethon's ride. Perseus, returning after slaying Medusa, is 'carried' or 'driven' (*actus*, 4.621) in all directions,[219] while Phaethon was compared, using the same verb, to a ship driven (*acta*, 2.184) by the winds:

> …ita fertur ut acta
> praecipiti pinus Borea, cui victa remisit
> frena suus rector, quam dis votisque reliquit.
> (*Met.* 2.184–6)
>
> Thus he is carried like a vessel driven by the headlong north wind, whose helmsman has let go the defeated reins and left it to gods and prayers.

After Perseus lands in the realm of Atlas, the comparison to Phaethon is again encouraged by reference to the Sun's chariot when describing the dawn (*exiguamque petit requiem, dum Lucifer ignes/ evocet Aurorae, currus Aurora diurnos*, 4.629–30) and to the Sun's horses when describing Atlas' location at the outermost west (*qui Solis anhelis/aequora subdit equis et fessos excipit axes*, 4.633–4).

Perseus looks down on the earth from a great height: *ex alto seductas aequore longe/ despectat terras totumque supervolat orbem* (4.623–4). Closely related verbs are used to describe both Phaethon's and Perseus' viewing: *despicio* for Phaethon, and the intensive form *despecto* for Perseus. Like Phaethon's, Perseus' journey is marked by constellations: Phaethon is carried past the Oxen (*Triones*, 2.171) and the Serpent (*Serpens*, 2.173), while Perseus is carried back and forth between the Bears and the Crab (*ter gelidas Arctos, ter Cancri bracchia vidit*, 4.625). However, Perseus is not as dangerously out of control as Phaethon, and lands safely in Atlas' territory.

[219] Keith (2009a: 264) notes the contrast between Perseus' lack of control over his trajectory and his 'visual mastery of the landscape'.

Perseus also sees the earth in less detail than Phaethon. There are no extended catalogues of toponyms; Perseus sees the earth from on high,[220] but does not concentrate on any details. The wide viewpoint of *circumque infraque* at line 4.668 suggests a cartographic viewpoint—Perseus is so high up that he can see the lands and peoples all around—but again, details are sparse. Perseus looks at the 'big picture', and only includes granular detail when he is ready to 'zoom in' and land, at which point the vague *gentibus innumeris* (4.668) is replaced by Cepheus' kingdom of Ethiopia (*Aethiopum populos Cepheaque…arva*, 4.669). Where Phaethon's failure to guide the chariot mirrored the failure of attempts to present detail through the cartographic perspective, Perseus' flight is safe and successful (if not uneventful), reflecting the relative safety of poetic efforts to show the 'big picture' through the cartographic perspective. The cartographic approach serves to depict a landscape (or a narrative) as a whole, but falls down when it comes to presenting finer detail. The detail work requires a different approach: namely, the hodological perspective.

The Daedalus episode, by contrast to the Phaethon and Perseus episodes, makes more use of the hodological perspective, while largely neglecting the cartographic perspective.[221] This neglect of the cartographic perspective is underlined by an unexpected twist on flight and viewing: Phaethon and Perseus both look down while in flight, but Daedalus does not.[222] The direction of looking in the typical cartographic view is reversed; instead of Daedalus and Icarus looking down, the people working in the landscape look up:

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[220] His elevation is less extreme than Phaethon's: where the *infelix* Phaethon looked down *summo…ab aethere* (2.178), Perseus looks down *ex alto* (4.623).
[221] Purves (2010: 147 n. 70) sees the figure of Daedalus as a link between hodological and cartographic modes of viewing, as the architect of both the hyper-hodological labyrinth and the wings that carry both him and his son aloft; Daedalus in the *Metamorphoses*, however, seems almost wholly aligned with the hodological perspective.
[222] In line 8.216, Daedalus looks not down, but back at Icarus (*nati respicit alas*). This line, identical to *Ars* 2.73, is for that reason regarded as spurious by Tarrant; Kenney (2011: *ad loc*.) notes that it appears to have been inserted via marginal gloss. The *Ars* intertext, however, is

> hos aliquis tremula dum captat harundine pisces,
> aut pastor baculo stivave innixus arator
> vidit et obstipuit, quique aethera carpere possent
> credidit esse deos…
>
> (*Met.* 8.217–220)

> Someone saw them while fishing with a quivering rod, or a shepherd leaning on his crook, or a ploughman on his plough-handle saw them, and was struck speechless, and believed those who could seize the air to be gods…

A view from above might have been expected, given Icarus' curiosity and in light of the parallels to the Phaethon episode, in which a father gives steering advice to a doomed son.[223] Instead, the extended focus on the view from below draws attention to the absence of a view from above.[224] The cartographic mode of viewing is inverted, highlighting the hubris of the ascent and emphasising its forthcoming failure. Just as Icarus fails to control his wings (and Daedalus fails to direct his son), both father and son fail to control the cartographic viewpoint, and cannot achieve a successful synthesis of cartographic and hodological viewpoints.

The spectators' wonderment may also link Daedalus and Icarus more strongly with navigation, and thus implicitly with the hodological perspective: Kenney notes that the motif of amazement at a new method of transportation is drawn from the Argonautic

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salient throughout the passage: *Met.* 8.217 is also a quotation, this time from *Ars* 2.77, and the two versions of the story share many similarities. Thus, even in the absence of *Met.* 8.216, the reader might remember that in the *Ars*, Daedalus looked *back* instead of *down*, reinforcing the surprising absence of a downward view.

[223] Both the Sun and Daedalus advise the middle path: *medio tutissimus ibis* (2.137); *medio…ut limite curras* (8.203). Although there is a contrast between the two fathers, in that Daedalus at 8.206–7 tells Icarus not to steer by the constellations, whereas the Sun at 2.138ff used the constellations to advise Phaethon on the proper path, the seeming paradox of Daedalus refusing to give Icarus directions amidst the rest of his advice prompts the reader to consider his motivations: like the Sun, Daedalus is concerned about his son's inexperience and fears for his safety.

[224] In the *Ars* treatment of this episode, only the fisherman is mentioned (*Ars* 2.77; cf. *Met.* 8.217). Davisson (1997: 265) points out that the expansion of this detail is especially noteworthy in light of the fact that the *Metamorphoses* version of the story frequently condenses the *Ars* version.

tradition, in which spectators are amazed at the First Ship.[225] Apollonius employs the motif twice, first with the gods looking down from heaven and the nymphs from Pelion (1.549–50), and later with shepherds frightened by the unaccustomed sight (4.316–22). Ovid's spectators (who include a shepherd) playfully invert the downward view of the gods and nymphs in *Argonautica* 1; instead, mortals look up from ground level at beings whom they believe to be gods. In this allusive analogy, Daedalus and Icarus play the part of the Argonauts (and indeed, with their wings, the part of the Argo), stressing their role as metaphorical sailors and pointing ahead to the hodological aspects of their journey.

The description of Daedalus' and Icarus' journey, although somewhat abbreviated, is markedly hodological.[226] Firstly, the mention of the constellations Boötes, Helice (the Great Bear) and Orion evokes navigation. Daedalus advises Icarus to follow him and not to try to navigate on his own, but the assumption is that Daedalus will navigate for both travellers; perhaps the three constellations are mentioned because Daedalus expects to follow them himself. The evocation of navigation is underlined by the passage's intertexts. Loos points out the allusion to *Od*. 5.272–4, in which Odysseus steers his raft with reference to Boötes and to the conjunction of the Bear and Orion; these constellations point also to Aratus (91–3), who elsewhere (38–9) cites Helice's

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[225] Kenney (2011: *ad loc*.) cites Apollonius Rhodius 1.549–52 and 4.316–22; Accius *TRF* 391; and Catullus 64.12–15. Cicero *(ND* 2.89) reports that Accius' amazed spectator is a shepherd on a mountain top (*pastor qui navem numquam ante vidisset, ut procul divinum et novum vehiculum Argonautarum e monte conspexit*, 'a shepherd who had never before seen a ship, when from afar he saw the new and godlike vehicle of the Argonauts from a mountain'), thus combining elements from the two *Argonautica* 'amazement' passages; Catullus varies the theme with amazed sea-nymphs (*Nereides admirantes*, 64.15), bringing the perspective closer to the Argo and facilitating a smooth transition to the wedding of Peleus and Thetis. Similar effects are found in artistic representations, such as the wall painting found in the House of the Sacerdos Amandus (1.7.7, triclinium), with spectators in the foreground looking up.

[226] Leach (1988: 348) speaks of the 'formula of the *periplus*', and notes the 'stricter geographical probability' of this journey compared to the journey described in *Carm.* 2.20; this attention to geographical order emphasises the hodological aspects of the passage.

importance for Greek navigation.[227] A third intertext is *Argonautica* 3.744–6, in which night-time sailors look towards Helice and Orion.[228]

Furthermore, Ovid describes the travellers' route in terms of landmarks, and especially in terms of the position of the landmarks relative to the observer. They pass Delos and Paros, then Samos on the left; Lebinthos and Calymne are on the right:

> …et iam Iunonia laeva
> parte Samos (fuerant Delosque Parosque relictae),
> dextra Lebinthos erat fecundaque melle Calymne…
> (*Met.* 8.220–222)

> And now Juno's own Samos was on the left (Delos and Paros had been left behind), Lebinthos was on the right, and Calymne, fruitful with honey…

This fixes their position in terms a navigator would easily understand, according to landmarks—appropriately, since Icarus is about to give his name to a similar landmark (*est tellus a nomine dicta sepulti,* 8.235).

Icarus' fall brings this poetic journey to a dramatically unsuccessful conclusion. A metapoetic reading of Daedalus' hodological strategy offers a sidelight on this failure.

Ovid inherits Daedalus from his predecessors as a figure for the poet: Horace uses the myth of Daedalus and Icarus in the *Odes* to express anxieties about poetic hubris,[229] while the doors of Apollo's temples in *Aeneid* 6 have been seen as emblematic of the *Aeneid*

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[227] On the Odyssean and Aratean intertexts, see Loos 2006: 136ff. Aratus (38–9) distinguishes between Helice (the Great Bear), used by Greek sailors, and Cynosura (the Little Bear), used more effectively by Phoenician sailors. If the celestial navigation employed by Daedalus (and by Ovid) is specifically Greek, this may perhaps be read as a reflection of Ovid's poetic project of bringing his poetic vessel, filled with Greek *materia*, safely to a Roman harbour.
[228] Hoefmans 1994: 139 n. 12; Sharrock 1994b: 150.
[229] Pavlock 1998: 141; Sharrock 1994b: 112–126.

itself,[230] and their creator as a figure for the poet.[231] In the *Metamorphoses*, several aspects of the episode suggest its metapoetic significance. Ovid describes the wings' construction thus:

> dixit et ignotas animum dimittit in artes
> naturamque novat. nam ponit in ordine pennas,
> [a minima coeptas, longam breviore sequente,]
> ut clivo crevisse putes; sic rustica quondam
> fistula disparibus paulatim surgit avenis.
> tum lino medias et ceris alligat imas
> atque ita compositas parvo curvamine flectit
> ut veras imitetur aves….
>
> (*Met.* 8.188–195)

> He spoke, and sent his mind forth into unknown arts, and renewed nature. For he placed feathers in order, [beginning with the smallest, with a shorter one following a longer one,] so that you would think they had grown on a slope; thus at one time the rustic pipe grew up gradually with unequal reeds. Then he fastened the middles of the feathers with thread and the bottoms with wax and bent them, thus put together, in a small curve, in order to imitate real birds.

The simile of the pipes lends programmatic significance to the building of the wings; their creation can thus be viewed as an act of poetic creation, and Daedalus as a literary artist.[232] Another potentially metapoetic feature of the wings is their material. Daedalus fastens the feathers together with thread and wax, the latter a writing material and the former something with which one might tie tablets together.[233]

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[230] Fitzgerald (1984: 52–3) discusses thematic similarities between the scenes on the doors and the *Aeneid*. On Aeneas' possible reading of the scenes on the doors in relation to his own biography, see Casali 1995a.
[231] Putnam 1987: 174.
[232] Sharrock 1994b: 142–4.
[233] *OLD*[2] sense 2b: e.g. Cic. *Cat*. 3.10, *nos linum incidimus; legimus* ('We cut the string; we read').

The language used when Daedalus embarks on his project strengthens this comparison of Daedalus to an artist. The word *artes* (8.188) prompts the reader to think of the poetic arts, and the notion of Daedalus sending his mind into unknown territory recalls the proem's *in nova fert animus* (1.1).[234] In this context, the repeated vocabulary recalls the proem of the *Metamorphoses* itself: *animus, dicere* and *novus/novare* recur in lines 1.1 and 8.188–9. If line 8.190 is accepted as genuine,[235] *coeptas* stands as another echo of the proem (*coeptis*, 1.2), and recalls the echo between Ovid's prayer for divine inspiration of his 'beginnings' and Daedalus' prayer for divine mercy in the *Ars* (*da veniam coepto, Iuppiter alte, meo, Ars* 2.38). On this reading, the wings are compared not just to a poem but to the *Metamorphoses* (and perhaps to the *Ars*), and Daedalus is a figure not just for a poet but for Ovid himself.

It is tempting to read *longam breviore sequente* (8.190) as a play on the elegiac metre of the *Ars*, in which a shorter line follows a longer. Moreoever, the language of softening wax, both when Icarus plays childishly with the materials and when it is fatally melted by the sun, recalls the language of Ovid's elegiac works. Icarus in his play softens the wax with his thumb (*flavam modo pollice ceram/ mollibat*, 8.198–99). The verb *mollio* and its cognate adjective *mollis*, of course, are very frequent in elegy, while *cera* recalls the wax

[234] Kenney's seminal article (1976: 46–7) notes that these first four words of the poem initially appear as a complete sense unit in themselves ('My mind carries me into new things'), which is overturned as the reader continues to the second hexameter; for an extended close reading of these metamorphic lines, see Wheeler 1999: 8–13.

[235] 8.190 is regarded as spurious by Tarrant, Hollis (1969: *ad loc*.) and Kenney (2011: *ad loc*.), after Merkel. Anderson (1972: *ad loc*.) calls Merkel's deletion a 'counsel of desperation' but joins other editors in objecting to the logic of the second hemistich. It is possible, though perhaps unacceptably awkward, to reconcile the sense if one views *coeptas* as referring to time and *sequenti* as referring to space; that is, Daedalus places the feathers in order of size, beginning with the smallest. The second hemistich then presents us with an image of the wing outstretched as for flight, with the longest primary feathers at the forward tip of the wing and shorter feathers arranged in order behind them.

tablets on which the poet writes poems or messages to his girlfriend; *pollex* and *mollio* together also recall the language of signs Ovid proposes to his lover in the *Amores*:

> cum tibi succurret Veneris lascivia nostrae,
> purpureas tenero pollice tange genas.
> Si quid erit, de me tacita quod mente queraris,
> pendeat extrema mollis ab aure manus.
> (*Am.* 1.4.21–4)
>
> When the wanton games of our love come to mind, touch your blushing cheek with a delicate thumb. If you have something about me to complain of in your silent mind, let your soft hand hang from the tip of your ear.

Another elegiac thumb belongs to a lyre-playing *puella*: *haec querulas habili percurrit pollice chordas:/ tam doctas quis non possit amare manus?* ('This one runs with a swift thumb over the mournful strings—who could fail to love such learned hands?' *Am.* 2.4.27–8). The golden colour of the wax perhaps also alludes to the golden hair of the elegiac Muse at *Am.* 1.1.29–30,[236] or to the golden hair of Apollo as he offers the poet water from the Castalian spring at *Am.* 1.15.35–6.[237]

The wax when it later melts in the sun is described with yet more elegiac vocabulary. The proximity of the sun softens the fragrant wax, which is described by apposition as 'chains' of the feathers: *…rapidi vicinia solis mollit odoratas, pennarum vincula, ceras* (8.225–6). The elegiacally coloured verb *mollio* is repeated from Icarus' playful moulding of the wax, while the striking adjective *odoratas* recalls the fragrance of personified Elegy's hair in the *Amores*: *venit odoratos Elegia nexa capillos* ('Elegy came with her scented hair bound', *Am.* 3.1.7). The metaphorical *vincula*, too, can be compared to the

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[236] c*ingere litorea flaventia tempora myrto,/ Musa, per undenos emodulanda pedes* ('Crown your golden temples with the shore-dwelling myrtle, Muse who must be celebrated in eleven feet').
[237] *…mihi flavus Apollo/ pocula Castalia plena ministret aqua* ('May golden Apollo pour out full cups from the Castalian water').

chains which bind an elegiac lover's heart: *et nova captiva vincula mente feram* ('And I shall bear fresh chains on a captive mind', *Am.* 1.2.30).

These elegiac wings perhaps suggest an affinity between the fine-grained detail of the hodological perspective and the small-scale poetry of elegy.[238] Yet Icarus' ambitions are aligned more closely with the grander genre of epic. His flight is audacious (*audaci…volatu*, 8.223), and his ambitions are lofty (*altius egit iter*, 8.225).[239] Icarus flies high, but the light materials of his wings are not equal to his epic ambitions. Icarus' catastrophic failure to control his too-light, too-soft wings suggests the degree of control needed to succeed in combining epic and elegy; perhaps the episode also expresses doubt about the ability of the hodological perspective to encompass the scope of Ovid's material.

Phaethon, Perseus and Daedalus are all, in their own way, unsuccessful examples of the synthetic perspective. A more successful Ovidian aeronaut is Medea. As with the other extended flight narratives, Medea's flights may be read metapoetically, with the embedded stories on the flight to Corinth placing special emphasis on the resonance between flight and poetry.[240]

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[238] Elegy's lamentatory function may be most relevant here.

[239] On poetic *audacia*, see Pucci (1992) on *Odes* 1.3, which cites Daedalus as an example of human audacity, both poetic and otherwise. *Tristia* 1.1 uses Icarus as an exemplum of the dangers of too much sublimity: *dum petit infirmis nimium sublimia pinnis/ Icarus, Icariis nomina fecit aquis* ('While Icarus sought too lofty things on fragile wings, he gave his name to the Icarian waters,' *Tr.* 1.1.89–90).

[240] Scholars have taken differing approaches to these stories. Anderson (1972 *ad* 7.350–403) regards the flight from Iolcos as an interruption to the material dealing more directly with Medea's character and actions, functioning merely as an excuse for Ovid to shoehorn in a few more obscure metamorphoses. Schubert (1989) attempts to analyse the embedded stories in terms of their thematic relationship to Medea's own story, an attempt more successful for some embedded stories than for others; cf. also Williams (2012b: 60) on the thematic resonances of Medea's flight. As will become clear, I regard the metapoetic approach taken by Pavlock (2009) and Williams (2012b) as more fruitful.

After her arrival with the Argonauts in Iolcos, Medea makes two flights. First, Medea flies in a circuit around Thessaly, in a serpent-drawn chariot provided by her grandfather, the Sun, collecting herbs in order to rejuvenate her father-in-law, Aeson.[241] Some hundred lines later, after the murder of Pelias, Medea flees Iolcos by means of the same chariot, flying via a roundabout route to Corinth.[242] These journeys are not found elsewhere in the tradition, and are described by Ovid at length and in detail. The narrative attention given to these journeys is marked, especially by contrast to the return from Colchis to Thessaly, which in characteristic fashion Ovid distils to a pithy summary:

> …et auro
> heros Aesonius potitur spolioque superbus
> muneris auctorem secum, spolia altera, portans
> victor Iolciacos tetigit cum coniuge portus.
> (*Met.* 7.155–8)
>
> …and Aeson's heroic son took possession of the gold and, proud of his spoil, carrying the author of his gift with him as another spoil, the victor touched Iolcos' harbour along with his wife.

The description of the Thessalian herb-gathering flight emphasises Medea's top-down viewpoint: *sublimis rapitur subiectaque Thessala Tempe/ despicit*, *Met.* 7.222–3. This quasi-cartographic perspective brings with it knowledge and mastery. Thessaly is cast down (*subiecta*) beneath her gaze, and the places she visits are known to her: *certis regionibus applicat angues*, 7.223.

However, the hodological viewpoint is also present; *applicat* begins the flight with a suggestion of directionality, encouraging the reader to see the flight as a journey, not simply a static view from on high. The circularity of the flight is also reminiscent of certain types of *periplus*; just as Ps.-Scylax's narrative begins and ends at the Pillars of

[241] *Met.* 7.222–236.
[242] *Met.* 7.350–392.

Hercules, Medea's round trip begins and ends at Iolcos. The order in which the mountains and rivers are catalogued reinforces this circularity; a route from Ossa to Olympus via Pelion, Othrys and Pindus would describe a rough circle (flying clockwise), while the names of the rivers, followed by the lake Boebe, appear to follow a roughly spiral route (flying anti-clockwise). However, the final jump to Anthedon emphasises that Medea is no ordinary traveller; the distance from Boebe to Anthedon is longer than any previous leg, and Anthedon does not fit the earlier pattern of circling around Thessaly.[243]

Medea's second flight also presents a synthesis of the cartographic and hodological viewpoints. Height is emphasised at the outset (*alta*, 7.351), suggesting Medea's view from on high of the landmarks she passes over; throughout her journey, verbs of seeing reinforce this.[244] The preposition *super* emphasises the height of Medea's flight, but its repetition also recalls the repeated prepositions that structure a *periplus* narrative. Other elements of the flight are typically hodological: Pitane is passed on the left (*a laeva parte*, 7.357), and the repeated use of adverbs such as *inde* and *hinc* to structure the spatial information (7.371, 7.384, 7.388) recalls the *hinc* of *A.* 3.551 or Ps.-Scylax's ἐντεῦθεν (40).

Furthermore, as Lenoir argues, the route itself represents a combination of cartography and hodology. Parts of the journey adhere closely to a maritime route: the change of direction from east to southwest indicated by overflying Othrys and Pelion reflects the change of direction needed for a ship to sail out of the gulf if beginning by sailing

[243] The unusual epithet *Euboica* may also serve to remind us of Medea's unusual resources. Anthedon is, as commentators are quick to note (e.g. Bömer 1976: *ad loc.*), not in Euboea but opposite it in Boeotia: a significant factor for those travelling by land or sea, but perhaps less significant from Medea's point of view. Since the distance across the Euboean Gulf is relatively short as the crow—or chariot—flies, perhaps Medea might be forgiven for associating the two place names.

[244] *videt*, 7.371; *aspicit*, 7.384; *respicit*, 7.389.

eastward along the coast.[245] However, later in her journey, landmarks begin to be seen which would be impossible to see from sea-level: inland landmarks such as Aetolia and Hyrie, Tempe and Pleuron (7.371–383).[246]

Lenoir sees this combination or juxtaposition of hodology and cartography as an emblem of the poem's mixture of concrete and abstract, realistic and fantastic;[247] it can also be seen as an emblem of the poem's mixture of the cartographic and hodological perspectives, of small-scale detail anchored by the synoptic unity of the wide-angle cartographic viewpoint. Medea, then, successfully blends both cartographic and hodological perspectives in her flights, accessing both the mastery of a view from on high, and the sequential organisation of information afforded by the hodological perspective.

Two recent readings focus on the Medea episode as a locus for Ovid's interest in metapoetry and generic play. Pavlock sees Medea as one of a number of character 'surrogates'[248] through whom Ovid works out and examines poetic and generic tensions. For Pavlock, Medea's monologues invite the reader to see her as a figure for the poet. Similarly, Medea's magical abilities—which allow her literally to transform, for example, the aged Aeson into a young and healthy man—function, on this reading, as a figure for Ovid's literary transformations.[249] The flight from Iolcos, then, with its embedded stories, figures as a microcosm of the *Metamorphoses*.

As Pavlock notes, Ovid's representation of Medea has metapoetic resonances from her very first appearance. Near the end of her opening monologue, Medea argues that if she

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[245] Lenoir 1982: 51.
[246] Lenoir 1982: 54, noting that the repeated verbs of seeing underline Medea's ability to see farther than a sea-level traveller.
[247] Lenoir 1982: 55.
[248] Pavlock 2009: 6.
[249] Pavlock 2009: 40; cf. also Boyle 2012: 22.

saves Jason and returns with him to Greece, she will achieve sublime happiness: *quo coniuge felix/ et dis cara ferar et vertice sidera tangam* ('With him as my husband, I shall be held dear to the gods, and touch the stars with the crown of my head', 7.60–61). The imagery recalls the heights which Horace, in his programmatic first *Ode*, aims to achieve through lyric poetry: *sublimi feriam sidera vertice* ('I shall strike the stars with the sublime crown of my head', *Carm.* 1.1.36).[250] This metapoetic resonance is underlined by the fact that Medea, in her monologue, speaks of the cultural and artistic opportunities available in Greece (*cultusque artesque virorum*, 7.58). Like Ovid, Medea is also a skilled manipulator of allusion. Her image of herself as a tigress with rock and iron in her heart alludes to Euripides, Virgil and Homer; her fantasy of being celebrated as the saviour of the expedition harks back to Apollonius' *Argonautica.*[251]

This alignment of Medea with art, and specifically with poetry, persists during Medea's two flights. As noted earlier**,** flight itself has metapoetic resonances,[252] as do chariots and journeys. Williams reads the very route of Medea's herb-gathering flight metapoetically, arguing that the circularity of the flight 'symbolically embraces and contains Thessaly'.[253] By encircling and mastering the landscape of Thessaly[254], Medea displays a poet's mastery of her material. The circular flight can perhaps also be read as a figure for Ovid's structural technique of ring composition:[255] Medea's flight brings her full circle.

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[250] Wheeler (2010: 160) argues that the allusion must be ironic, and that if it is taken at face value, Medea must be 'ignorant of [her] literary past'. However, it must be noted that Medea does touch the heights that she imagines here, even if this sublimity is followed by a fall into the depths. Viewed through the lens of poetic achievement, Medea's trajectory may perhaps be read against Ovid's own trajectory in his poetic career.
[251] Pavlock 2009: 44–6.
[252] Williams (2012b: 55) notes that Medea here comes close to living out her prediction that she will touch the stars, an Ovidian joke which underlines the metapoetic resonances of her flight.
[253] Williams 2012b: 55.
[254] *subiectaque Thessala Tempe/ despicit* ('She looks down upon Thessalian Tempe laid out below', 7.222–3).
[255] On ring composition in the *Metamorphoses*, see Wheeler 2000: 109.

Williams expands on Pavlock's reading of Medea as a poet, seeing Medea as a figure of poetic ambition, striving even to outdo Ovid in her 'appetite for *maius*'.[256] However, where Williams sees a character striving to pierce the boundary between poem and poet, and challenging the control of her own author,[257] I see Medea, rather, as a character whose ambition is a figure for Ovid's own poetic ambition. Medea's inclusion of a thousand unnamed ingredients besides the ones she collects on her aerial tour, read by Williams as 'outrun[ning] the Ovidian imagination',[258] in fact mirrors Ovid's display of erudition in the embedded stories of Medea's second flight.[259] In my view, Medea's 'more than mortal design' (*propositum instruxit mortali barbara maius*, 7.276) mirrors the *Metamorphoses*, another enterprise[260] with an overwhelming number of ingredients,[261] managed by the hand of an ambitious designer. Medea's enterprise mirrors the *Metamorphoses* also in being more than mortal; the *Metamorphoses* is both *perpetuum* (1.4) and *perennis* (15.875). Indeed, through the sphragis' identification of Ovid with his poem,[262] the poet himself will come to mirror Medea's immortality,[263] even as Medea's *propositum* mirrors the poem's immortality.

That Medea mirrors Ovid's success in her metapoetic mastery of the cartographic and hodological perspectives may be shown by an intertextual echo of the Phaethon episode

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[256] Williams 2012b: 56.
[257] Williams 2012b: 64.
[258] Williams 2012b: 56.
[259] The link between Medea's selection of ingredients for her potion and Ovid's selection of material for the *Metamorphoses* is reinforced by Medea's second flight, in which the collecting of herbs is in some sense paralleled by the collection of tales of transformation.
[260] Ovid elsewhere uses *propositum* in the sense of a literary project: *propositoque fave* ('be well disposed towards my design', *Fast.* 1.468.) For this literary sense, see *TLL* 10.2.2073.56ff.
[261] Rosati (2002: 278) describes the *Metamorphoses* as a poem of 'vast ambitions, that ruptures and overwhelms the boundaries of genre [and] contains in itself the potential to destabilize the order that governs it', a statement that seems as applicable to Ovid's vast collection of *materia* as to Ovid's generic ambitions.
[262] On the sphragis as a final metamorphosis, of poet into poem, see Feeney 1991: 249.
[263] *parte tamen meliore mei super alta perennis/astra ferar* ('In the better part of myself I shall be carried, immortal, above the lofty stars', 15.875–6).

(2.103–328). Both of Medea's flights strongly recall the landmarks of Phaethon's flight: Mounts Othrys, Ossa, Pindus and Olympus are among the mountains scorched by Phaethon, as are the Peneus and the Spercheus rivers.[264] Phaethon also dries up the Pirenian spring in Corinth (*quaerit…/…Ephyre Pirenidas undas*, 2.239–40). The same toponyms, including the same unusual adjectival form *Pirenis*, attested for the first time in Ovid,[265] recur when Medea reaches Corinth: *tandem vipereis Ephyren Pirenida pennis/ contigit* ('At last she touched Pirenian Ephyre with her serpentine wings', 7.391–2).

I argued previously that Phaethon represented an epic poet losing control of his material. By contrast, Medea is shown in full control of her material. While Phaethon boils the Muses' sacred spring dry with the full blast of his chariot, that same spring is where Medea comes safely to land. The point is underlined by an echo here of Horace's *Epistles*,[266] in which reaching Corinth is presented as a proverbially rare feat: *non cuivis homini contingit adire Corinthum* ('It does not befall every man to go to Corinth,' *E*. 1.17.36). Medea, no everywoman, successfully reaches Corinth, and with *contigit* (v. 392) Ovid reminds us that poetic success takes no small amount of skill. Like Ovid in his poetry, Medea in her metapoetic flight combines the cartographic and hodological perspective, a synthesis which is no small part of her success.

5. Narrative implications

The poem ends, in a way, with flight. Ovid's final transformation into the 'better part of [him]self' (*parte…meliore mei*, 15.875) and his poetic immortality take him above the stars (*super alta…/ astra*, 15.875–6). Like his characters, Ovid flies above the spaces of

[264] Othrys: 2.221, 7.225, 7.353; Ossa: 2.225, 7.224; Pindus: 2.225, 7.225; Olympus: 2.225, 7.225; Peneus : 2.243, 7.230; Spercheus: 2.250, 7.230.
[265] Kenney 2011: *ad* 7.391–3.
[266] Kenney 2011: *ad* 7.391–3.

the *oikoumene*; in travelling above the stars, though, he outdoes them all. It is the cartographic perspective which is most present in the poet's ascension; the entire Roman world lies open to him in his position above the stars. Just as the poem began with the all-encompassing viewpoint of the creator deity, it ends with a super-cartographic viewpoint for the poet. The god saw the nascent world in miniature; the poet 'zooms out' to see the poem from a distance in its entirety. Cartographic, hodological and synthetic perspectives all lead up to a final moment of eusynopsis. Poetic flight and poetic success belong, first and last, to Ovid.

In this chapter, I have argued that instances of both cartographic and hodological viewpoints are to be found in the *Metamorphoses*, and that these passages may be read metapoetically, as figures for different, to some extent contrasting, approaches to narrative. A metapoetic reading reveals that neither 'cartographic' nor 'hodological' narrative is fully adequate to the challenges of composing and structuring a poem such as the *Metamorphoses*, with its vast spatial and temporal scope and its abundance of material, comprising small-scale, recondite tales alongside famous myths and legends such as Phaethon's fall or Aeneas' migration from Troy to Italy.

The challenge of the *Metamorphoses* is to maintain a broad view of the poem as a whole, while organising the mass of individual stories into a comprehensible order without overloading the audience's capacity to absorb them. Ovid achieves this through a combination of the cartographic/synoptic and hodological/sequential narrative approaches. The poem begins and ends with the long view: it begins with a statement of its universal temporal scope, matched by the geographic universality of the cartographic view of the cosmos at its creation, and ends, having fulfilled the proem's temporal promise, with a reference to the vast scope of the Roman empire. In between, Ovid negotiates the relative strengths of the cartographic and hodological viewpoints, and their associated narrative strategies. The poet makes use of geographic and temporal sequentiality to organise his stories around an overall movement through both space and

time,[267] with wide-angle cartographic viewpoints reminding us that the individual stories are part of a coherent whole. Both strategies, however, have their limitations. Ultimately success, in the metapoetic form of Medea, is represented through a synthesis of both: through flight.

Characters in the poem who take flight combine these viewpoints in varying degrees, and are met with varying success. The tension between the quasi-cartographic viewpoint and the hodological viewpoint in these episodes points to the difficulties inherent in managing an epic of the vast scope of the *Metamorphoses.* Ovid's manipulation of the focalisations in the Phaethon episode, in combination with the disorienting effects of the catalogues, gives a demonstration of the difficulty of the cartographic perspective; the *Metamorphoses*, covering a vastly greater expanse of both time and space than the *Iliad*, manifestly cannot be eusynoptic in Aristotle's sense. Perseus' flight is more successful, but his cartographic view lacks detail; the cartographic perspective is presented as being effective at capturing the 'big picture', but a different approach will be needed to fill in the details. The hodological viewpoint of the Daedalus episode perhaps shows a way forward, but the death of Icarus from following an *altius…iter* (8.225)[268] suggests that the hodological perspective, too, is perilous for an author of epic. The most successful metapoetic figure in the poem, Medea, combines both cartographic and hodological

[267] Types of spatial organisation include the overall east-west movement of the poem, and the repeated use of journeys as transitions between episodes. Holzberg (1998) discusses the relationship of journeys to the transitions between books in the poem. With regard to the relationship of space and narrative organisation, Minchin (2008: 27) explores the cognitive implications of spatial organisation, with spatial organisation potentially able to avoid confusion and aid the poet's memory of the material. Memorisation, in a literate culture, no longer looms quite as large as it did for oral poets; however, the *ars memoriae* depends on spatialised techniques (Quint. Inst. 11.2.21), and spatial organisation may still be useful in aiding the audience's orientation with reference to the material.

[268] On elevation as a metaphor for style, see Sharrock 1994b: 102–3.

viewpoints in her aerial journey, offering a figure for Ovid's successful balancing of different narrative strategies in his composition.

Medea may be read as the most successful of these metapoetic figures. Phaethon and Perseus represent different modes of failure of the cartographic perspective, while Daedalus' largely hodological perspective also leads to failure. By contrast, Medea's successful blending of the cartographic and hodological viewpoints may be read as representing successful narrative control of the material of poetry. Through the interplay between cartography and hodology in these four episodes, and especially in the Medea episode, Ovid represents the *Metamorphoses* as a new kind of epic: not a eusynoptic narrative of the type praised by Aristotle, but one which adroitly manages the tension between the large-scale scope and the details of individual episodes. Through Medea's flight, and through his own immortality above the stars, Ovid asserts his poem's immortal value and his own poetic powers. The poet (and through him, the reader) shares in the god's-eye view.

Ovid's Poetry of Places

Veyne observes that 'the poetry of names and places is one of the bases of Greco-Roman poetics',[1] and the purpose of this chapter is to examine Ovid's use of toponyms—his 'poetry of places'—in the *Metamorphoses*.[2] Cicero, in his *Orator*, offers a brief appreciation of the aesthetics of this 'poetry of places'.[3] He quotes an unknown tragedian's line *qua pontus Helles supera Tmolum ac Tauricos* ('where the sea of Helle, past Tmolus and the Taurians…', *TRF*[3] *incerta* fr. 163) and praises the line for its use of 'striking' place names: *locorum splendidis nominibus illuminatus est versus* ('The verse is adorned with the striking names of places', *Orat*. 163.6). For Cicero, these *splendida nomina* are chosen specifically for their euphony (*exquisita ad sonum*, 163.5); as I will show, euphony is far from their only contribution to a poetic text. The *splendida nomina* of Ovid's *Metamorphoses*, I will argue, reward close attention to their literary effects. Ovid's use of toponyms is careful and considered,[4] and these names are used to considerable poetic effect. As with his presentation of space and place, I will argue that Ovid's use of toponyms sheds light on his poetics.

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[1] Veyne 1988: 118.

[2] I include both nouns and their associated adjectives in my discussion; I also include toponymic epithets and names shared between individuals and geographical features (such as rivers and river-gods). I treat ethnonyms in the same category as toponyms when they are strongly associated with particular places—a distinction which is admittedly not absolute. Servius (*ad A.* 7.233) tells us that *'Troiam' id est Troianos*; in some cases we might justly say *'Troiani' id est Troia* (*vel sim.*).

[3] The aesthetic value of place names in rhetoric is briefly mentioned by Menander Rhetor, who informs us that the names of mountains give 'the greatest pleasure' (πλείστην ἡδονὴν, 392.23–4) to a speech; cf. Horsfall 1997: 11. Quintilian notes the especial aesthetic value of Greek names (which he attributes to Greek accentuation patterns): *itaque tanto est sermo Graecus iucundior ut nostri poetae, quotiens dulce carmen esse voluerunt, illorum id nominibus exornent* ('And so the Greek language is so much more pleasant that our poets, whenever they want their poems to sound melodious, decorate them with Greek names', 12.10.33). Other languages lend themselves less readily to poetry: Pliny (*Ep.* 8.4.3–4) notes the difficulty his friend Caninius Rufus will have in fitting Dacian names into hexameters, but expresses confidence that he will be able to mitigate these difficulties with skill and art (*arte curaque*, 8.4.4). Ovid's subject matter provides ample opportunity to use decorative Greek names; however, his *ars* is also equal to names of non-Greek origin, such as *Marmaridae* (5.125) and *Nasamoniaci* (5.129).

[4] Scholars have not always appreciated this: Thomson (1951: 433) forms a 'clear impression that these poets can be astonishingly loose in their use of place names', while Bömer's commentary frequently raises the spectre of geographical 'Ungenauigkeit' (see for example his discussions *ad* 1.598, 6.146, 8.547, 10.530).

Such a metaliterary and intertextual approach is taken by Ziogas in a recent analysis,[5] which advances several perceptive and persuasive readings. However, a sustained analysis of Ovid's toponymy and its relationship to his literary and metaliterary strategies has not yet been undertaken. Space precludes giving a full treatment of every toponym in the poem, or even in a majority of episodes; this chapter therefore does not attempt to be comprehensive. Nevertheless, I hope to draw out a number of major elements of Ovid's use of toponyms, and I have therefore grouped my examples and discussions under thematic headings: first absence of names; then toponymic *doctrina*, including innovation and etymological play; next, how place names may contribute to generic and intertextual play; and finally, how place names function within the poem's narrative structure. I then discuss several sections of the poem in which multiple different toponymic strategies may be traced, beginning with internal narratives, then examining catalogues in which place names play a significant role, and finally considering how toponyms contribute to a reading of the Trojan super-episode.

Naturally, toponyms can produce more than one textual effect, and the distinctions between different themes are not absolute; for example, the use of toponyms as an expression of poetic *doctrina* is interrelated with the use of toponyms as sites of allusion or of generic negotiation. Multiple effects may be seen at work in catalogues, or in the toponymy of larger episodes such as the Trojan narrative or the contest between the Pierides and the Muses. What these thematic headings have in common is a reading of toponyms as a site of metaliterary reflection, or as elements which reflect Ovid's poetic and narrative strategies; the 'poetry of places', I argue, is an important element of Ovid's poetics.

Toponyms, as a subset of proper names, are linguistically distinguishable from common nouns, and I begin with a brief discussion of ancient approaches to proper names. Ancient authors include both personal and place names in their discussions; thus, personal names, while outside the scope of this chapter for the purposes of more detailed analysis, will feature in my discussion of ancient linguistic approaches.[6]

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[5] Ziogas 2014.

[6] For example, Varro's *exempla* (discussed below) of Rome, Paris and Helen show that that personal and place names are felt to fall into the same category of *nomina*, 'proper names'.

The distinction between proper and common nouns was made in antiquity, though not universally.[7] Varro distinguishes between proper names (*nomina*) and common nouns (*vocabula*), but acknowledges that not all authorities do so:

> ut in articulis duae partes, finitae et infinitae, sic in vocabulis duae, vocabulum et nomen: non enim idem oppidum et Roma, cum oppidum sit vocabulum, Roma nomen, quorum discrimen in his reddendis rationibus alii discernunt, alii non; nos sicubi opus fuerit, quid sit et cur, ascribemus.
>
> (*L.* 10.20)

> Just as with pronouns there are two divisions, definite and indefinite, so with nouns there are two divisions, common nouns and names: for *town* and *Rome* are not the same thing, since *town* is a common noun and *Rome* is a name; and in giving their accounts of the distinction between these some make the distinction, and others not; as for me, if there is a need at any point, I will set out in addition what this is and why.

If Varro was ever moved to discuss *quid sit et cur*, the passage does not survive. However, he gives a short explanation earlier in the work that the distinction is to be found in the particularity of proper names:

> sequitur de nominibus, quae differunt a vocabulis ideo quod sunt finita ac significant res proprias, ut Paris Helena, cum vocabula sint infinita ac res communis designent, ut vir mulier…
>
> (*L.* 8.80)

> It follows, regarding names, which are different from common nouns because they are definite and indicate particular things, such as Paris and Helen, while common nouns are indefinite and indicate general things, such as man and woman…

This very particularity is still key to modern linguistic accounts of proper nouns,[8] and persists even when two or more people, places or things share a name: although there are two mountains named Ida, we cannot speak of 'an Ida' in the same way as we speak of 'a chair'.[9] Their particularity also makes proper names stand out in a text; they may produce

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[7] Perhaps the most famous ancient account of 'names' (ὀνόματα) is Plato's *Cratylus*, but the dialogue does not distinguish between common and proper nouns: both *Hermogenes* and *horse* are equally under discussion. On philosophical approaches to proper names, see further Brunschwig 1994: 39–56 and Kanavou 2015: 14ff. Other ancient authorities who distinguish common and proper nouns are Philo (τί κοινὸν ὄνομα, τί ἴδιον, *De Congressu* 149) and Quintilian (*vocabulis et nominibus*, 1.5.45).

[8] For an introduction to the modern field of onomastics, see Hough 2016.

[9] Proper names may occasionally function in a way similar to common nouns: e.g., *Medeae Medea forem*—'I would have been a Medea to Medea', *Ep.* 6.151; *haud timeam magni dixisse Palatia caeli*—'I should scarcely be afraid to call [it] the Palatine of great heaven', *Met.* 1.176;

striking aesthetic effects, provide opportunities for etymological wordplay,[10] bring to the reader's mind 'their own particular story'[11] and connotations,[12] evoke generic associations, or mark a site of intertextual interaction. With these features of proper names in mind, I will analyse Ovid's use of geographical proper nouns and adjectives in the *Metamorphoses.*

1. Names and the absence of names

First, however, I will look at the potential interpretative value of *not* using place names. Place names may have an effect by their presence; they may also have an effect by their absence. Toponyms differ from personal names in that (in classical literature) they are seldom entirely invented, though the poet may innovate by creating new forms of place names or naming a place not previously mentioned in poetry.[13] Outside these kinds of innovations, the poet's choice relates largely to what places to include, and whether to use learned synonyms such as *Haemonia* for Thessaly. There is also the choice of whether to use a name at all.[14] Ovid uses more than 1200 toponyms and toponymic adjectives in the poem,[15] but they are not evenly distributed. Collocations of names such as catalogues will

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Tempe as a generic term for 'scenic vale' as at *Met.* 7.371. However, this usage is unusual, the exception rather than the rule.

[10] On etymological play in Virgil, see O'Hara 1996a; in Ovid, see Michalopoulos 2001. Ancient commentators took notice of etymological play: for instance, Macrobius praises Virgil's evocation of the layers of potential meaning behind the name *Camilla* (*nec nomen apud se, quod fortuitum esse poterat, vacare permittit*—'And in his works he does not allow a name, which could have been arbitrary, to lie idle', *Sat.* 3.8.5).

[11] Kyriakidis 2007: xii–xiii.

[12] Horsfall (1997: 12) describes toponyms as 'extraordinarily rich in associations and in evocative force'.

[13] Kanavou (2015: 151) points out that the epic poet has less choice than most about personal names (at least for major characters) since mythological epic deals largely with pre-existing figures. Thus, an epic poet's strategy with regard to personal names consists largely in choosing what figures to include and selecting from a menu of naming options (such as name, patronymic or epithet): a situation not unlike that which prevails in the matter of place names.

[14] Horsfall (1997: 317) recognises the potential significance of not using place names, but does not elaborate. Booth (2006: 53–7) identifies two Propertian examples of significant suppression of personal names. Cf. Olson 1992 on the manipulation of naming and non-naming in Aristophanes.

[15] An exact count presents difficulties; as noted by Horsfall (1997: 12) about the *Georgics*, the existence of edge cases such as geographical epithets used as substitutes for personal names and 'mythological names with geographical resonances' such as Cyrene (or names of figures such as Peneus who are simultaneously geographical features and mythological characters) frustrates attempts to draw a clear line around the category. We might add adjectives such as *puniceus* which are in origin geographical references but may be used primarily in another sense (*puniceo…cruore*, *Met.* 2.607; cf. *Puniceum…pomum*, *Met.* 5.536). See also Jones (2006: 6 n. 7)

be discussed later in this chapter; here I will briefly discuss some passages in which the choice not to use place names appears to be thematised.

Place names do not appear for the first sixty lines of the poem; a comparison with other extant epics shows that this is an unusual practice.[16] This highlights the universal scope of Ovid's epic; where Virgil announced that his poem would cover Aeneas' journey from Troy to Italy, Ovid begins by announcing an 'endless', unbounded narrative (*perpetuum…carmen*, 1.4) which begins with a cosmogony. The cosmogony itself begins with chaos, before the *orbis terrarum* existed:

> ante mare et terras et quod tegit omnia caelum
> unus erat toto naturae vultus in orbe,
> quem dixere Chaos; rudis indigestaque moles
> nec quidquam nisi pondus iners congestaque eodem
> non bene iunctarum discordia semina rerum.
> (*Met.* 1.5–9)
>
> Before the sea and the lands and the sky which covers all, there was one face of nature in the whole globe, which they have called Chaos: an unformed and unordered mass, nothing but an inert weight and incongruous seeds of badly joined matter heaped together in the same place.

At the outset of the poem, nothing exists but Chaos and the *semina rerum*; there are no lands, no seas, no places and therefore no place names. Geographical forms exist *in potentia*, but they are unstable, not fixed: *sic erat instabilis tellus, innabilis unda,/ lucis egens aer* ('thus the land was unstable, the sea unswimmable, the air lacking in light', 1.16–7). This radically undifferentiated chaos presents an image of space before the very possibility of place, and the absence of toponyms underlines both the universality of Ovid's aims (to encompass the whole world, since before it existed as a world) and the unorganised nature of pre-cosmogonic space.

Toponyms appear briefly at 1.61–4; the cardinal winds are joined—somewhat anachronistically—by names emblematic of the east (*Nabataeaque regna*, 1.61; *Persidaque…iuga*, 1.62) and north (*Scythiam*, 1.64). These names underline the theme of

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on problems with quantifying both personal and place names. The figure of 1200 is a conservative estimate, excluding most edge cases.

[16] With the caveat that the number of extant examples is not large, classical epic, both pre- and post-Ovidian, seems to display a pattern of placing toponyms (or ethnonyms, in the case of the *Iliad*'s Achaeans) at or near the beginning of the first book. The (re-)adoption of this practice by post-Ovidian poets seems to suggest a sense of generic appropriateness.

increasing order, which has culminated in the divine creator's arrangement of earth and sky into celestial and climatic zones, as per the prevailing geographical theories of Ovid's day; the appearance of names current in Ovid's time underlines the appeal to modern geographical theory and suggests that the earth has taken the shape it will maintain for the rest of the poem. Space has become organised; it is now possible for space to become place through human experience and naming.[17]

However, the poem returns after these lines to primordial namelessness. The Four Ages (*Met.* 1.89–150), like the creation, are almost nameless; the only places named are those of the underworld (*Tartara*, 1.113; *Stygiisque…umbris*, 1.139). This absence seems especially suited to the Golden Age, which itself is characterised by absences: of technology, of law, of conflict, even of time in its perpetual spring (*ver erat aeternum*, 1.107).[18] In a world with no cities and no travel (1.94–97), what need is there of place names? The timeless utopia of the Golden Age is also a placeless one.[19] The absence of place names continues through the other ages (even after travel and urbanisation are invented, when one might expect place names to come into use); the effect of this is to align the Four Ages with the deep prehistory of the cosmogony, and to emphasise the divide between the mortals of the Four Ages and the mortals who come into existence after the re-creation, whose line of descent stretches down to the end of the poem and Ovid's contemporary time.[20] The earliest mortals' lands and cities remain nameless; the empty spaces of the flood intervene between them and the places of myth and history. By leaving the Ages as unnamed, generalised space, Ovid distinguishes the earliest mortals from those who come later, and his own version of the myth of the Ages from Hesiod's, in which humanity belongs to the iron race.[21]

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[17] On the role of human experience and intervention in differentiating 'place' from 'space', the *locus classicus* is Tuan 1977.
[18] On the Ovidian Golden Age as a utopia of absence, see Evans 2008: 36–9. Cf. Galinsky 1981: 1999: 'Ovid, through the use of no fewer than sixteen negations, takes the present as his point of departure and views the past as its antithetical counterpart.'
[19] On the social production of both space and time, see Lefebvre 1991; the society of 'absence' in the Golden Age also lacks the processes by which space (or place) and time are constituted.
[20] Toponyms occur in the gigantomachy at the end of the Age of Iron (1.154–5), in an anachronistic analogy during the council of the gods (*Palatia caeli*, 1.176) and during the interregnum of the race born of blood (1.216–8), perhaps indicating that the gigantomachy marks the break between deep prehistory and mythological time. Wheeler (2000: 24–36) stresses the continuities between the three different creations of humankind, but the differing toponymic strategies would seem to point toward a divide.
[21] See Evans (2008: 39) on this distinction between the Hesiodic and Ovidian creations.

The movement from namelessness to naming is thematised in Cadmus' foundation of Thebes. Cadmus, having been instructed to found and name Boeotia (*moenia fac condas Boeotiaque illa vocato*, 3.13), passes through named space and into unnamed space. The toponyms of v. 19 (*vada Cephisi Panopesque…arva*) give way to a strange land (*peregrinaeque…terrae*, 3.24), unknown mountains and plains (*ignotos montes agrosque*, 3.25) and to the unnamed grove in which Cadmus' companions meet the serpent. The grove's unnamed state is more striking in light of similar landscape ecphrases such as Tempe (1.568–573) and Gargaphie (3.155–162), highlighting the absence of previous inhabitants; it has been touched by no axe (*nulla violata securi*, 3.28) and no name. Ovid's treatment of the Theban foundation story thematises both beginnings and naming: Cadmus must both found his city and name it, and the unnamed liminal space of the woods that are not yet Boeotia forms a background to these themes.

A different strategy from this thematisation of naming is apparent in book 14, when the poem reaches the site of Rome; the contrast is especially pointed if we read the Thebes of the *Metamorphoses* as a doublet of Rome.[22] Rome is founded in two succinct half-lines,[23] before Ovid moves briskly on to Venus' miraculous protection of the city from the Sabines: *festisque Palilibus urbis/ moenia conduntur* ('On the festival of the Parilia the walls of the city are founded', 14.774–5). Notably, the poem names neither Romulus nor Rome here; the passive *conduntur* elides the identity of the agent, and the first appearance of Rome's name is deferred until 14.800,[24] in the midst of the Sabine conflict.

I have argued previously that the relative dearth of Roman material in the poem points the reader towards Ovid's treatment of Roman themes in the *Fasti*;[25] here the deferral of Rome's name reflects the elision of its foundation story, pointing the reader both back towards the crypto-Roman themes of Thebes (with the echo in 14.775 of 3.13, *moenia fac condas*) and forward towards the *Fasti* (with the reference to *festis Palilibus* providing a cross-reference to *Fasti* 4.721ff.). Naming and non-naming thus reflect and emphasise

[22] As for example in Hardie's interpretation (Hardie 1990). On Thebes and Rome in Ovid, cf. Janan 2007 and 2009.
[23] Wheeler (2000: 113) argues that this brevity reflects the poem's increased focus on endings as a closural strategy.
[24] Romulus' name appears only at 14.799; Myers notes (2009: *ad* 14.773–4) that *nepotis* (14.773) elides both Romulus' name and Remus' very existence.
[25] Discussed in chapter 1, pp. 84–6.

Ovid's narrative strategy of deferral;[26] the relative absence of names in a sense unmoors the newly founded city from the text, while the repetition of Rome's name in the *Fasti* (*cum condita Roma est,* 4.801; *quod fit natali nunc quoque, Roma, tuo,* 4.806) underlines the difference in the two poems' treatments of the foundation.

2. Poetic *doctrina*

As I have shown, Ovid thematises naming (or its inverse) in several episodes of the *Metamorphoses*; individual names themselves also play a part in his poetics, and one striking element of Ovid's toponymy is the display of poetic *doctrina*. Obscure places rub shoulders with famous ones; well-known places are described by names both familiar and recherché. By his use of names and epithets such as *Actaeus* which are primarily found in Hellenistic poetry, Ovid constructs himself as a *doctus poeta*, at home with the traditions of learned Alexandrian poetry;[27] by adopting toponyms otherwise found only or primarily in prose authors,[28] he demonstrates the breadth of his learning: a *doctrina* that is not only Alexandrian but Ovidian.

The epithet *Nonacrinus* is an interesting illustrative example. The town (or spring, or mountain) Nonacris is first mentioned in Greek by Herodotus (6.74.7).[29] It appears as an adjective Νωνακριεύς in a bare fragment of Aristophanes (fr. 829 Edmonds)[30] and achieves some popularity as an epithet in Hellenistic literature: it is used in the *Alexandra* as an epithet for Hermes (*Alex.* 680),[31] and in Callimachus' *Aetia* and *Hecale* as an epithet for Callisto.[32]

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[26] On the 'disconcerting eclipse' of Rome's foundation, cf. Feeney 1991: 208.
[27] Alexandrian *doctrina* also makes itself felt through accumulation of multiple toponyms (or other proper names). Thus Rosati 2009: *ad* 6.9.
[28] For example, the Egyptian seaport Paraetonium (9.773) is found in neither Greek nor Latin poetry before Ovid; the only prior poetic appearance of Mendes on the Nile Delta (*Mendesius,* 5.144) is in Pindar fr. 201.
[29] Herodotus names it as a town; in Callim. fr. 413 Pfeiffer (attributed to the Περὶ Νυμφών), Νωνακρίνη is applied to a spring (perhaps with associated nymph); by the early imperial period Hyginus (2.1.6) and Pliny (*Nat.* 4.21.3) know it as a mountain. Lactantius (*ad* Stat. *Theb.* 4.294; Sweeney 1997: 273) explains Statius' *Nonacria rura* thus (citing Ovid's Callisto episode): *nomen loci vel agri Arcadiae*.
[30] Nonacris is cited as a πόλις in Steph. Byz. 479.20–480.1, which preserves the fragment.
[31] On the problems of attribution and dating of the *Alexandra*, see Sens 2010: 302–5.
[32] *Aetia*: *SH* 250.9–10 = fr. 17 Harder; *Hecale*: fr. 352 Pfeiffer = 140 Hollis. In the *Hecale* fragment, the Suda preserves only Νωνακρίνη but reports that it applies to Callisto; Hollis (2009:

Epithets from Nonacris appear six times in Ovid, three times in the *Metamorphoses* and three times elsewhere.[33] In the *Metamorphoses*, Ovid applies the epithet *Nonacrinus* first to Syrinx and her fellow nymphs: *inter Hamadryadas celeberrima Nonacrinas/ Naias una fuit: nymphae Syringa vocabant* ('Among the Nonacrian wood-nymphs there was one water-nymph who was best known: the nymphs called her Syrinx', *Met.* 1.690–1). He next applies it to Callisto (*in virgine Nonacrina*, 2.409). In book 8, a different form, *Nonacria*, is applied to Atalanta (8.426).

Ovid's adoption of the epithet for Callisto suggests an allusion to Callimachus, who himself used it for Callisto (also at line-end in the *Aetia* fragment); the metrical licence of the fifth-foot spondee adds to the impression of Hellenistic artistry.[34] However, Callimachus is not the only intertext here. The first extant use of *Nonacrinus* in Latin occurs in a hexameter fragment tentatively dated to the first century BC:[35]

> tuque Lycaoniae mutate e semine nymphae,
> quam gelido raptam de vertice Nonacrino
> oceano prohibet semper se tingere Tethys,
> ausa suae quia sit quondam succumbere alumnae.
>
> And you, [sc. Arcas], transformed from the seed of the nymph, Lycaon's daughter, who was seized from the frozen Nonacrian peak and whom Tethys forever forbids to bathe herself in the ocean, since she once dared to supplant her nursling.

Again we see the double-spondee *Nonacrino* (or *Nonacrinae*) in line-final position (and therefore creating a fifth-foot spondee), and applied to Callisto. Ovid's Nonacrian nymphs begin to appear as window allusions to Callimachus *through* the unknown neoteric poet.[36]

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ad loc.) observes that this 'might (but need not) suggest' that the epithet appeared without Callisto's name.

[33] Elsewhere: *Nonacrina Atalanta*, *Ars* 2.185; *nemoris iuga Nonacrini*, *Fast*. 2.275; *Nonacrius heros* [sc. Evander], *Fast*. 5.97.

[34] Barchiesi 2005: *ad* 2.409–10. 1.690 is even more striking: not only a fifth-foot spondee but a four-word line.

[35] Fr. 8 Courtney = *incerta* 9 Morel-Büchner, 33 Blänsdorf. The text of the first two lines presents difficulties; Hollis (1996: 166) reads *tuque Lycaonio mutatae semine nymphae,/ quam gelido raptam de vertice Nonacrinae.* Date and authorship are uncertain, but Hollis (1996: 167) places it prior to Virgil on stylistic grounds (cf. n. 53, 'I sympathize with Morel…who includes the two fragments under the heading "*versus aevi Catulliani*"').

[36] On verbal parallels between the *Metamorphoses* and the Latin fragment, see Hollis 1996: 166. Courtney (2003: 457–8) speculates that the lines (and another fragment comprising one-and-a-

Hollis argues that Ovid's Callisto episode may have been in sustained conversation with the fragmentary Latin poem, suggesting that Ovid's 'stress on the valiant way in which Callisto tried to defend her virginity (*Metamorphoses* 2.434–6)…may be intended as a counterblast to *ausa…succumbere*'.[37] The adaptation of *vertice Nonacrino* (or *Nonacrinae*, in Hollis' reading) to *virgine Nonacrina* surely also supports this 'counterblast', bringing the nymph rather than the location to the forefront and stressing the virginity which Callisto will defend.

Nonacrian Callisto also brings to mind the previous appearance of *Nonacrinus* in the *Metamorphoses*: in the Syrinx episode.[38] Applying it also to Syrinx draws attention to commonalities between the two stories (both of which take place in Arcadia, and both of which involve divine rape, or attempted rape), underlining Callisto's rape and bringing out the inconsistency between *raptam* and *ausa…succumbere*.[39] The repetition also provides an opportunity for a piece of intertextual wit. Ovid calls Syrinx the best known of the Nonacrian nymphs; in light of the parallels in Callimachus and the unknown Latin poet, this title surely belongs to Callisto.[40]

Finally, the epithet may point to a possible scholarly dispute. Hyginus (2.1.6) reports a different version of the Callisto story (attributed to Araethus Tegeates, *FGrH* 316), in which the nymph in question is named Megisto and is the daughter of Lycaon's son Ceteus. Ceteus makes no appearance in the *Metamorphoses*; Ovid does not explicitly state that Lycaon is Callisto's father, or even give Callisto's name,[41] but *Nonacrina* (2.409), with its allusion to the neoteric fragment, recalls the unknown poet's

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half hexameters: fr. 9 Courtney = 10 Morel–Büchner, 34 Blänsdorf) come from a Latin poetic translation of a Greek *Cretica*, perhaps by Epimenides. The verses also show possible Callimachean echoes: *'oceano prohibet...se tingere'* recalls v. 10 of the *Aetia* fragment, ἄβροχος Ὠκεανοῦ ('unmoistened by Ocean').

[37] Hollis 1996: 166–7.

[38] The reader might also retrospectively identify a possible allusion in *gelidis in montibus…/ inter hamadryadas…Nonacrinas* (*Met.* 1.689–90) to the fragment's *gelido…de vertice Nonacrino*.

[39] Although it is difficult to draw conclusions without more of the text, the inconsistency is perhaps already pointed out by the unknown poet: the subjunctive of *quia sit* suggests that Callisto's 'daring to supplant' Juno is Tethys' reason for punishing her, not objective fact. Ovid, treating the events at greater length, brings out Callisto's innocence and the disproportionality of the punishment more strongly.

[40] *inter Hamadryadas* (*Met.* 1.690) also might more justly apply to Callisto, who is part of Diana's band *inter hamadryadas* at *Fast*. 2.155, than to a water-nymph like Syrinx.

[41] He gives her name at *Fast.* 2.156, *Callisto sacri pars fuit una chori* ('Callisto was one part of the sacred chorus'). Arcas at *Met.* 2.496 is *Lycaoniae proles*, 'Lycaon's stock', but this would not be conclusive on its own, since it would also apply if Arcas were Lycaon's great-grandson.

description of Callisto as *Lycaoniae*, alerting the reader that this is in fact Callisto, daughter of Lycaon, not Megisto, daughter of Ceteus.[42]

Another example of geographical commentary on variants, difficulties and contradictions in the literary-mythological tradition occurs in the Deucalion and Pyrrha episode. Deucalion and Pyrrha wash themselves in 'Cephisian waters' (*Cephisidas undas*, 1.369) before approaching Themis' shrine at Delphi. As commentators have noted, this presents a problem; the Boeotian Cephisus rises on the other side of Parnassus from Delphi, [43] and the usual place for visitors to the oracle to purify themselves was the Castalian spring—which, in a tradition reported by Pausanias,[44] was given its waters by the Cephisus.[45] The epithet *Cephisidas*, applied to the spring at Delphi, alerts the reader to the tradition, underlining the poet's *doctrina*. Two books later, we find another pointer towards the Cephisus-Castalia link:

> vix bene Castalio Cadmus descenderat antro,
> incustoditam lente videt ire iuvencam
> nullum servitii signum cervice gerentem;
> subsequitur pressoque legit vestigia passu
> auctoremque viae Phoebum taciturnus adorat.
> iam vada Cephisi Panopesque evaserat arva…
> (*Met.* 3.14–19)

> Cadmus had scarcely climbed down from the Castalian cave; he sees an unguarded heifer moving slowly, bearing no sign of servitude on her neck; he follows and tracks her hoofprints with pressing step and silently praises Phoebus as the author of his way. Now he had passed the fords of Cephisus and Panope's fields…

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[42] A further clue lies in Pausanias, who reports (8.17.6) that the town Nonacris was named for Lycaon's wife. Other toponyms in the Callisto episode support the identification, harking back to the Lycaon episode: *Maenalon* (2.415, 442) echoes *Maenala* (1.216), and *Arcadiae* (2.405) echoes *Arcadis…tyranni* (1.218). It is not entirely surprising that two episodes set in Arcadia should share toponyms, and Arcadia is also named in the Syrinx episode (*Arcadiae*, 1.689); however, Maenalon is mentioned twice in the Callisto episode, once in the Lycaon episode, and not during the Syrinx episode, suggesting that Lycaon should come to mind here, not just the shared Arcadian setting.

[43] Ancient poets and geographers placed the source of the Cephisus at Lilaea, on the northern side of Parnassus: cf. *Il*. 2.523, Paus. 9.24.1.

[44] ἤκουσα δὲ καὶ ἄλλο τοιόνδε, τὸ ὕδωρ τῇ Κασταλίᾳ ποταμοῦ δῶρον εἶναι τοῦ Κηφισοῦ ('I have also heard another thing as follows, that the water was a gift of the Cephisus river to Castalia', Paus. 10.8.10.)

[45] Bömer 1969: *ad loc*; Barchiesi 2005: *ad loc*.

Ovid chooses the epithet *Castalio* for the Delphic oracle, and marks the journey towards Boeotia with the Cephisus as a landmark; an alert reader may remember Castalia's Cephisian waters. This hydrological link not only reminds the reader of Ovid's *doctrina*, but pleasingly echoes the conceptual link between Delphi and Boeotia created by the oracle and offers a smooth, elegant illustration of Cadmus' transition from Delphi into Boeotia.

Ovid's long-form commentary on and engagement with his predecessors,[46] such as in his 'Little *Aeneid*', also finds expression through toponyms. Galinsky notes that the location at which Achaemenides was abandoned in the *Metamorphoses* (*mediis…rupibus Aetnae*, 14.160) appears to comment on the Virgilian version. In *Aeneid* 3, Achaemenides is abandoned in the Cyclops' cave (*immemores socii vasto Cyclopis in antro/ deseruere, A.* 3.617–8), in contradiction to the *Odyssey* 9 account, in which all Odysseus' surviving companions escape with him.[47] As discussed in chapter 1 (p. 81), other aspects of Aeneas' Ovidian journey also comment on Virgil's geographical data, as when Ovid 'corrects' Virgil's placement of Caulon between Lacinium and Scylaceum.

A key element of Ovid's *doctrina*, as well as in his generic play, is *novitas*, a concern to treat familiar material in a new way.[48] This concern for innovation is marked by innovative toponyms: names or epithets not previously found in Latin poetry (or indeed in Latin), and new adjectival forms derived from familiar names, for which he has a marked predisposition.[49] Kenney remarks on the 'metrical utility' of endings in *−is, −idis/−idos* (and others such as *−ias, −iadis*);[50] a variety of endings also helps avoid monotony.

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[46] On the *Metamorphoses* as commentary on the *Aeneid*, see O'Hara 1996b, O'Hara 1996a: 96–102 and Casali 2007.

[47] Galinsky 1975: 231. Galinsky reads an internal contradiction in the *Aeneid* account, in that in the following lines 'it turns out that Odysseus and the others are in the cave after all'. This is not necessarily contradictory; Achaemenides might well mention his abandonment first to explain why he is alone in Sicily, even if it happened after the events he narrates second. However, there is still an apparent discontinuity between the Homeric and Virgilian accounts, as Ovid shows himself to be aware.

[48] A 'quest for a new kind of poetry', as Wheeler (1999: 13–14) justly points out, is not itself a new theme; however, the degree to which poetic innovation and transformation is thematised in the *Metamorphoses* is striking. Cf. Wheeler (1999: 13–30) on the relationship of the proem's poetic and generic transformations to the poem's theme of metamorphosis.

[49] On Ovid's innovative adjective endings, see Kenney 2002: 37–60.

[50] Kenney 2002: 68; similarly, Kenney considers that metrical concerns were 'clearly paramount' when it came to adjectives in *–ēius* as an alternative for the regular *–ius* (63 n.220). On Ovid's 'predilection' for endings in *−ias*, see also Kenney 1999.

Perhaps, though, the effect of Ovid's innovations can be pushed further. In a poem which is itself startlingly innovative both generically and in terms of its content, verbal innovations add another layer to the impression of *novitas*, creativity and poetic prowess. The wide variation in verbal forms reflects Ovid's metamorphic poetics;[51] not only characters in his poem but also language itself is subject to metamorphosis.

Ovid's predilection for new names, or those unfamiliar in poetry, also contributes to the impression of *novitas*. Indeed, the first toponym in the poem (*Nabataeaque regna*, 1.61) is not found in poetry before Ovid;[52] it appears in conjunction with the east wind Eurus to express the ordering of the cosmos, with the winds withdrawing to their newly created cardinal directions. The Nabataean kingdom has contemporary resonance; the Nabataeans were a subject kingdom during the Augustan period,[53] and Josephus (*AJ* 16.296, 355) records the arrival at Rome of Nabataean envoys in 8–7 BC.[54] This contemporary resonance forms a striking contrast against the traditional expression of cardinal directions via the winds.[55] Its unexpectedness at once confirms Ovid's interest in poetic innovations[56] and enacts the scope of the poem, both geographic and temporal.[57]

Elsewhere in the poem, Ovid seems to thematise his toponymic innovation. In book 5, Ovid (via the internal narrator Calliope) describes the nymph Cyane as 'most famous of

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[51] This principle of variation is evident in the diversity of adjectival forms, but also in nouns: Myers (2009: *ad* 14.466) notes that, while Virgil always uses the neuter *Ilium*, Ovid varies his usage among *Ilium*, *Ilion* and the feminine *Ilios*.
[52] The Nabataeans' first appearance in Latin is at *B. Alex.* 1.1.3, in reference to Caesar's acquisition of cavalry from the Nabataean king Malchus. Bömer (1969: *ad loc*.) notes that the Nabataeans do not otherwise appear in Augustan poetry; they reappear once in Lucan (4.63), once in Juvenal (11.126), once in Seneca's tragedies (*Ag.* 483, with an allusion to the *Metamorphoses* line) and once in the *Hercules Oetaeus* (160).
[53] Barchiesi 2005: *ad loc*.
[54] Cf. Hackl *et al.* 2003: 110. On contemporary references in book 1, see Wheeler 1999: 198–200. The existence of a Capitoline monument commemorating a Nabataean king (SEG 47:1502 = IGUR 16, which Bowersock (1997) argues is of Augustan date) may confirm Wheeler's contention (1999: 198) that for Ovid's audience, *Nabataeaque regna* is more topical than recondite.
[55] Per Wheeler (1999: 198), 'Nabataea is not the sort of place-name that one finds in poetry before Ovid.'
[56] Perhaps to be associated with Hellenistic poetics: the Nabataeans are mentioned in a fragmentary epigram from Posidippus' *Lithika* (2.15–16).
[57] Wheeler (1999: 199) reads contemporary and 'Romaniz[ing]' references in the poem as part of a strategy 'to motivate the audience to view the past through the lens of the present'; a line which takes the reader from the creation to contemporary Rome, from the winds known since Homer to Ovidian poetic innovations, must also draw attention to the span of time which the poem embraces.

the Sicilian nymphs' (*inter Sicelidas Cyane celeberrima Nymphas*, 5.412). As Anderson notes, *celeberrima* is an incongruous touch for a nymph and spring mentioned here for the first time in Latin;[58] indeed, the inclusion of the nymph in the episode may be an Ovidian innovation.[59] Thus, with Cyane Ovid draws attention to the *novitas* both of the name and of his inclusion of Cyane's metamorphosis.[60]

Innovation and genre are at issue in the catalogue of Perseus' opponents (5.46–209). This passage recalls the battle catalogues of heroic epic, adding to the overall impression of the 'Perseid' as a heroic epic in miniature.[61] However, the 'ethnico-geographic'[62] aspects of the catalogue reflect Ovid's innovations. The first combatant to die is the Indian boy Athis:

> …erat Indus Athis, quem flumine Gange
> edita Limnaee vitreis peperisse sub undis
> creditur, egregius forma, quam divite cultu
> augebat, bis adhuc octonis integer annis…
> (*Met*. 5.47–50)
>
> There was Indian Athis, whom Limnaee, descended from the river Ganges, is thought to have borne beneath her glassy waters, extraordinary in beauty, which he increased with rich attire, still whole in body at the age of sixteen…

Rosati notes the 'esotismo' of Athis' background, and argues that the echoes of Asia Minor in Athis' name contribute to his characterisation as a beautiful, luxury-loving youth.[63] The pointed *iunctura* of *Indus* and *Athis*, and the focus in the same line on his

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[58] Anderson 1996: *ad loc.*; Rosati (2009: *ad* 5.409–437) the parallel between Cyane and the underworld nymph Orphne, whose fame Calliope also overstates (*inter Avernales haud ignotissima nymphas*, 5.540).

[59] Rosati (2009: *ad loc*.) points out that although the spring features in Diodorus Siculus' account of the rape of Proserpina, no nymph appears. In Diodorus, the waters of the spring appear to come into existence when Pluto splits the earth on his way to Hades: καὶ τὴν γῆν ἀναρρήξαντα αὐτὸν μὲν μετὰ τῆς ἁρπαγείσης δῦναι καθ' ᾅδου, πηγὴν δ' ἀνεῖναι τὴν ὀνομαζομένην (5.4.2).

[60] Rosati speaks of 'un'ironica strizzata d'occhio sulla sua "novita"' (2009: *ad loc*.) The innovative poetics of Calliope's song contrast with the hoary subject-matter of the Pierides' song.

[61] On the epic character of the Perseus episode, see Keith 2002: 240–5 and Rosati 2009: *ad* 5.1–249. Keith (2001: 245) persuasively argues for a reading of Ovid's 'Perseid' as 'reinterpretation' of heroic epic rather than parody or burlesque.

[62] Rosati (2009 *ad* 5.1–249) describes Perseus' opponents as 'molto variegato sul piano etnico-geografico'.

[63] Rosati 2009 *ad* 5.47–73. The parallels invoked are Catullus 63 (Attis, priest of a Phrygian cult), *A.* 5.568–9 (Atys, a Trojan youth) and Hdt. 1.34 (Atys, son of Croesus). Rosati notes further (*ad* 5.60) that the notion of luxury is underlined by *Assyrius…Lycabas* (v. 60), since the province of Assyria was famous for perfumes and purple.

descent from the Ganges (emphatically positioned at the end of v. 47), underlines his distant origins and emphasises Ovid's literary innovation; the *Metamorphoses* both outdoes previous epic poetry in geographical scope and treats events which have thus far not found a place in the epic tradition. Other toponyms in the catalogue serve a similar purpose, such as *Suenites…Phorbas* (5.74) and *Caucasiumque Abarin Sperchionidenque Lycetum* (5.86). Syene (on the upper Nile, modern Aswan) represented the outermost edge of empire,[64] and is not found before Ovid in Latin; the Caucasian origin of Abaris suggests the northern edge of the *oikoumene*.[65] The river Spercheus is familiar (not least from *Met.* 1.579), but the epithet is extravagantly bizarre, and unprecedented in Latin.[66] The combination of the familiar martial catalogue form and the unusual geographical background of this particular combat underlines Ovid's innovation in the 'Perseid'. The combat may be traditional in form, but it is innovatively Ovidian in content.

Another aspect of Ovid's toponymic *doctrina* is etymological play.[67] Instances of etymological play often go hand in hand with allusive engagement with other authors, and therefore relate to Ovid's interest in genre and his negotiation of his position in the literary tradition. For instance, *aeriaeque Alpes* (*Met.* 2.226)[68] appears to allude to *G.* 3.474, which itself, as O'Hara notes, harks back to Catullus' etymological 'gloss' on the Alps, *altas…Alpes* (c.11.9).[69] Ovid's 'airy Alps' look back both to the *Georgics* and to Catullus, showing an awareness of the context of both.[70] Ovid's description of Phaethon

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[64] Bömer 1976: *ad loc.*; Rosati 2009: *ad loc.*
[65] In chapter 1 (p. 93) I argued that Phaethon's burning of the Caucasus mountains (among others) showed the worldwide scope of the disaster.
[66] Anderson 1996: *ad loc*.; Bömer 1969: *ad loc*.
[67] On etymological play in Ovid, see especially Michalopoulos 2001. Etymological wordplay also features in the discussions of Ovidian wordplay in Ahl 1985 and Tissol 1997. For a cautioning viewpoint on etymological readings, see Maltby 1993; cf. Cairns 1997 on etymological 'markers'. The fine line between paronomasia and etymologising is acknowledged by O'Hara 1996a: 62 and Paschalis 1997: 3. Cicero (*Topica* 35.1) discusses Latin and Greek etymological terminology; cf. Quintilian 1.6.31 on etymology applied to proper names.
[68] As discussed earlier (p. 93 n. 204) Tarrant brackets the line, regarding the progression from the 'implicitly closural' Olympus to Italy as unacceptable (Tarrant 2000: 428); Barchiesi (whom I have here preferred to follow) adduces Phaethon's overall westerly course and the parallel with the Italian ending of the catalogue of rivers in support of the line. I would add further that the allusive play of *aeriaeque Alpes* seems characteristically Ovidian.
[69] O'Hara 1996a: 52. The Catullan gloss (explaining the origin of *Alpes* as the word for 'high mountain' in a Gallic language) was first suggested by Ellis (1878: *ad loc.*).
[70] The reference to the height of Olympus (*maior*, 2.225) picks up Catullus' *altas*, and the appearance of the Nile and Rhine in the later river catalogue (2.254, 258) echoes their appearance in Catullus' geography of friendship (11.8, 11).

burning the mountains echoes Virgil's imagery of burning heat in his description of the plague which struck the Alpine lands, and the atmosphere of disaster and destruction from the *Georgics* adds to the impression of the destruction caused by Phaethon.[71] The Alps in Catullus 11, along with other distant and/or remarkable geographical features and peoples, convey an idea of the 'ends of the earth'[72] to which Furius and Aurelius would follow Catullus; this same geographical scope is a key element in the geographical catalogues of Phaethon's flight.[73] Catullus' link between the Alps and Caesar, whose *monimenta magni* (v. 10) his friends would see if they crossed the Alps, perhaps also adds particular point to the Italian ending of the catalogue of mountains, with a hint of contemporary politics to match the explicitly imperial connotations of the Tiber at the close of the river catalogue (*cuique fuit rerum promissa potentia, Thybrin*, 2.259). Recognition of the Catullan and Virgilian contexts of the etymological play thus underlines Ovid's *doctrina* and adds thematic depth to the picture of Phaethon's ride.

Where different etymologies exist, etymologising offers a way for Ovid to reassert control over the tradition. The etymology of the Tiber's name is one example. Virgil introduces a king named Thybris as eponym for the river:[74]

> tum reges asperque immani corpore Thybris,
> a quo post Itali fluvium cognomine Thybrim
> diximus; amisit verum vetus Albula nomen.
> (*A.* 8.330–2)
>
> Then came kings, and harsh huge-bodied Thybris, from whom afterwards we Italians have called the river Thybris by name; it has lost its true old name Albula.

Ovid, by contrast, although he readily adopts the form *Thybris*, says that the river's name comes from the Alban king Tiberinus: *regnum Tiberinus ab illis/ cepit et in Tusci demersus fluminis undis/ nomina fecit aquae* ('Tiberinus received the kingdom from them and, when he drowned in the waters of the Tuscan river, gave his name to the water', *Met.*

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[71] Verbal echoes underline the parallels of the two passages: Virgil's *incanduit aestu* (*G.* 3.479) is echoed by *aestus* (*Met.* 2.228) and *candescere* (*Met.* 2.230).
[72] Thomson 1997: *ad loc*.
[73] Catullus also mentions two rivers which feature in the following catalogue of rivers and springs dried up by the heat: the Nile (v. 8, *Met.* 2.254) and the Rhine (v. 11, *Met.* 2.258).
[74] Virgil appears to have been the first to use the name *Thybris* in Latin poetry (Cairns 2006: 68).

14.614–6).[75] Tiberinus is the etymology found in Livy and other historians;[76] Ovid thus differentiates his account of the Alban kings from that found in Virgil.[77] However, he does not leave it at that; *Tusci* may 'gesture towards' the Etruscan Thybris as eponym for the river.[78] If this is the case, Ovid shows his awareness of the Virgilian variant, while stating his own preference for the Tiberinus version found in the historians.[79] In light of the multiple names (and multiple etymologies) for the river,[80] perhaps Ovid's use of *nomina* is not, after all, to be read as an empty poetic plural,[81] but rather as a reference to its multiplicity of names and its polyvalent cultural significance as both Greek-Etruscan and Italian. Tiberinus gives the river only one of its several *nomina.*

3. Genre and intertextual links

Doctrina is, of course, an important element in Ovid's self-fashioning as a poet and his negotiation of his position within a poetic tradition. However, it is not the only part toponyms have to play in Ovid's intertextual play and generic negotiations. As noted earlier, Ovid differentiates himself from other epic through his (non-)naming strategy at

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[75] *Thybris* is used five times in the *Metamorphoses* (2.259, 14.426, 14.448, 15.432, 15.624), *Tiberinus* twice (14.614, 15.728) and *Albula* once (14.328). The form *Tiberis* is seldom used by Virgil, occurring only once in the *Georgics* (1.499) and once in the *Aeneid* (7.715), both times in a strongly Italian context. Ovid avoids *Tiberis* entirely in the *Metamorphoses* but uses it several times in the *Fasti*, perhaps nodding to the religious invocation of *G.* 1.499 and the Italian antiquarian context of *A.* 7.715—appropriate connotations for a poem of religious aetiology. *Tiberis* is presumably the name acquired here from the drowned Tiberinus, with *Tiberinus* supplying a name for the river-god: an example of 'suppressed' etymology (O'Hara 1996a: 79–82).

[76] Livy 1.3.8; cf. Cassius Dio (Zonaras) 1.1, Diodorus Siculus 7.5.10, Dionysius of Halicarnassus 1.71.2. Ovid also uses the Tiberinus version in the *Fasti* (2.389–90, 4.47–8).

[77] Cairns (2006: 71) speculates that *Tiberinus* is distinctively Ennian (*teque pater Tiberine tuo cum flumine sancto*, fr. 1.26 Skutsch); if so, perhaps Ovid in the king-list evokes an antique, Ennian tone to mark the transition into the territory of the *Annales*.

[78] Myers 2009: *ad loc.*

[79] Another hint at the extra-Latin origin of the river's name may occur at 15.432, when Pythagoras refers to *Appenninigenae…Thybridis*, stressing the river's source outside Latium. Cf. Varro's suggestion that the name, like the waters, may 'flow' from outside Latium: *Tiberis quod caput extra Latium, si inde nomen quoque exfluit in linguam nostram, nihil* ἐτυμολόγον *Latinum* ('The Tiber, because its head is outside Latium, if from there the name, too, flows out into our language, does not [concern] the Latin etymologian', *L.* 5.29).

[80] As discussed above, in book 14 alone, the river has already appeared as *Thybris* and *Albula*, and Ovid does not abandon *Thybris* in the remaining lines of the poem; it is used both in Pythagoras' speech (15.432) and by the narrator *in propria persona* (15.624).

[81] *Pace* Myers (2009: *ad loc*.)

the outset of the poem; he also uses toponyms to negotiate his relationship with epic and with other genres, especially elegy and tragedy.[82]

The gigantomachy, and thus the mountains Pelion, Ossa and Olympus, are emblematic of epic, typically standing for epic pretensions in the *recusationes* of elegy.[83] In a programmatic elegy in the *Amores*, Ovid depicts himself as embarking on a gigantomachy, before being diverted by romantic troubles:

> ausus eram, memini, caelestia dicere bella
> centimanumque Gyen—et satis oris erat—
> cum male se Tellus ulta est, ingestaque Olympo
> ardua devexum Pelion Ossa tulit.
> (*Am*. 2.1.11–14)
>
> I had dared, I remember, to sing of heavenly wars and hundred-handed Gyas—and that was enough cheek—when Tellus wickedly avenged herself and steep Ossa, heaped on Olympus, bore sloping Pelion.

Ovid here maintains the Homeric order of the pile of mountains (Olympus at the base, Ossa in the middle, and Pelion on top),[84] an order which is adopted by Propertius and reversed by Virgil in the *Georgics.*[85] The elegiac poet would (he says) have written a very traditional epic, following Homeric precedent, but, in the traditional elegiac manner, he is unable to continue.[86]

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[82] Toponyms may not automatically exert pressure on their Ovidian context from their earlier narrative context(s), but I argue that the more noticeable a borrowing or allusion, or the more marked a toponym's generic affiliation, the more susceptible it is to Ovidian generic or narrative play. Cf. Keith 2014b: 357–8 on a similar instance of toponymic play in Valerius Flaccus.

[83] See for example Propertius c. 2.1.19–20: *non ego Titanas canerem, non Ossan Olympo/ impositam ut caeli Pelion esset iter* ('I would not sing of the Titans, nor of Ossa set upon Olympus so that Pelion made a path to heaven').

[84] Ὄσσαν ἐπ᾽ Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ᾽ Ὄσσῃ/ Πήλιον εἰνοσίφυλλον, ἵν᾽ οὐρανὸς ἀμβατὸς εἴη ('They were eager to place Ossa on to Olympus, then Pelion, with trembling foliage, on Ossa, so that heaven would be possible to scale', *Od.* 11.315–6).

[85] *G*. 1.281–3; Thomas 1988: *ad loc.*

[86] In a characteristically audacious innovation on this tradition, Ovid tells us that he had actually begun composing (*ausus eram… dicere,* v. 11). Cf. *arma gravi numero violentaque bella parabam/ edere* ('I was preparing to publish arms in a heavy measure and violent wars', *Am.* 1.1.1–2), in which the young *poeta-amator*'s epic is in the process of composition (though perhaps an earlier stage, if Cupid steals the last foot as soon as Ovid has set it down; *edere*, with its double meaning of 'bring forth' or 'publish', leaves the audience room to doubt how far the young Ovid had got with his attempt). The source of poetic *nequitia* in both Ovidian poems is less Propertius' professed incapacity than romantic *force majeure*. On *nequitia* in elegy, see Sharrock 2013.

The three mountains also appear in a quasi-*recusatio* in the *Fasti*:

> quis vetat et stellas, ut quaeque oriturque caditque,
> dicere? promissi pars sit et ista mei.
> felices animae, quibus haec cognoscere primis
> inque domus superas scandere cura fuit!
> …
> sic petitur caelum: non ut ferat Ossan Olympus,
> summaque Peliacus sidera tangat apex.
> (*Fast.* 1.295–8, 307–8)

> Who forbids me also to sing of the stars, as each of them rises and falls? Let that also be part of what I have promised. Happy souls, the first whose care it was to know these, and to ascend to the lofty houses! … Thus we reach the heavens: not so that Olympus should bear Ossa and Pelion's summit touch the highest stars.

The mountains here offer a point of comparison for the achievements of astronomy, less violent than mountain-heaping war but capable of reaching greater heights. They can also be read metapoetically, as a statement of Ovid's poetic programme in the *Fasti*: rather than pursue traditional epic subject-matter,[87] he will sing of didactic, aetiological themes.[88]

Ovid's rejection of gigantomachy in the *Fasti* might perhaps read oddly when we consider that he treats exactly this theme in the *Metamorphoses*. However, a close look at the *Metamorphoses* passage reveals a characteristically playful engagement with these epic mountains; Ovid's hexameter poem is an un-traditional epic, with an un-traditional gigantomachy. Ovid innovates twice in the *Metamorphoses* account of the mountains. Firstly, the mountains are in neither the Homeric order nor the Virgilian order, but instead are arranged with Ossa at the bottom, Pelion in the middle and Olympus at the top. Secondly, we meet them not as they are piled up, but as they are struck down:

> neve foret terris securior arduus aether,
> adfectasse ferunt regnum caeleste Gigantas
> altaque congestos struxisse ad sidera montes.
> tum pater omnipotens misso perfregit Olympum
> fulmine et excussit subiectae Pelion Ossae.
> (*Met.* 1.151–155)

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[87] It will be noted that the mountains in the *Fasti* are piled in the Homeric order, although the word order is elegantly varied and Pelion has become an adjective. Green (2004: *ad* 1.307) notes that a challenge to the *Aeneid* is perhaps to be seen in *sic petitur caelum*'s grammatical and semantic echo of *sic itur ad astra* (*A.* 9.641), which nevertheless inverts the Virgilian context, elevating scientific pursuits over martial valour.
[88] Newlands 1995: 33–40; Green 2004: *ad* 1.307–8.

> And so that heaven would be no safer than earth, they say that the Giants strove for the heavenly kingdom and piled up heaped mountains toward the high stars. Then the all-powerful father sent his bolt and shattered Olympus and struck Pelion from Ossa beneath it.

The mountains direct our attention to the *Fasti*, to the *Amores* and their rejection of traditional epic and to Propertius' model *recusatio.* In conjunction with other verbal echoes, they also direct us back to the parallel passage in the *Georgics*:

> ter sunt conati imponere Pelio Ossam
> scilicet atque Ossae frondosum inuoluere Olympum;
> ter pater exstructos disiecit fulmine montis.
> (*G.* 1.281–3)

> Three times they tried to place Ossa on Pelion, and certainly to roll Olympus on to Ossa; three times the father struck apart the heaped-up mountains.

Components of the Virgilian passage are reused, rearranged and reworked to form a kind of scaffold for the *Metamorphoses* account: *pater* appears again as the subject of the verb of breaking, and again *fulmine* appears as the means. The stem of Virgil's *exstructos* appears in Ovid as the infinitive *struxisse* (v. 153), while the prefix makes its appearance in *excussit* (v. 155). The same verb stem appears in *disiecit* (*G.* 1.283) and *subiectae* (*Met.* 1.155). Virgil's giants heap up Pelion, Ossa and Olympus, then Jupiter strikes down the *montis*; in Ovid, the giants heap up the *montes*, then Jupiter strikes them down by name.

This verbal rearrangement, along with the rearrangement of the mountains, signals Ovid's generic strategy: his new poem is neither traditional epic, nor (despite some overlap in material, as with the Ages of Man) Virgilian didactic hexameter, but a new approach to epic, one which will rework existing material into something entirely new.

Other toponyms alert the reader to different aspects of the poem's generic background. For example, Ovid deploys the adjective *Actaeus* as a learned synonym for *Atticus* five times in the *Metamorphoses.*[89] In Latin, it appears only once before Ovid, in Virgil's second *Eclogue*. The line in question has been described by Clausen as 'a verse of the

[89] *Met.* 2.554, 2.720, 6.711 (here substantively), 7.681 and 8.170.

most precious Alexandrian sort':[90] *Amphion Dircaeus in Actaeo Aracyntho* ('Dircaean Amphion on Actaean Aracynthos', *B.* 2.24). The adjective appears to have been introduced in Greek by Callimachus, in his *Hecale*, of which it is the first word: Ἀκταίη τις ἔναιεν Ἐρεχθέος ἔν ποτε γουνῷ ('There once lived an Actaean woman in Erectheus' hills', fr. 230 Pf. = 1 Hollis).[91] The unusual adjective *Actaeo* underlines the *Metamorphoses* as being influenced both by post-Theocritean bucolic poetry and Callimachean epyllion.[92]

Ovid, following Virgil's adoption of the adjective into Latin, partially restores the Callimachean context for his first usage of the adjective, using it in an episode with sustained parallels to the *Hecale*.[93] The Callimachean details, however, are adapted to the poem's context and Ovid's overall narrative strategy: Gildenhard and Zissos argue that Ovid follows a 'Romanizing'[94] strategy in his Athenian narratives in *Metamorphoses* 2,[95] as for example by introducing Capitoline geese into the simile of the raven's erstwhile whiteness, a simile otherwise echoing one found in the *Hecale*.[96] Thus, the Callimachean intertext is reimagined in a way which foreshadows the poem's overall westward movement towards Rome.[97] Virgil brings Alexandrian learning to his shepherd's lament; Ovid both demonstrates his own Alexandrian learning and shows his skill at reworking material to suit the specific needs of the *Metamorphoses.* Reworking and manipulating generic codes and negotiating his poem's place in relation to its predecessors in the poetic tradition are key elements of the *Metamorphoses*; toponyms are one avenue through which Ovid pursues these poetic concerns.

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[90] Clausen 1994: *ad loc*.
[91] Hollis (2009: *ad loc.*) notes an alternative adjectival form Ἄκτιος (attested in Euphorion fr. 16 Powell) and argues that later Greek and Latin uses of the adjective must be influenced specifically by the *Hecale*.
[92] On the literary background to *B.* 2, see Kenney 1983: 44–52.
[93] Barchiesi (2005: *ad loc.*) suggests that *Actaeo…vimine* (*Met.* 2.554) glosses the intertextual relationship between the *Hecale* and the Cornix-Crow episode in *Met. 2*. On the *Hecale* and *Met.* 2, see Keith 1992b: 17–20 and Gildenhard and Zissos 2004.
[94] Gildenhard and Zissos 2004: 58 n. 44. Processes of cultural adaptation do not lend themselves to a straightforward concept of 'Romanization' (see for example Woolf 1998 and Wallace-Hadrill 2008); we might speak instead of appropriation and recontextualisation of these narratives. On literary or artistic receptions and appropriations, see Hardwick 2003: 9–10 and Dufallo 2013.
[95] For discussion of the nexus of bird stories in *Met.* 2, see Gildenhard and Zissos 2004: 52–8.
[96] Gildenhard and Zissos 2004: 52; the Callimachean simile is found at fr. 74 15–17 Hollis.
[97] As discussed in chapter 1 (pp. 79–86), I disagree with the conclusions of Gildenhard and Zissos on the idea of Rome as 'triumphant narrative telos' (2004: 47); however, the observations on Ovid's 'deconstruction' of Athens are well taken.

4. Narrative structures

Toponyms play a role in the poet's self-fashioning as a *doctus poeta*, and in his negotiation of the poetic tradition and his poem's place in a complex web of intertextual relationships. They also play a role in the poet's narrative strategies within the text, contributing to the narrative construction and structural unity of his *perpetuum carmen*. Journeys are more than once used as methods of transition; for example, Minerva's flight to Helicon (5.251–254) bridges the gap between the end of the Perseus narrative and the nexus of stories told by the Muses on Helicon. Minerva serves as a transitional figure, with her presence as companion to Perseus (*comitem*, 5. 250) and audience to the Muses being the logical link between the two sections of the poem; her flight also serves as a spatial transition, marking out with its place names the route from Seriphos to Helicon and smoothing with its geographical logic the potentially abrupt transition from one setting to another.[98] Such linkages remind the reader that the poem has a unified (if unusually broad) setting, and present an image of poetic transition; just as Minerva travels between the Aegean and Boeotia, Ovid's poetic ship transitions from one set of linked episodes to another.[99]

Toponyms also contribute to a sense of unified setting across and within episodes. Not unexpectedly, the various episodes which take place at and around Troy have a number of toponyms in common; the episodes are linked by their common setting, with toponyms and ethnonyms such as *Graii*, *Achivi*, *Troia*, *Troes* and *Pergama* recurring throughout books 12 and 13, linking those episodes set in Troy together despite the intervention of non-Trojan embedded narratives such as Nestor's reminiscences of Caeneus or the battle between the Lapiths and centaurs. This reinforcement of their common setting paradoxically underlines the unexpected nature of Ovid's treatment of Trojan material.[100] Ovid not only interrupts the war with embedded flashbacks but also avoids episodes familiar from Virgil and Homer, even seeming to comment on this with an allusive aside about the absence of a Hector-Achilles match-up: *decimum dilatus in annum/ Hector erat*

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[98] Minerva's route past Cythnos and Gyaros is indeed the *via brevissima* (5.253) to Helicon.
[99] Cf. Barchiesi's observation (1994: 247-8) that several important moments of temporal transition in the poem—between the era of gods and that of heroes; between the era of heroes and 'historical' time—are marked by geographical features that are both boundaries and links, namely the Isthmus of Corinth and the Hellespont.
[100] Ovid's Trojan narratives are discussed in more detail below (pp. 161–82).

('Hector had been deferred until the tenth year', 12.76–77).[101] Ovid treads familiar ground here, as the toponyms remind us, but the contrast between familiar toponyms and unexpected material highlights the peculiar obliquity of Ovid's Trojan narrative.

Within the poem's overall east-west movement, individual toponyms also offer a way of structuring the poem's narrative space, drawing the reader's attention to the geographical setting of individual episodes, and, taken as a collective, evoking the wide geographical scope of Ovid's poetic project. Toponyms often occur at or near the beginnings and/or ends of books, seeming to function as a support structure, so to speak, for Ovid's narrative, or as signposts to orient the reader. At the beginning of book 6, for example, the geographical epithet *Tritonia* (6.1),[102] in conjunction with *Aonidum* (6.2), harks back to the contest of the Muses against the Pierides: *Tritonia* and *Aonidum* evoke the Boeotian setting of the context, which Minerva is on the point of leaving. Minerva then turns her attention to 'Maeonian Arachne' (*Maeoniaeque animum fatis intendit Arachnes,* 6.5); the epithet *Maeoniae* both alerts the reader to the metapoetic aspects of the upcoming contest of weaving and points the way geographically to Asia Minor, which recurs throughout much of the upcoming book.[103]

Similarly, *Pagasaea puppe* (7.1) acts as a signpost locating the reader in both the geography of the *Metamorphoses* and its literary tradition. Pagasae is named in both Apollonius' and Callimachus' accounts of the launching of the Argo (*A.R.* 1.238, *Aetia* fr. 18.13); naming it here in the *Metamorphoses* clarifies the geographical setting, gestures towards the launching scene that Ovid eschews by beginning the book and episode *in*

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[101] Reed (2013: *ad loc*.) notes the allusion to *A*. 9.154–5, in which Turnus favourably compares himself and his men to the Greeks whom Hector held off (*distulit*, v. 155) until the tenth year. Ovid neatly inverts the voice of the verb, transforming military resistance into avoidance of a direct literary confrontation: as it were, a literary 'elusion'. On the substitution of Cycnus for Hector, see Segal 1998: 23 and Papaioannou 2007: 51–3.

[102] Per Rosati (2009: *ad loc*.), the exact origin of the epithet is uncertain; it may derive from the North African lake Tritonis (cf. Hdt. 4.178–80 and E. *Ion* 872) or the Boeotian river Triton (cf. Paus. 9.33.7). In conjunction with *Aonidum* (6.2), the epithet would perhaps evoke the Boeotian river for an ancient reader, whatever its 'true' origin.

[103] Rosati (2009: *ad loc*.) notes that the epithet carries both Homeric and Callimachean associations, thus emblematising the mixture of genres found in both the *Metamorphoses* and in Arachne's tapestry. Asia Minor recurs as a setting or thematic element in the episodes of Arachne, Niobe, the Lycian peasants and Marsyas.

medias res, with the ship already at sea,[104] and points the reader to the literary tradition from which Ovid launches his own treatment.

In some cases, toponyms seem to contribute to the narrative momentum Ovid creates to propel the reader across book divisions.[105] The first book division of the poem is marked by Phaethon's journey to his father's house in the farthest east, beyond Aethiopia and India: *Aethiopasque suos positosque sub ignibus Indos/ sidereis transit patriosque adit impiger ortus* ('He crosses his own Aethiopia and India set under the sun's fires and readily comes to the place where his father rises', 1.778–9). Holzberg argues persuasively for a metapoetic reading of this journey, as a figure for the poet's (and reader's) narrative continuation across the book division: geographical movement reflects narrative movement.[106] The toponyms both underline the geographical movement, making the space which Phaethon traverses more vivid and concrete, and emphasise the 'east-ness' of Phaethon's destination: a destination which is also the jumping-off point for Phaethon's next journey, and for the rest of the poem.

Book 2 ends with Europa (who, we are reminded, is a Phoenician princess with Tyrian girls as companions (*virginibus Tyriis comitata,* 2.845) being abducted to Crete, closing with the almost ecphrastic image of the girl sitting on the bull's back, her clothing fluttering in the breeze.[107] The next book begins with a leap to another moment in time, after the rape, with Jupiter (and Europa, unmentioned) in Crete. The epithet *Dictaea* (3.2) propels us over the book divide just as it propels the narrative over the distance between Phoenicia and Crete,[108] while neatly underlining, via Mt. Dicte's mythological and religious connection to Zeus, Jupiter's role in events. The jump to Crete also prefigures

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[104] Fowler (1995: 13 n. 22): 'That epic *iamque* compresses more or less the whole of the outward journey into the gap between books.'
[105] On Ovid's manipulation of book divisions (itself a complex subject), see especially Fowler 1989: 95–97, Fowler 1995, Holzberg 1998 and Wheeler 1999: 2–3.
[106] Holzberg 1998: 88–91.
[107] Barchiesi (2005: *ad loc*.) notes the popularity of this moment in figurative art, and draws a connection between the image of Europa and the book's opening ecphrasis of the sun's doors.
[108] Barchiesi (2007: *ad loc.*) stresses Ovid's 'ironisation' of the epic convention of self-contained books, through the continuation of Europa's story, which 'skips' ('*scavalca*') over the book division. This is certainly true; however, *Dictaeaque rura*, in emphasising the change of location, points to a different kind of skip: a geographical and temporal skip which propels us forward into the aftermath of Europa's abduction, the consequences of which will fill out the rest of book 3.

the other major geographical movement of book 3, Cadmus' westward migration to Boeotia.

Geographical markers also underline the transition between books 13 and 14, where Ovid begins in earnest his transition to Italian myth. Book 13 ends with Glaucus, his proposition rejected by Scylla, making his way to Circe's home: *prodigiosa petit Titanidos atria Circes* ('He seeks the strange halls of Circe, daughter of a Titan', 13.968). Book 14 opens in the midst of the journey, re-enacting via Glaucus' itinerary the journey described so concisely at 13.968: from Sicily (*Aetnen*, 14.1), via Zancle and Rhegium (14.5), through the Tyrrhenian sea (14.8) and finally to Circe.[109] The toponyms emphasise the sense of movement through space, again mirroring the narrative's momentum and carrying the reader along to the poem's new setting in Italy.

As we approach the end of the poem, these 'structural' toponymic strategies continue, with many place names in the final book of the poem contributing to Ovid's ring-compositional effects.[110] Many of the places named by Pythagoras in book 15 link back to early episodes of the poem: for example, the conjunction of *Mysus* and *Caicum* (15.277–8) recalls the 'Teuthrantean Caicus' of the Phaethon episode (2.243). Just as the river Mysus disappears and shows itself again as the Caicus (or so Pythagoras tells us), submerged toponyms and themes recur, in slightly altered form (in book 2, the Caicus was learnedly Mysian, but there was no suggestion of it actually being the same river as the Mysus) at the end of the poem. In another instance, Pythagoras' phrase *Appenninigenae…Thybridis* (15.432) recalls the endings of Phaethon's mountain and river catalogues with the Apennines (2.226) and the Tiber (2.259) respectively.[111] These early catalogues gestured towards the poem's end at Rome; Pythagoras now stresses (*nunc*, 15.431) that the poem has made it down to Roman times, if not quite to the promised present.

The early parts of the poem are not the only parts that Pythagoras recalls. The progression of cities in his account of civic rise and decline, from Thebes to Athens to Rome (15.429–431), recalls the rough progression in the poem from stories centred on Thebes (especially

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[109] The hodological aspects of this passage are examined in chapter 1, pp. 68–71.
[110] On ring-composition, see especially Davis 1980, Knox 1986: 74–80 and Wheeler 2000: 109–144.
[111] As noted earlier, I follow Barchiesi (2005: *ad loc*.) in accepting 2.226 as genuine.

books 3–4), to those centred on Athens (especially book 6), to the current crop of stories centred on Rome.[112] After the parade of cities, near the end of his speech, Pythagoras recalls hearing, in a past life as Euphorbus, Helenus' prophecy to Aeneas:

> …quantumque recordor,
> dixerat Aeneae, cum res Troiana labaret,
> Priamides Helenus flenti dubioque salutis:
> 'nate dea, si nota satis praesagia nostrae
> mentis habes, non tota cadet te sospite Troia.
> flamma tibi ferrumque dabunt iter; ibis et una
> Pergama rapta feres, donec Troiaeque tibique
> externum patrio contingat amicius arvum.
> urbem etiam cerno Phrygios debere nepotes...'
> (*Met.* 15.436–444)

> …And as far as I remember, while the Trojan state was tottering, Helenus son of Priam had said to Aeneas, weeping and doubtful of his safety: 'Son of a goddess, if you consider the well-known prophecies of my mind, Troy will not fall entirely while you are safe. Flame and fire will grant you a way; you will go, and you will carry together with you plundered Pergamum, until foreign fields shall come to you, friendlier to Troy and to you than your own fatherland. I also see a city owed to the Phrygian descendants…'

The repetition of names for Troy or Trojans (and the opposition of *Phrygibus…Pelasgos* at 15.452) points us back towards the Trojan material of books 12–13, and beyond that to Virgil and Homer; Pythagoras' past-life recollections become a recollection, underlined by the repetition of toponyms, of earlier textual *loci*. Pythagoras' speech shows evidence of both ring-composition and recapitulation, encompassing the world of the *Metamorphoses* just as it encompasses the themes of the *Metamorphoses.*[113]

Similar strategies are at play in the encomium of Caesar. In the list of Caesar's victories, the 'sevenflowing streams of the Nile' (*septemflua flumina Nili*, 15.753) recall the Nile of book 1, described with the same striking adjective (*septemfluus…/ Nilus* (1.422–3).[114]

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[112] Sparta and Mycenae (15.426–8) disturb the pattern, since they do not play major roles as settings in the poem—though, as Hardie notes (2015: *ad loc.*), they are named in the same metrical position at 6.414. However, the parallelism of *…nisi nomina Thebae/…nisi nomen, Athenae* seems to form a discrete sub-unit, and the line-final position of *Thebae*, *Athenae* and *Romam* encourages a reading of Thebes and Athens, which have risen and (anachronistically for Pythagoras) fallen, leading up to Rome, which is now rising but not (yet?) falling.

[113] On Pythagoras' speech as a recapitulation or echo in microcosm of the poem, see Myers 1994a: 149.

[114] The adjective *septemfluus* is an Ovidian coinage, not found elsewhere in classical usage (though Servius *ad A.* 6.800 adopts it as a synonym for the Virgilian *septemgeminus*); I have tried

Recalling the Nile as the source of new life after the flood stresses its antiquity, and therefore Caesar's (possibly ironised) achievement;[115] the repetition of name and adjective provides one more verbal echo to underline Ovid's ring-compositional strategies. The unusual epithet *Cinyphius* in *Cinyphiumque Iubam* (15.755) echoes *Cinyphius Pelates* (5.124); Caesar's accomplishments gain epic (or perhaps mock-epic?) flavour from Perseus' *aristeia*, and the repeated epithet contributes to the pattern of recapitulation. Venus, in her plea to the gods for Caesar's life, recalls again the Trojan war (*confundant moenia Troiae*, 15.770); again toponyms underline a pattern of literary recall and recapitulation, contributing to the closural effects of book 15.

5. Internal narratives

Toponyms also play a part in the structuring of the poem's narrative levels. Much of the *Metamorphoses* is presented as internal narration, adding spatial, temporal and narrative elaboration to Ovid's *perpetuum carmen*.[116] Wheeler rightly notes that although the poem's internal narrators are all themselves part of the external narrator's 'continuous utterance,' and although there are no 'radical differences' in style, internal narrators are nevertheless distinguishable from the external narrator.[117] I will argue that distinctive toponymic strategies are among the characteristic features of internal narrators, who differ not only from the extradiegetic narrator but also among themselves.

In book 3, Acoetes, the sailor brought before Pentheus on the charge of worshipping Bacchus, is depicted with vivid and appealing characterisation. He begins by delivering a potted autobiography (*Met.* 3.582–96): he is from Maeonia, he inherited from his poor father only the craft of fishing, and he subsequently taught himself navigation, which led to his presence on the ship whose crew kidnapped the disguised Bacchus.

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to capture its unconventional ring with a coinage of my own. This unusual adjective strengthens the link with 1.422–3, which is, of course, not the Nile's only appearance in the poem.

[115] In my view, the text permits both panegyric and parodic readings of Caesar's apotheosis; cf. Hinds 1987a: 24–5; Segal 2001b: 89–90; Feldherr 2010: 69–83. Hinds's phrase 'hermeneutic alibi' (1987a: 25) is apposite.

[116] For a narratological account of these internal narrators, see Nagle 1989. Wheeler (1999: 161–5) undertakes a quantitative analysis of internal narration and its development through the poem.

[117] Wheeler 1999: 187. On the relationship between internal and external narrators, see also Barchiesi 1989.

The broad strokes of the episode on board ship are drawn from the *Homeric Hymn to Dionysus*. The telling of the story in first person appears to be an Ovidian innovation,[118] as does Acoetes' autobiography; Acoetes is characterised in more detail than the helmsman of the *Hymn*, and his seemingly straightforward frankness contrasts with the dramatic irony and evasiveness of the disguised god's appearance in Euripides (*Bacch.* 432-518). Acoetes presents himself as a simple sailor, using his autobiography to lend his story verisimilitude; the toponyms he uses also add to this effect.[119]

As a sailor, Acoetes tells Pentheus, he knows the stars and 'harbours suitable for ships' (*portus puppibus aptos*, 3.596); he also knows his sailing routes. His references to his sailing routes both support his self-presentation as a sailor and serve to guarantee his story through seemingly corroborative detail. Acoetes says that his ship was driven to Chios while making for Delos (*forte petens Delon Chiae telluris ad oras/ applicor*, 3.597–8); if sailing to Delos from Asia Minor, Chios would be a possible stop along the way. After the disguised god is kidnapped, the specificity of the navigational detail—the course for Naxos lies on the right; the other sailors order Acoetes to steer left (3.640–2)—adds to the impression of factual detail.

In keeping with Acoetes' humble, straightforward self-presentation, the toponyms he and his colleagues use are themselves straightforward: Delos (3.597) rather than Ortygia; Chios (3.597); *Tusca…ab urbe* (3.624) in place of the poetically coloured *Tyrrhenus.*[120] An exception that proves the rule is Naxos and its alternative name Dia. Acoetes uses 'Naxos' in his own voice (3.640, 649) and in reporting the words of the god in his guise

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[118] Barchiesi 2007: *ad loc*.

[119] No detail of the sailors' course is given in the *Hymn*; the disguised god in the *Bacchae* tells Pentheus that he came from Lydia (461–4) but leaves unspoken how he came from Lydia to Thebes.

[120] Acoetes is described at 3.576 as Tyrrhenian: *sacra dei quondam Tyrrhena gente secutum* ('one from Tyrrhenian stock who has once followed the god's rites'). The line is deleted by Tarrant, but retained by Barchiesi (2007: *ad loc*.), who argues cautiously against deletion, citing the *Homeric Hymn*'s Tyrsenian pirates (6–8) and the link drawn by Herodotus (1.94) and others between Etruria and Acoetes' homeland of Lydia. If v. 576 is retained (and Barchiesi's arguments are in my view sufficient; cf. also 4.23–4, *Tyrrhena…/corpora*), Acoetes' *Tusca* contrasts with the extradiegetic narrator's *Tyrrhena.* Τυρρηνός or Τυρσηνός is standard in Greek, but not found in Latin prose before Ovid; cf. Servius' gloss (*ad A.* 8.458) of *Tyrrhena…vincula* as *Tusca calciamenta*.

as a boy (v. 636); when the god stands revealed, Acoetes reports his words again, but now the island is named by the archaic, hymnic Dia:[121]

> de modo viginti (tot enim ratis illa ferebat)
> restabam solus; pavidum gelidumque trementi
> corpore vixque meum firmat deus 'excute' dicens
> 'corde metum Dianque tene.'
> (*Met*. 3.687–90)

> Of what had just been twenty men (for that was how many that vessel bore), only I remained; the god encouraged me—terrified and frozen, my body trembling, hardly myself at all—saying, 'Cast out fear from your heart, and hold your course for Dia.'

Acoetes in his own voice prefers the everyday 'Naxos', and 'Naxos' is also suitable to the god in disguise as an ordinary (if unusually beautiful) boy. Adopting 'Dia' here strengthens the impression that he is giving a faithful report of the events and the god's words. By reporting the god's direct speech and reproducing the poetic, archaic, religiously coloured name 'Dia', Acoetes puts the final touch on his credibility. The contrast between the realism of Acoetes' story and Pentheus' disbelief throws the latter's status as *spretor deorum* into relief, underlining his culpability in refusing to believe.

However, Acoetes' credibility may not be all that it seems. The parallel between Acoetes and the Euripidean stranger who proves to be Dionysos has encouraged scholars to surmise that Acoetes is also the god in disguise.[122] While Acoetes' use of toponyms certainly contributes to his characterisation and self-presentation as a simple sailor and reliable witness, it could equally be read as Bacchus' commitment to verisimilitude: divine method acting, as it were.

Hardie emphasises the impossibility of making a certain determination as to Acoetes' identity, and the tension it creates 'between fiction and reality, between absence and presence':

> 'The story may be true (it can claim the authority of the Homeric Hymn to Dionysus) or it may be an admonitory fiction. Acoetes may be who he says he is,

[121] On the archaism and religious overtones of Dia, see Barchiesi 2007: *ad loc*., who speculates that the etymological play on δῖος appeals to the god here.
[122] Among those who take Acoetes to be Bacchus are Kenney (1986: 394), James (1986: 23), Feldherr (1997:29 and, more cautiously, 2010: 187), and, recently, Chaudhuri (2014: 93–4).

> a humble worshipper of Bacchus, or he may be Bacchus himself. The god is, after all, the master of disguise.'[123]

Considered in the light of Bacchus' powers and the fallibility of mortal judgement (Ovid's readers not excepted),[124] the corroborative force of Acoetes' toponymic detail begins to break down. We notice that only two points on his first trajectory (towards Delos) are given; we are not told where he begins from. Nor are we told where the other sailors want to sail when they leave Chios (3.642): as discussed in chapter 1 (p. 52 n. 101), the accuracy of their instruction to turn left depends on their unspecified destination. Toponyms and sailing instructions create an *effect* of verifiability, not necessarily the reality.

A return to the beginning of Acoetes' narrative perhaps goes to show that the tension or 'shading' between interpretations described by Hardie and Barchiesi is present from the beginning. Acoetes tells Pentheus (and us) that he is from Maeonia (*patria Maeonia est*, 3.583). On one level, this could be read as simply indicating that he comes from the area around Tmolus; however, there is more to Maeonia than that. Its poetic usage for Lydia (cf. *A.* 10.141, *Met.* 6.5) recalls the Lydian origin of Euripides' disguised god, setting up a readerly expectation that Acoetes may also be Bacchus; on the other side, its Homeric associations recall another intertext, the *Homeric Hymn to Dionysus*.[125] In this, we remember, the unnamed helmsman is quite distinct from the god. The question indeed remains open.

The Minyeides in book 4 are another interesting case study in terms of toponyms and internal narration. Like Acoetes, the Minyeides' voices are distinct from the external narrator's: Janan argues that Ovid 'works diligently to maintain this illusion of distinct voices'.[126] Janan notes the difference between the narrator's and the Minyeides'

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[123] Hardie 2002: 168. Cf. Barchiesi (2007: *ad loc.*): 'La questione dell'identità, dunque, resta aperta a due sole soluzioni, o meglio sfumature diverse della stessa soluzione.'
[124] Cf. Barchiesi's '"duped" reader' (1997: 181).
[125] Keith 2002: 265. It should be noted, however, that ancient attribution of the *Hymns* to Homer appears to have been inconsistent: see Faulkner 2011: 176–7.
[126] Janan 1994: 427 n. 3. The Minyeides' song has been seen as a 'mirroring' of Ovid's poem (Leach 1974: 133; cf. Wheeler 1999: 182–3 on the Minyeides as a model of audience response); in my view, although such a reading of the episode is certainly fruitful, the differences between the Minyeides as narrators and the external narrator 'Ovid' are interpretatively important as much as the similarities.

sympathies as a technique Ovid uses to create this 'illusion'; I will argue that the Minyeides' use of toponyms is another factor distinguishing them from the narrator.

This contrast is set up at the beginning of book 4, when the Minyeides are introduced. They, alone among the Theban women, refuse to participate in Bacchus' revels. The syntax points up the contrast between this rash impiety and the activities of the priest and those who obey his orders:

> at non Alcithoe Minyeias orgia censet
> accipienda dei, sed adhuc temeraria Bacchum
> progeniem negat esse Iovis sociasque sorores
> impietatis habet. festum celebrare sacerdos
> …
> vaticinatus erat…
>
> (*Met*. 4.1–4, 9)

> But Minyas' daughter Alcithoe does not hold that the god's revels should be accepted, but still rashly denies that Bacchus is Jupiter's child, and she has her sisters as companions in this impiety. The priest had given warning from the god that a festival was to be celebrated…

Here *impietatis* at the beginning of v. 4 is balanced by *sacerdos* at the end, with *festum* (the sticking-point of the disagreement) in between; we may notice also the contrast between *Bacchum* and *sorores*, and *sorores* and *sacerdos*, at the ends of vv. 2–4. Thus, the Minyeides are already implicitly set apart from the other Thebans and from the narrator, who both reports and (through the use of vocatives, second person verbs and pronouns)[127] participates in the hymning of Bacchus.

The address to Bacchus includes geographic epithets and names of places subject to him or which otherwise convey his power: *Nyseus* (4.13), *Graias…gentes* (4.16), *Oriens* (4.20), *India Gange* (4.21), *Tyrrhena…/ corpora* (4.23–4). Bacchus' power and divinity are expressed partly through geography: his sway extends from India to Greece, with a stopover on the way to deal with some Tyrrhenian sailors.[128] Ovid hymnically evokes the

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[127] Such as *et quae praeterea…/ nomina, Liber, habes* ('And what other names you have, Bacchus', 4.16–7); *tu puer aeternus, tu formosissimus alto/ conspiceris caelo* ('You, an eternal boy, you, most beautiful, will be seen in high heaven', 4.18–9); *Penthea tu, venerande, bipenniferumque Lycurgum/ sacrilegos mactas* ('You, o worthy of homage, overthrow Pentheus and Lycurgus with his double-headed axe', 4.22–3).

[128] *Tyrrhena…/corpora* thus neatly foreshadows the Minyeides' punishment (Rosati 2007: *ad loc*.).

'exotic' origin of the new god, and reminds us in the next line after the prayer, with *Ismenides* (4.31) that in another sense the god's origin is far from exotic.

The Minyeides take no part in these spaces of worship; they do not join in the prayer, and *solae Minyeides intus* (4.32) emphasises their separation from the city's worship. The patronymic *Minyeides*, in the same metrical position as the geographic epithet *Ismenides* in the previous line,[129] narrows their affiliation: the sisters have withdrawn from Thebes into the family circle.

Indoors at their weaving, the women express their metaphorical distance from Thebes through the stories they choose to tell. The first (unnamed) sister signals the broadly eastern setting of these stories while leafing through her mental file of material:[130]

> cogitat et dubia est, de te, Babylonia, narret,
> Derceti, quam versa squamis velantibus artus
> stagna Palaestini credunt motasse figura…
> (*Met*. 4.44–6)
>
> She considers, and is in doubt as to whether to tell of you, Babylonian Dercetis, whom the Palestinians believe stirred the waters, changed in form, with scales hiding her limbs…

However, this interest in geography soon runs out of steam, and the rest of the options considered are summarised without place names.[131] The story she finally settles on (the unlucky romance of Pyramus and Thisbe) is introduced vaguely as 'Eastern' (*Oriens*, 4.56) and thereafter told almost entirely without place names.[132] Babylon is only identified periphrastically, described as the city which Semiramis had surrounded with walls (*ubi dicitur altam/ coctilibus muris cinxisse Semiramis urbem*, 4.57–8). The near-complete absence of toponyms from the story strengthens the impression that the eastern

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[129] Rosati (2007: *ad loc*.) notes that this opposition reprises the opposition across the book division between *Ismenides* (3.733) and *Alcithoe Minyeias* (4.1).
[130] This passage falls outside the internal narration proper but is tightly focalised through the first sister's perspective; I thus address it as part of the Minyeides' narrative. On the first sister's stories as an Ovidian 'Babyloniaca', see Holzberg 1988.
[131] *Babylonia* would be equally appropriate to the story of Semiramis' transformation into a dove (4.47–8). Cf. Diodorus' account of the myth at 2.20.2 (attributed to Ctesias). The malicious naiad of 4.49–50 seems to have been located off the Gedrosian coast, if indeed she is the same one reported by Nearchus (*FGrHist* 133 F 1, c.31.6, reported by Arrian *Ind.* 31); Rosati (2007: *ad loc*.) regards this identification as likely.
[132] The exception occurs at 4.99, *Babylonia Thisbe*; the Minyeid is not over-supplied with learned synonyms for 'Babylonian'.

setting appears as a 're-imagination of the sisters' familiar Greek hometown'.[133] The Minyeid does make some gestures towards evoking a setting; Semiramis is referenced, and Anderson notes that mud-brick walls (*coctilibus muris*, 4.58) would be a point of difference for a Roman (or Greek) audience.[134] Yet these details may be deceptive: *Semiramis urbem* exactly quotes Propertius' c.3.11.21, and *coctilibus muris* echoes Propertius' *cocto…aggere* (3.11.22).[135] Perhaps the Minyeid has not been undertaking research into eastern geography and mythology (at least past the bare details of the stories she chooses not to tell); perhaps she has simply (and anachronistically) been reading Propertius.[136] The Minyeid is poetically learned, but her knowledge of distant places and their legends does not match Ovid's.

Two disguised toponyms in the story hint that the first sister's story may come from closer to home than advertised. The names *Pyramus* and *Thisbe* are themselves toponyms, Pyramus the name of a Cilician river and Thisbe (or Thisbae; Greek θίσβη or θίσβαι) the name of a small Boeotian town.[137] The Minyeid's 'Babylonian' story proves to be more Boeotian than it at first seems, spiced with the name of a Cilician river and a few colourful second-hand details of setting.

Leuconoe's first tale is also rather short on geographical detail and toponyms, but she deploys effectively those that she does use. She announces that she will take as her theme the loves of the Sun (*Solis referemus amores*, 4.170), but begins with a story explaining

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[133] Janan 1994: 428, stressing the 'feminine' aspects of the Minyeides' storytelling.
[134] Anderson 1996: *ad loc*.
[135] Anderson 1996: *ad loc*.
[136] On the elegiac background of the Pyramus and Thisbe narrative, see Knox 1986: 35–7. Keith (2002: 256–7). foregrounds the generically mixed character of all three sisters' tales.
[137] In a Boeotian narrative context, the Boeotian Thisbe would come most readily to the audience's mind, but Nonnus (*D.* 6.344–55, 12.84–5) and a few later Greek sources record a Cilician spring by the name of Thisbe, created by the metamorphosis of the girl Thisbe in another version of the story (Knox 1989: 322–4; Keith 2001: 309). Knox (1989) argues for a Cilician version of the story, known to Ovid and attested by a mosaic of the 2nd or 3rd century CE discovered at Kato Paphos. The mosaic's detail of the bloody veil may, as Knox argues, point to the existence of a version in which a Cilician Thisbe has an unfortunate encounter with a lion and is transformed into a spring; however, the evidence is too scant to discount the possibility of the name Thisbe and details from the Ovidian version becoming associated with the river-god Pyramus. Pyramus as a Cilician river-god is well attested from the first century BC (the evidence is summarised by Knox 1989: 326–7), but the Cilician spring Thisbe is not attested before Nonnus. Knox (1989: 316–9; cf. Knox 1988) is justly sceptical that Ovid was much read in the Greek-speaking parts of the empire, but in my view it cannot be ruled out that details of the Ovidian version might have become known at second hand.

the reason for these loves. The Sun exposes Mars and Venus in the act of adultery; Venus avenges herself by causing the Sun to fall in love.

The story of the Sun's capture of Mars and Venus is rather better known than that of Pyramus and Thisbe (which the first sister chose on the basis that *vulgaris fabula non est*, 4.53).[138] Leuconoe does not specify where the story takes place (at *Od.* 8.268, it is said to have taken place at Hephaestus' home, i.e. Aetna)—indeed, the only place names in the story are the divine epithets *Lemnius* (4.185) and *Cythereia* (4.190).

Lemnius points to Vulcan's feigned trip to Lemnos, designed to tempt the lovers into meeting.[139] Leuconoe tells the story somewhat elliptically, leaving out how Mars and Venus came to be *in flagrante*, but *Lemnius* gives an allusive clue to Vulcan's trick. Vulcan's fictitious departure is preceded in the *Ars* by a description of the net: *Mulciber obscuros lectum circaque superque/ disponit laqueos; lumina fallit opus* ('Vulcan places secret snares above and around the bed; the work deceives the eyes', *Ars* 2.577–8). In the *Metamorphoses* version, this is echoed by *lecto circumdata* (4.181) and *retiaque et laqueos, quae lumina fallere possent* (4.177). In conjunction with other verbal echoes of the *Ars* (to which we have been alerted by *referemus*), *Lemnius* points the audience to another version where they can learn the details Leuconoe leaves out. The final pointer to the *Ars* comes at the end of the tale: *haec fuit in toto notissima fabula caelo* ('This was the most famous story in all of heaven,' 4.189; cf. *Ars* 2.561, *fabula narratur toto notissima caelo*). The reader is reminded that this *fabula* is *notissima* in part because it has already been told (*narratur*) by Ovid. Leuconoe's anachronistic reading has included the *Ars.*

Cythereia (4.190) adds a final learned touch to the story. Ovid's version in the *Ars* finishes, like the Homeric version, by sending Mars off to Thrace and Venus to Paphos, on Cyprus (2.588). Leuconoe does not mention the goddess going to Paphos (or anywhere), but instead chooses one of the goddess's geographical epithets:

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[138] As Rosati (2007: *ad* 4.171–89) notes, the story is told by Demodocus at *Od.* 8.266–366 and already treated at some length by Ovid at *Ars* 2.561–588, with brief references at *Am.* 1.9.39-40 and *Tr.* 2.1.377–80. Although *referemus* (4.170) at first glance seems an appropriate verb for a much-told tale, it strictly refers to *Solis…amores*, i.e. the following stories of Leucothoe and Clytie, which are much less well-trodden ground: perhaps a joke on Ovid's (or Leuconoe's) part.
[139] Rosati 2007: *ad loc*. Cf. *Od.* 8.283 εἴσατ' ἴμεν ἐς Λῆμνον; *Ars* 2.579, *fingit iter Lemnon.*

> exigit indicii memorem Cythereia poenam
> inque vices illum, tectos qui laesit amores,
> laedit amore pari.
>
> (*Met.* 4.190-2)

> Cytherean Venus exacted a penalty mindful of the one who had informed on her, and in turn, she harmed him with an equal love, since he had harmed her hidden love affair.

The choice of *Cythereia* rather than a Cypriot epithet is not arbitrary; Hesiod tells us that Aphrodite touched Cythera first, then came to shore on Cyprus (*Th.* 198–9).[140] Thus, Paphos and Cythera both evoke Venus' birth. Leuconoe's version, though, improves on the *Ars*. Paschalis identifies an etymological play in 4.190–1 (marked by *memorem*, 1.490) of *Cythereia* and κεύθω, 'conceal', evoked by *tectos*, 4.191.[141] In place of the previous version, Leuconoe has chosen a geographic reference that is similar to Paphos in that it evokes Venus' birth, but is also thematically relevant to a story in which Venus' concealed love affair is uncovered.[142] Leuconoe, like Ovid, and in keeping with the Hellenistic signals in her story,[143] proves to be an alert and learned reader and reteller.

In her next story (*Met.* 4.192–270), Leuconoe moves on to the otherwise unknown story of the Sun's rape of the Persian princess Leucothoe,[144] intertwined with the jealousy of the spurned Clytie. Leuconoe describes the Sun's *coup de foudre* and names several of the Sun's former love interests whom he has forgotten for Leucothoe:

> diligis hanc unam, nec te Clymeneque Rhodosque
> nec tenet Aeaeae genetrix pulcherrima Circes,
> quaeque tuos Clytie quamvis despecta petebat
> concubitus ipsoque illo grave vulnus habebat
> tempore; Leucothoe multarum oblivia fecit,
> gentis odoriferae quam formosissima partu
> edidit Eurynome; sed postquam filia crevit,
> quam mater cunctas, tam matrem filia vicit.
>
> (*Met.* 4.204–211)

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[140] Cf. Theognis 2.1386, in which Aphrodite's dual birthplaces are evoked with the locution Κυπρογενὲς Κυθέρεια, 'Cyprus-born Cythereia'.
[141] Paschalis 2002; Rosati 2007: *ad loc*.
[142] *indicii* (4.190) surely functions as both the reason for Venus' anger and an additional etymological marker.
[143] Rosati (2007: *ad* 4.176–9) notes the metaliterary qualities of *graciles* (4.176), *tenuissima* (4.177), *elimat* (4.178) and *leves* (4.180).
[144] The similarity in names caused some difficulties among scribes; as may be seen in Tarrant's apparatus, a majority of manuscripts transmit *Leucothoe* here.

> You love this one girl, and neither Clymene nor Rhodos nor the very beautiful mother of Aeaean Circe hold you, nor Clytie, who, although you looked down on her, was still seeking your embraces and at that very time was nursing a deep wound; Leucothoe brings forgetfulness of many others, Leucothoe of the perfumed people, whom loveliest Eurynome brought to birth; but after the daughter grew, just as her mother surpassed all, the daughter surpassed her mother.

The name Rhodos (v. 204) evokes both the girl (cf. Pind. *O.* 7.71b) and the island of which she is the eponym; Leuconoe thus suggests that her new story will have an eastern location. In the next line, *Aeaeae.…Circes* evokes the western location of Circe's island; with the description of Leucothoe, the narrative returns to the east with Persia, although like her sister, Leuconoe names Persia (with a touch of anachronism) via its rulers: *rexit Achaemenias urbes pater Orchamus* ('Her father Orchamus ruled the Achaemenid cities', 4.212).

After this, the narrative focus heads west again, where the Sun is pasturing his horses in the Hesperian fields: *axe sub Hesperio sunt pascua Solis equorum* (4.214). The echo of the Phaethon episode, in which *Hesperio…litore* (2.142) marks the end of the Sun's daily journey, underlines Leuconoe's strategy here: like Ovid in the Phaethon episode, Leuconoe aims at a wide geographical scope.

However, like her sister, Leuconoe is perhaps less *au fait* with an eastern setting than she presents herself. As her sister did in the Pyramus and Thisbe story, Leuconoe begins with details of setting: Persia is inhabited by the 'perfumed peoples' (*gentis odoriferae*, 4.209) and ruled by Orchamus, who descends from Belus. However, she soon runs out of toponyms and exotic detail, and (as with the name Thisbe) there are hints that her material comes from closer to home. The name Orchamus is otherwise unknown, although the *−amos* ending evokes an eastern linguistic pattern.[145] There has already been an echo of Leuconoe's name with Leucothoe's name, which primes the readerly ear to hear another echo: Orchomenos, where the sisters are telling their stories.[146]

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[145] Rosati 2007: *ad loc.*; Bömer 1976: *ad loc.*

[146] Rosati 2007: *ad* 1–415 notes the change of setting from Thebes proper and that Orchomenos was the setting for Nicander's version of the tale; although Orchomenos is not mentioned by name in the *Metamorphoses*, the sisters' relationship to its ruler Minyas is stressed though their patronymic (4.1, 32, 389, 425).

A look back at Leuconoe's toponyms proves fruitful here. Orchomenos is also prominent in Apollonius Rhodius, in the discussion between Medea and Jason in book 3: at 3.1073–4 Medea asks Jason if he will go to Orchomenos or Aeaea, and at 3.1091–5 Jason tells her that nobody in Iolcos has heard of Aeaea, but that it was from Iolcos that Minyas settled Orchomenus. The prominent mention of Aeaea in the Leucothoe narrative, along with the near-homonym Orchamus, brings Orchomenos forcibly to mind. Again a Minyeid's story comes from closer to home than advertised.

The third sister to take a turn is Alcithoe, who, in a now familiar move, rifles through her mental file of options, first declining to tell the story of 'Idaean Daphnis' (*Daphnidis Idaei*, 4.277). The toponym here points to her literary learning; Daphnis is, of course, usually Sicilian, but there is evidence that some Hellenistic authors placed the story elsewhere.[147] According to the scholia on Theocritus, Hermesianax set it on Euboea,[148] while Alexander of Aetolia appears to have located it in Phrygia, since he has Daphnis teach Marsyas to play the *auloi*.[149] Another possible cue for an Idaean setting is Theocr. *Id.* 1.105–6, in which Daphnis tells Aphrodite to go to Ida and Anchises.[150]

Alcithoe passes by four more stories, two of which, perhaps coming to mind through a process of free association, are associated with Zeus' infancy, which may or may not have taken place on the Cretan Ida (Celmis and the Curetes, 4.281–2).[151] Sithon (4.280) is otherwise unknown, but the thematic similarity (noted by Rosati) to the Iphis episode in book 9 perhaps also brings Crete to mind.[152] The setting of the metamorphosis of Crocus and Smilax is unclear, but perhaps returns us to Asia Minor.[153]

Continuing the 'mountains named Ida' theme, Alcithoe settles on an *aetion* for the properties of the spring Salmacis (located near Halicarnassus).[154] Hermaphroditus is

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[147] Cf. Rosati 2007: *ad loc*.
[148] Σ Theocr. *Id*. 8.53–56d (210.9 Wendel).
[149] Σ Theocr. *Id*. 8, *argumentum* b (204.2 Wendel).
[150] See Hunter 1999: *ad loc*.: 'Ovid's Alcithoe sets the story of Daphnis on Ida…perhaps under the influence of this passage.'
[151] Callimachus (*Iov*. 6–9) does not explicitly take a position on where Zeus was nursed; Ovid places the Curetes on Ida at *Fast.* 4.207–10.
[152] Rosati 2007: *ad loc*. Iphis' story is found at *Met.* 9.666-797.
[153] Forbes Irving 1990: 283.
[154] The spring is commemorated by an inscription at Halicarnassus which gives a rather different version of Salmacis' association with Hermaphroditus; the inscription is discussed in chapter 3 (p. 240 n. 166).

brought up by nymphs on the Trojan Ida (*Naides Idaeis enutrivere sub antris*, 4.289); when he comes to adolescence, he wanders through Lycia and as far as Caria (*ille etiam Lycias urbes Lyciaeque propinquos/Caras adit*—'He also goes to the Lycian cities and the Carians, next to Lydia', 4.296–7). Alcithoe's toponyms neatly demarcate the setting, and her Cytorian comb (*Cytoriaco…pectine*, 4.311) underlines the story's location in Asia Minor.[155]

Alcithoe cites no more toponyms (other than the name of the nymph/spring Salmacis) for the remainder of the story, whose focus narrows to the spring and Salmacis' rape of Hermaphroditus. Alcithoe is not as ambitious in her use of toponyms, but in her geographical learning, she has already proven herself, if not the equal of Ovid, more than the equal of her sisters.

Another nexus of stories in which toponyms play into strategies of internal narration occurs in book 5, with the contest between the Pierides and the Muses. Both Calliope and the unnamed Muse who speaks to Minerva use toponyms in complex ways that reflect Ovid's own toponymic strategies, lending support to the view that Calliope's song (or perhaps rather her sister's narrative, into which Calliope's is embedded) can be viewed as a mise-en-abyme reflection of the *Metamorphoses*.[156]

After Minerva arrives on Helicon and inspects the newly created Hippocrene, the unnamed Muse tells her about Pyreneus' attempt to imprison and rape her and her sisters. She foregrounds Pyreneus' Thracian origins:

> Daulida Threicio Phoceaque milite rura
> ceperat ille ferox iniustaque regna tenebat.
> templa petebamus Parnasia…
> (*Met*. 5.276–8)

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[155] Mt. Cytorus, the source of the boxwood for the comb, is in Paphlagonia, not especially close to Salmacis' waters; perhaps a touch of *Ungenauigkeit* on Alcithoe's part, or perhaps we might imagine the comb as a small traded luxury. The unusual adjective (seen first here in Latin) recurs at 6.132, in the Arachne episode, which is set in neighbouring Lydia.

[156] Hinds 1987b; Rosati 2002; Johnson 2008: 41–73. Calliope's song, as elucidated by Hinds, reflects the complex generic play of the *Metamorphoses*; the unnamed Muse's frame narrative includes both Calliope's song and a further important Ovidian ingredient: epic parody. Calliope's song is too well behaved (*pia e uffiziale*, Rosati 2009 *ad* 5.294–678) to be a perfect reflection of the *Metamorphoses*, and Rosati (2002: 293) rightly rejects a 'rigid oppositional scheme' in approaching the poetic contest. Johnson (2008: 61–2) emphasises commonalities between the *Metamorphoses* and the Emathides' anti-authoritarian narrative strategy.

> That savage man had taken Daulis and the Phocean lands with his Thracian army, and was holding unjust sway there. We were on our way to Parnassus' temples…

Threicius is a well-used poetic synonym for *Thracius.*[157] In the *Metamorphoses*, Thrace is often associated with violence: in book 6, Tereus is introduced as *Threicius Tereus* (6.424), and in book 13, the adjective recurs in the context of Polydorus' murder and Polyxena's sacrifice (*litore Threicio*, 13.439; *Threiciis…telis*, 13.537).[158] Rosati notes that the collocation of *Daulida* and *Threicio* evokes Tereus specifically; according to Thucydides (2.29.3), Tereus was from Daulia, inhabited at that time by Thracians.[159] The position of *Threicio* between *Daulida* and *Phoceaque* gives a syntactical picture of the Thracian invasion and Pyreneus' violent territorial conquests, illustrating and justifying *ille ferox* and *iniustaque regna*, and foreshadowing the violence to come. Pyreneus' violence and savagery is contrasted with the Muses, who were just going about their divine and poetic business (*templa…Parnasia*); with these toponyms, the speaking Muse economically sketches Pyreneus' character, stresses the Muses' innocence and (with the poetic associations of *Parnasia*) lays claim to the poetic heights, paving the way for her report of the contest.

In her introduction of the Pierides, the Muse again stresses geographic origins:

> miranti sic orsa deae dea: 'nuper et istae
> auxerunt volucrum victae certamine turbam.
> Pieros has genuit Pellaeis dives in arvis,
> Paeonis Euippe mater fuit…
> (*Met*. 5.300–303)

> The goddess began to speak to the wondering goddess thus: 'Those have only recently been added to the winged multitude, after they were conquered in a contest. Wealthy Pieros begot them in Pella's fields, and Paeonian Euippe was their mother…

Pellaeis locates the family in Macedonia; *Paeonis* either indicates that their mother was Paeonian (a people to the north of Macedonia), or perhaps more loosely indicates

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[157] *Thracius* (and *Thrax*) are found in both prose and poetry; *Threicius* appears in prose during the classical period only in Hyginus' *Astronomica* (2.28.1), in a section which describes the gigantomachy and the gods' metamorphoses.
[158] Its appearance in Minerva's tapestry to describe Rhodope (*Threiciam Rhodopen…et Haemum*, 6.87) may also be relevant: Pyreneus and Rhodope share the characteristics of audacity and contempt for the gods, if not violence.
[159] Rosati 2009: *ad loc*.

Macedonian origin for her as well. Anderson suggests that 'since [the Pierides] are barely Greek, they could hardly presume to superiority over the Muses';[160] this is not entirely satisfactory, since the Muses in some accounts were themselves born in Pieria, and Ovid has been known to use the epithet 'Pierian' for them.[161] Rosati suggests that the mention of Pella may evoke Alexander and suggest the Pierides' pride,[162] an interpretation supported by the echo of *G.* 4.287, *Pellaei…Canopi*, in which Egypt is 'Pellaean' from its conquest by Alexander. With *Paeonis* the Muse displays her learning: Ovid is the first to use the adjective in Latin, and in the Augustan period their only other appearance is in Livy (42.51.5–6). The Paeones are associated in Greek poetry with the Trojan war, appearing in the *Iliad* several times,[163] then in Aeschylus' *Suppliants* (257) and the *Rhesus* (408, 441). The Muse here perhaps foreshadows the Pierides' epic affiliations.

With *Haemonias* the Muse suggests the generic contrast between the Muses and the Pierides. Greek Αἰμονία (with related adjectives) is a characteristically Alexandrian poetic synonym for Thessaly, used with abandon by Apollonius and appearing more than once in Callimachus.[164] It is adopted with enthusiasm by Catullus and Propertius, but not found in Virgil; Ovid uses it a number of times in his elegiac poetry.[165] *Achaidas* is the first appearance in Latin of the adjectival form *Achais*;[166] the Muse is displaying her learned facility with alternative adjectival forms. The Muse suggests here that the Pierides with their epic songs are invading the elegant, generically 'finer' poetic territory of the Muses.

The Muse then reports (apparently verbatim) the Pierid's challenge:

> desinite indoctum vana dulcedine vulgus
> fallere; nobiscum, si qua est fiducia vobis,
> Thespiades, certate, deae. nec voce nec arte
> vincemur, totidemque sumus. vel cedite victae
> fonte Medusaeo et Hyantea Aganippe,
> vel nos Emathiis ad Paeonas usque nivosos
> cedemus campis. dirimant certamina nymphae.

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[160] Anderson 1996: *ad loc*.
[161] Hes. *Th.* 36ff.; cf. Ovid, *Am.* 1.1.6, *Pieridum vates.*
[162] Rosati 2009: *ad loc*.
[163] E.g. *Il.* 2.848, 10,428, 16.287, 17.350, 21.211.
[164] E.g. A. R. 2.504, 2.690, 3.1090, 3.1244; Callim. *Aet*. fr. 7.26 Pfeiffer = 7c.8 Harder (Αἰμονίην), *Hec*. 304.1 Pf. = 46 Hollis (Αἰμονίηθεν).
[165] The epithet is applied to Achilles' horses in Ovid's *praeteritio* of Trojan epic at *Am.* 2.1.32, an interesting parallel in light of the potentially Iliadic associations of *Paeonis* at 5.303.
[166] Bömer 1976: *ad* 3.511.

(*Met*. 5.308–314)

> Cease to deceive the unlearned mob with empty sweetness; if you have any faith in yourselves, Thespian goddesses, compete with us—we will not be beaten in singing or in art, and we are equal in number. Either depart from the Medusan spring and Hyantean Aganippe, if you are beaten, or we will depart from the Emathian plains, as far as snowy Paeonia. Let the nymphs decide the contest.

The Pierid's provocative *si qua est fiducia vobis* quotes Camilla in *Aeneid* 11 when she volunteers to ride out against the Trojans (*sui merito si qua est fiducia forti, A.* 11.502); she issues her challenge with the self-confidence of an epic heroine. She goes on to decorate the challenge with learned toponyms and metrical flourishes.[167] The Muses are identified by the small town of Thespiae (or Thespia), near Helicon; the town (known for a temple to the Muses)[168] appears mainly in prose in Greek, but is mentioned by Callimachus (*Lav. Pall.* 60) and Aratus (*Phaen.* 223); the latter follows Aratus' explanation of the Horse and account of how Pegasus created the Hippocrene (216–221), a story which Minerva has just heard in the *Metamorphoses* (5.256–263). The epithet is not often used for the Muses; as Rosati notes, it appears at Cicero, *Verr.* 2.4.4.11 and in Varro, *Men.* 461c (and cf. *L*. 7.20.4).[169] Thespiae's first extant appearance in Latin occurs in Catullus 61, in his address to Hymen:[170]

> perge linquere Thespiae
> rupis Aonios specus,
> nympha quos super irrigat
> frigerans Aganippe…
> (Cat. 61.26–30)

> Go on and leave the Aonian caves of the Thespian rock, which the nymph Aganippe cools, sprinkling them from above…

The Pierid has picked up on Catullus' learned innovations,[171] addressing the Muses (who will call themselves *Aonides* at 5.333) with the names of Thespiae and Aganippe; she

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[167] Rosati (2009: *ad loc*.) points out the double hiatus (after *Medusaeo* and *Hyantea*) at v. 312.
[168] Rosati 2009: *ad loc*.; cf. Pausanias 9.29.3.
[169] Rosati 2008: *ad loc*.
[170] It is tempting to speculate that this intertext provides a clue about which Muse is speaking here. Urania speaks at 5.260 (welcoming Minerva and telling her about the spring), and is named as Hymen's mother at Cat. 61.2; perhaps the Muse who retells the contest with the Pierides (who may or may not be identical with the Muse who tells Minerva about Pyreneus) is also (or still) Urania.
[171] Thomson (1997: *ad loc*.) notes that Catullus appears to have 'invented' *Thespiae*, *frigerans* and *Aonios*.

underlines her *doctrina* by converting the proper noun Thespiae to a recherché epithet. She next alludes to the Hippocrene with a periphrasis that shows off her up-to-the-minute mythological knowledge (*fonte Medusaeo*, v. 312).[172] This periphrasis lets slip the opportunity for an etymological play, but *Aganippe* perhaps makes up the lack; Barchiesi notes that both 'Hippocrene' and 'Aganippe' play on ἵππος.[173] *Aganippe* itself is a display of *doctrina*; Rosati notes that it is the less well known of the two springs on Helicon;[174] in Greek poetry, it appears before Ovid only in a fragment of the *Aetia*.[175] In Latin, it is mentioned by Propertius (2.3.20, to evoke Cynthia's poetic talent) and Virgil (*B.* 10.12).

Line 312 as a whole also alludes to Ovid's address to the Muses at *Fast.* 5.7–8: *dicite, quae fontes Aganippidos Hippocrenes,/ grata Medusaei signa, tenetis, equi* ('Sing, you who hold the springs of Aganippian Hippocrene, welcome traces of the Medusan horse'). The *Fasti* passage itself alludes to both Callimachus' *Aetia*, in which Aganippe appears to play a part in the poet's programmatic dream of Helicon (fr. 2b Harder), and to the two Propertius passages already mentioned.[176] The Pierid is placing herself and her sisters in a poetic tradition, but striving to outdo her predecessors by challenging the Muses, not just receiving inspiration.

The Pierides also propose to outdo their predecessors by singing a gigantomachy—refusing a *recusatio*, as it were.[177] Their offer to withdraw from the 'Emathian fields' if they lose is suitable to this subject. Rosati notes that Emathia is associated with gigantomachy;[178] if the Pierides fail in their gigantomachy, they deserve to be exiled from its setting.

The Pierides' song, however, does not live up to their challenge—at least, not in the Muse's abridgement. *Aegyptia* and *Nilus* (5.323–4) are distinctly pedestrian, and the

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[172] Minerva gives the impression that the event is relatively recent: *fama novi fontis*, 5.256. Rosati (2009: *ad loc.*) notes the variation on Propertius' *Gorgoneo…lacu* (3.3.32).
[173] Barchiesi 1991: 4
[174] Rosati 2009: *ad loc.*
[175] Fr. 2b Harder. It is mentioned later by Pausanias (9.29.5) and Ps.-Plutarch (*De fluviis* 16.1.10). The epithet *Hyantea* is itself recherché: used first in Latin by Ovid, and varying Ovid's earlier *Hyantius* (3.147). For the epithet in Hellenistic poetry, cf. A.R. 3.1242.
[176] Barchiesi 1991: 4, with n. 5.
[177] For *recusationes* of gigantomachy, cf. Prop. 2.1.19–20, 39–42 and *Am.* 2.1.11–18. On gigantomachy and *recusatio*, see Sharrock 2013: 156–165.
[178] Rosati 2009: *ad loc*. Cf. *Ciris* 34, *Emathio celsum duplicabat vertice Olympum* ('He doubled lofty Olympus with the Emathian peak').

geographical epithets they use for the gods (*Libys…Ammon*, 5.328; *Delius*, 5.329; *Cyllenius*, 5.331) are neither obscure nor particularly apposite to the context.[179] Set against the Pierides' introduction, though, we might conclude that if their song were presented verbatim, it might appear more learned and poetically refined than the Muse allows.

The narrative moves next to the end of the Pierides' song and the introduction of Calliope's. The Muse is concerned to present herself and her sisters as more learned and poetically refined than their rivals: *Aonidum* again evokes Helicon and the trope of poetic initiation,[180] and the form is one of Ovid's characteristic innovations on adjective endings, appearing for the first time here.

Calliope's song, as we might expect, proves to display her *doctrina.* The Grecism *Trinacris* (5.347)—Τρινακρία or Τρινακρίς is the oldest name for Sicily, according to Strabo 6.2.1—gestures towards aetiology, with an echo of *Fasti* 4.420: *Trinacris, a positu nomen adepta loci* ('Trinacris, which received its name from the position of the place').[181] Calliope enumerates the capes, as Ovid did not in the *Fasti*, adding to the impression of poetic and geographical learning; she adds a Hellenistic touch with the adjective *Ausonio* (5.350), followed by an apostrophe to Pachynus (5.351).[182] The form *Trinacris* is used for the first time here and in the *Fasti* passage, strengthening the echo. Calliope begins her song with the aftermath of the events chosen by the Pierides, but with more *doctrina* than her sister credited to them.

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[179] With the possible exception of *Delius*, in which Rosati (2009: *ad loc*.) detects a mocking (and Callimachean: *Del.* 4.51–4) etymological play on δῆλος: the Delian, 'hidden' god is hiding. Cf. O'Hara 1996a: 165. The mockery perhaps eludes the Muse, who includes the mocking epithet in a summary which is otherwise not designed to do justice to the original.

[180] Perhaps specifically Callimachus', though Harder's conjecture Ἀονίου (fr. 2b.4) is by no means secure. The name Aonia seems to appear first in the Hellenistic period: e.g. Callim. *Del*. 75, A.R. 3.177; cf. Harder 2012: *ad loc*. Rosati (2009: *ad loc*.) observes that Aonia's first appearances in Latin are also in the context of poetic inspiration: Cat. 61.28, *B.* 10.12, Prop. 1.2.28 and 3.3.42. It also appears in a fragment of Cornelius Severus (3 Courtney), seemingly in the context of an invocation to a Muse (Hollis 2007: 353). Hollis (*ibid.*) notes Ovid's *at tu, cui bibitur felicius Aonius fons* ('But you, who drink more happily from the Aonian spring', *Pont.* 4.2.47, addressed to Severus) and speculates that Ovid knew the line.

[181] This etymology was also found in the *Aetia* (fr. 40 Pf. = 40 Harder). Catullus seems to have introduced the adjective *Trinacrius* to Latin, on the model of *Aet*. fr. 40: Rosati 2009: *ad loc*.

[182] On the Hellenistic and Virgilian literary background of *Ausonius*, see Mayer 1986: 52 and Hardie 2015: *ad* 14.7.

Venus' introduction to the Sicilian scene might seem somewhat abrupt.[183] However, Calliope's choice of the geographical epithet *Erycina* (5.363) smooths this over, offering an explanation for why Venus is in the vicinity: she is spending time on her sacred mountain (*monte suo residens*, 5.364). *Erycina* is not only geographically appropriate, but signals an allusive etymological play: O'Hara shows that it alludes to Catullus' gloss on *Erycina* with *spinosas…curas* (64.72) playing on the resemblance between *Erycina* and *ericius*, 'hedgehog'. For O'Hara, *Erycina* points to Ovid's recognition of Virgil's etymological play with *matris Acidalia*, connected by Servius with Greek ἀκις, 'arrow/dart/care/pang'.[184] Ovid shows that he recognises the etymological play, but in the world of the poem, it belongs to Calliope: Calliope shows herself a learned reader of Catullus and Virgil.

The scene next moves to Enna (or rather Pergus):

> haud procul Hennaeis lacus est a moenibus altae,
> nomine Pergus, aquae; non illo plura Caystros
> carmina cycnorum labentibus audit in undis.
> (*Met*. 5.385–7)
>
> Not far from Enna's walls is a deep-watered lake, Pergus by name; even Cayster hears no more songs of the swans on its lapping waters than Pergus.

The reference to Enna is not casual. As well as evoking Cicero's famous ecphrasis of Enna (*Verr.* 2.4.107),[185] the place name recalls Ovid's other treatment of the myth, in the *Fasti*: *multas ea possidet urbes,/ in quibus est culto fertilis Henna solo* ('Many cities she [sc. Ceres] possesses, among which is Enna, rich in cultivated soil,' *Fast.* 4.421–2). Calliope does not mention that Enna possessed a shrine of Ceres;[186] as a *docta poeta*, she does not over-explain, but creates an intertextual opportunity for her audience to recall information gleaned from their prior reading. Enna also signals the mixture of generic influences in Calliope's song: it appears in Callimachus' Hymn to Demeter (*Cer.* 30), which (unlike the *Homeric Hymn*) does not deal in detail with the rape; Calliope mixes

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[183] Anderson 1996: *ad loc*.
[184] O'Hara 1990.
[185] On Ovid's intertextual play with the Cicero passage, see Hinds 1987b: 38–42. The allusion to Ciceronian oratory (which follows another potential allusion with *Thespiades*, as noted above) is perhaps especially appropriate here, in a contest of verbal arms in front of a judging audience.
[186] Thus Anderson 1996: *ad loc*.

the themes of the *Homeric Hymn* with a location from Callimachus.[187] The mention of the Cayster underlines this mixture: Hinds argues that the Cayster evokes Carian Nysa, and therefore the *Homeric Hymn*, in which the rape takes place in Nysa.[188] She also puts her own innovative stamp on the material: Pergus appears for the first time here in Latin.[189]

Embedded in Calliope's song is a further level of narrative. Arethusa is depicted first pleading with Ceres for clemency for Sicily, then telling Ceres the story of her own attempted rape and how she came to Sicily. Arethusa represents another intertextual link with the *Fasti*, in which Arethusa had invited Ceres to a party, thus causing Persephone to be left unguarded in the meadows around Enna (*Fast.* 4.422–6). Calliope supplies an *aetion* missing from the *Fasti*: how Arethusa came to inhabit the spring at Syracuse.[190] Her introduction as *Alpheias* hints at another aetiological road not taken: Strabo (6.2.4) reports a tradition, known since Pindar (*Nem.* 1.1–2),[191] that the river Alpheus surfaced in Ortygia.[192]

Arethusa is introduced with a striking Grecism (*Eleis Alpheias*, 5.487), and the toponyms in her second appearance emphasise the route she takes as she flees through Greece:

> usque sub Orchomenon Psophidaque Cyllenenque
> Maenaliosque sinus gelidumque Erymanthon et Elin
> currere sustinui…
>
> (*Met.* 5.607–9)

> All the way past Orchomenus and Psophis and Cyllene and Maenalon's hollows and chill Erymanthus and Elis, I kept on running…

In an effort to escape Alpheus, Arethusa makes a zigzag circuit of the Peloponnese, before Diana intervenes and translates her to Sicily. This itinerary gives a vivid image of distance, terrain and the physical effort of running;[193] the names of the itinerary also give

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[187] On the generic negotiation of both the *Metamorphoses* and *Fasti* versions of the story, see especially Hinds 1987b.
[188] Hinds 1987b: 45.
[189] It does not appear again until Ps.-Lactantius and Claudian: Bömer 1986: *ad loc*. Neither Cicero nor Ovid in the *Fasti* mentions a lake by name.
[190] The name *Ortygia* is an elegant poetic variation on the theme of 'names for Sicily' (several of which we have already seen: *Sicelidas*, 5.412; *Trinacriam*, 4.476; *Sicaniam*, 5.495), but also precise: Arethusa's fountain is on the Ortygian peninsula (Anderson 1996: *ad loc*.).
[191] To which *Ortygia* may also allude: it is named in *Nem.* 1.2.
[192] Cf. chapter 3, p. 238 n. 161.
[193] Discussed also in chapter 3, p. 238–240.

a vivid picture of the places of the Peloponnese,[194] adding to Arethusa's characterisation: despite feeling a connection to her new home (as evidenced by her plea on its behalf), she still identifies herself with her former home in Greece.[195]

Calliope's song ends with Ceres' flight to Athens to deliver seeds to Triptolemus (and lend him her chariot), and Triptolemus' journey to spread the seeds. Calliope evokes the geographical scope of her song with the names of the regions he traverses: *iam super Europen sublimis et Asida terram/vectus erat iuvenis; Scythicas advertitur oras* ('Now the youth had been carried on high above Europe and Asia; he turns towards Scythian shores', *Met.* 5.648–9). She ends with a final learned ethnonym (*Mopsopium iuvenem*, 5.661); her sister reports her victory and finishes her narrative as well—with one final mention of Helicon to underline her conviction that they deserved to win. In part through their mastery of toponyms, the Muses (*deas Helicona colentes*, 6.663) present themselves as the true mistresses of Helicon—of poetry.

6. The names of Troy

Next, I examine Ovid's toponymic strategies in one of the poem's major linked sequences, the series of episodes which take place in and around Troy and the Trojan war. As I have already briefly discussed, the use of place names supports the structure of this narrative sequence; toponyms also play important roles in Ovid's intertextual strategies as he engages at length with the war's extensive literary tradition.

By design, Ovid's *perpetuum carmen* covers a longer span of time than any previous epic,[196] and this longer span of time is reflected in his Trojan narrative. We reach Troy at

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[194] Greek forms and endings underline this; although, as noted in the introduction (pp. 12–3, n. 75), the textual tradition and varying editorial approaches to orthography make it difficult to identify in all cases whether a Greek or Latin ending was originally used, the Greek accusative *Psophida* (5.607) and the elision-avoiding *Erymanthon* (5.608) must reflect the original text.
[195] Calliope perhaps deliberately reminds her audience of Greek nymphs that Arethusa is one of them, making a play for their sympathy; cf. Zissos 1999, who argues that Calliope's song is deliberately tailored to flatter the nymphs.
[196] Even the *Theogony* stretches only from the Creation to Odysseus' lifetime – that is, approximately to book 13 in the chronology of the *Metamorphoses*. On the *Metamorphoses* and universal history, see Wheeler 2002; on epic time-spans, cf. Hardie 1993: 1–13. As Wheeler (2002: 165) points out, Lucretius (5.416–1457) takes the cosmos from its first beginnings to contemporary time (*aetas/ nostra*, 5.1446–7), a fact not lost on Ovid, who alludes in his proem to Lucretius' *prima concepta ab origine mundi* (5.548). Lucretius' analytical approach, however, has a rather different effect than Ovid's continuous narrative.

a point well in advance of any of the events of the *Iliad* or *Aeneid*: that is, at its founding (11.194ff).[197] Papaioannou points out that Ovid's Trojan war narrative covers a much greater span of time than the *Iliad*;[198] as we will see, the Trojan War and its literary representations also colour events before the war. Ovid's Trojan material anticipates the Trojan war, both in the sense that the poem's arrival at Troy predates the war, and in the sense that these temporally prior episodes look ahead to the war; already his poem is engaging with its predecessors, and the place names of the war play their part in this.

Ovid takes care to point out that Apollo has no need to cross the Hellespont when travelling from Tmolus (where he has just finished punishing Midas' poor artistic judgement) to the site of Troy:

> ultus abit Tmolo liquidumque per aera vectus
> angustum citra pontum Nepheleidos Helles
> Laomedonteis Letoius adstitit arvis.
> dextera Sigei, Rhoetei laeva profundi
> ara Panomphaeo vetus est sacrata Tonanti…
> (*Met*. 11.194–198)

> Avenged, Leto's son left Tmolus, was carried through the liquid air on this side of the narrow sea of Nephele's daughter Helle, and stopped at Laomedon's fields. There was an ancient altar, sacred to the Thunderer, the God of All Oracles, with the Sigean sea on the right and the Rhoetean sea on the left…

The Hellespont is not mentioned by name or etymology in the *Aeneid*,[199] but plays a prominent role in Homeric geography, appearing ten times in the *Iliad*.[200] The inverse is true with Sigeum and Rhoeteum, which appear not at all in Homer, but repeatedly in the *Aeneid*.[201] As landing-places and, later, burial-places,[202] Sigeum and Rhoeteum both

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[197] For Segal (1969b: 257), Laomedon's founding of Troy marks the transition into 'historical' time. Cf. Ellsworth (1980: 23), who places the transition at the beginning of book 12, with the *casus belli* of the Trojan War, generally considered by historiographers as the '*terminus post quem*' of history, the point before which secure chronology is impossible (Wheeler 2002: 173–4).
[198] Papaioannou 2007: 3.
[199] Though cf. *Sigea…freta*, *A.* 2.312.
[200] And once in the Odyssey: *Od.* 24.82. Ovid's *angustum…pontum* may function as a 'correction' of Homer's broad Hellespont: cf. πλατὺν Ἑλλήσποντον (*Il.* 17.432) and Ἑλλήσποντος ἀπείρων (*Il.* 24.545).
[201] Sigeum: 2.312, 7.294. Rhoeteum: 3.108; 5.646; 6.505; 12.456.
[202] According to Strabo (13.1.30–2), there were tombs or memorials (μνῆματα) of Ajax at Rhoeteum and of Achilles and Patroclus at Sigeum (Hopkinson 2000: *ad* 13.3); cf. Euphorion fr. 40 Powell, which speaks of Ajax's death on 'Rhoetean sands' (Ῥοιτείῃς ἀμάθοισι) and transformation into a hyacinth.

emblematise beginnings and look ahead to the war's end; Ovid encompasses the whole of Troy's history and the whole of the literary tradition of the Trojan war. The *Iliad* and *Aeneid* are in view here,[203] as they are throughout the Trojan super-episode, but Ovid outdoes both Virgil and Homer, asserting poetic primacy through temporal priority. Virgil includes events from the Trojan war not found in Homer; Ovid includes more of Troy's history than either.[204]

Engagement with the *Iliad* and *Aeneid* continues to be evident in the episode. Laomedon's perfidy recapitulates *Il.* 21.435–460, and a number of verbal echoes recall the *Aeneid*. Reed notes that the heaping-up of Troy's new walls (*novae…moliri moenia Troiae*, 11.199) alludes to both Roman and Carthaginian foundations in *Aeneid* 1 (*altae moenia Romae*, 1.7; *tantae molis erat Romanam condere gentem*, 1.33; *moenia surgentemque novae Karthaginis arcem*, 1.366).[205] The *Aeneid* includes the beginnings of Carthage and Rome; Ovid pre-empts these 'firsts' with the beginnings of Troy.[206]

Finally, the 'perjured walls of Troy' (*periura…moenia Troiae*, 11.215) echo Virgil's 'walls of perjured Troy' (*periurae moenia Troiae*, *A.* 5.811),[207] while other echoes recall *Aeneid* 4: Laomedon's name (11.200), along with his perjury and false words (*falsis periura verbis*, 11.206) recall Dido's lament *nescis heu! perdita necdum/ Laomedonteae sentis periuria gentis?* ('Alas, lost one, do you not know nor yet perceive the perjuries of Laomedon's people?' *A.* 4.542). Troy falls because of Laomedon's perfidy; both here and in the Virgilian intertext, deception is linked closely with the name of Troy. Trojan deception and perfidy are stressed in the *Metamorphoses* both here and later, in Ovid's

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[203] Papaioannou (2007: 7) argues that Ovid, in his 'Little *Iliad*' beginning from book 12, is concerned to establish that he can 'converse directly' with Homer, rather than engaging with it primarily through Virgil; in my view, Ovid engages in a sustained conversation with both Homer and Virgil.

[204] That this episode looks ahead to Troy's literary future is underlined by *Panomphaeo…Tonanti* (11.198). This Homeric epithet (πανομφαίῳ, *Il.* 8.250), not found elsewhere in Latin, points ahead to the Trojan war, both through allusion and in its oracular associations.

[205] Reed 2013: *ad loc*.

[206] Ilus' founding of the city is passed over in almost total silence; our only clue that it has happened is the epithet *Iliaden* applied by Orpheus to Ganymede (10.160). Cf. the more detailed (though still brief) account at *Fast.* 6.419–20. The repeated use of *Troia* (previously only seen in proleptic references: 8.365, 9.232) in the Laomedon episode constructs the building of the walls as the beginning of the city.

[207] Feeney 1999: 19; Reed 2013: *ad* 11.208. The phrase in the *Aeneid* refers to the same events, and Ovid's allusion thus again asserts his poem's temporal primacy over the *Aeneid*: he appropriates Neptune's resentful recollections of Laomedon's bad faith for his narration of the events as they happen.

four-line summary of *Aeneid* 4;[208] perfidy is a characteristic Laomedon's descendant inherits and carries with him away from Troy.[209]

After a detour to Thessaly and Trachis,[210] we return to the Trojan royal family for a report of the fate of Aesacus (11.751–795). Aesacus is mentioned in the *Alexandra* (224) and the incidents of his life are summarised by Apollodorus (3.147–9); he does not appear in Homer or Virgil.[211] Ovid, by including Hector's obscure brother as prominently as Hector himself,[212] innovates further on the Trojan narrative—a feature to which he draws attention with some learned toponyms.

Amid more usual Trojan place names and epithets (*Troiae*, 11.757; *Ida*, 11.762, *Iliacos*, 11.766; *Troius*, 11.773), Ovid sets two less well-known names: *Granico* (11.763) and *Cebrenida* (11.769). These rivers (or river-gods) do not appear in Virgil; indeed, neither appears before Ovid in Latin. The Granicus appears once in Homer (Γρήνικός, *Il.* 12.21) and once in Hesiod (Γρήνικόν, *Th.* 342). It is also attested in a bare fragment of Hegesianax (*FGrHist* 45 F5), but otherwise is mentioned primarily in historiography in connection with Alexander's victory (e.g. Diodorus Siculus, 17.18.4). Cebren also appears primarily in historians and geographers, but is named by Parthenius of Nicaea and Apollodorus as Oenone's father.[213]

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[208] Cf. Casali 1995b: 66–70.
[209] Similarities between Laomedon and Aeneas are stressed by *Phrygiaeque tyranno* (11.203), which echoes Turnus' description of Aeneas at *A.* 12.75, *Phrygio…tyranno*; the collocation is not otherwise recorded in Latin.
[210] Feeney (1999: 19) notes that the marriage of Peleus and Thetis (11.217–265), linked to the Laomedon episode by way of Peleus' assistance in sacking the city, looks ahead to their son's sacking of Troy.
[211] Unless through an oblique potential etymological play: at *A.* 5.128, Virgil speaks of a calm sea beloved of divers (*gratissima mergis*), which Servius takes as a reference to Aesacus; the etymological *aetion* is also given at *Met.* 11.795 (cf. Michalopoulos s.v. *mergus*, Myers 1994a: 37). At *A.* 5.129–30, Aeneas places a leafy ilex branch (*frondenti…ilice*, v. 129) to serve as a marker (*signum*, v. 130) for the race. *signum* perhaps serves to alert the reader to the possible relationship between the leafy branch and Greek αἴσακος, 'myrtle or laurel branch'.
[212] Ovid alludes to the disparity in literary fame between Aesacus and Hector: *qui nisi sensisset prima nova fata iuventa,/ forsitan inferius non Hectore nomen haberet* ('If he had not endured his strange fate in his first youth, perhaps he would not have a lesser name than Hector', 11.759–60).
[213] The manchette to Parthenius, *Erot.* 4, attributes the story of Oenone to Nicander and 'Cephalon of Gergis', i.e. Hegesianax. The manchettes' information, where verifiable, is accurate (Lightfoot 1999: 249); however, it is not possible to say whether Parthenius used these authors as sources, or what details they included.

Ovid thus, in the case of the Granicus, expands on a river only mentioned by Homer, elucidating the connections between the river-god (father of Aesacus' mother Alexirhoe) and Troy's family tree. The rivers Granicus and Cebren perhaps also indicate a connection to Hellenistic *doctrina*. Ovid, the *doctus poeta*, gives his readers a recondite Trojan myth, and perhaps also alludes obliquely to an 'untold tale' in his Trojan cycle, that of Paris and Oenone.[214]

The episode at Aulis (12.7–38) similarly includes both toponyms which are familiar from Homer and Virgil and those which are not. *Pelasgae* (12.7) picks up Virgil's application of the term, used more narrowly in Homer, as a synonym for 'Greek'.[215] Boeotia or Boeotians are named nine times in the *Iliad*,[216] though not at all in the *Aeneid*. Ovid's unusual adjectival form *Boeota* (12.9) perhaps points to this relationship with Homer, who uses the substantive Βοιωτός exclusively; *Boeotus* is not found in Latin before Ovid either as a substantive or as an adjective.[217] Aulis (*Aulide*, 12.10) appears twice in Homer (*Il.* 2.303, 496) and once in the *Aeneid* (4.426).

Aoniis (12.24), however, evokes lighter genres and Hellenistic learning;[218] its one Virgilian appearance is in the tenth *Eclogue* (*B.* 10.12), not in the *Aeneid*.[219] *Mycenida* (12.34) points rather to tragedy; the adjective *Mycenis* is not found elsewhere in Latin poetry, and seldom in Greek;[220] however, it does appear several times in Euripides.[221] The events at Aulis exhibit a mixture of genres; the generic signal of *Aoniis* and the potential metaliterary force of *tenuisset* (12.10) perhaps direct the audience back to Ovid's elegiac treatment of Aulis and the crossing of the Trojan fleet, in *Heroides* 13. *Mycenida*, by contrast, reminds us of Iphigenia's importance in tragedy.[222]

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[214] On 'untold tales' in Ovid, see Tarrant 2005.
[215] On Virgil's use of *Pelasgus*, see Horsfall 2008: *ad A.* 2.83.
[216] *Il.* 2.494, 510, 526; 5.710; 13.685, 700; 14.476; 15.330; 17.597.
[217] Bömer 1982: *ad loc*. The adjective appears for the first time here; cf. the substantive use at *Fast*. 5.493, *Boeotum Oriona*.
[218] Perhaps also Roman learning, in light of its use by Cornelius Severus (p. 158 n. 180 above, fr. 3 Courtney), whose *cura* over his works Ovid praises (*Pont.* 4.2.50).
[219] On the literary background to the epithet *Aonius*, see above, p. 158 n. 180.
[220] Bömer 1982: *ad loc*.
[221] *El.* 761, *Ph.* 862, *Or.* 1246, 1470. Cf. the fragmentary *Pirithous* (attributed to Critias), *TGrF* 43 F1.12.
[222] There is a possible 'footnote' in *fertur mutasse Mycenida cerva*; this event is, of course, 'reported' in Euripides' *Iphigenia Among the Taurians* (28). On tragic influences on Ovid's 'Little *Iliad*', see further Papaioannou 2007: 145.

The Greeks in due course land on the 'Phrygian sand' (*Phrygia…harena*, 12.38),[223] and the stage is set for epic warfare. The beginning of the Cycnus episode seems to fulfil this promise, with the opposition between the approaching Greeks and the defending Trojans, who stand emphatically at the beginning of their line against the Greek advance:

> fecerat haec notum Graias cum milite forti
> adventare rates, neque inexspectatus in armis
> hostis adest. prohibent aditus litusque tuentur
> Troes…
>
> (*Met*. 12.64–7)

> She [sc. Fama] had made it known that the Greek ships were approaching with brave soldiers, and the enemy does not come unlooked-for in arms. There to prevent the landing and protect the shore are the Trojans…

These ethnonyms reinforce that Ovid is looking at the war through both a Virgilian and a Homeric lens; Τρῶες is a regular Homeric usage (e.g. *Il.* 1.256), while *Graius* in the universal sense of 'Greek' is Latin poetic usage, rather elevated than otherwise,[224] and used universally in Virgil to the exclusion of *Graecus*. Similarly, the opposition in 12.70 of *Phryges* and *Achaica dextera* both syntactically opposes the opposing forces and links the episode to both Virgilian and Homeric epic: *Phryges* for 'Trojan' is, as noted earlier, a Virgilian move, while *Achaica* (in conjunction with *Danais*, 12.69) reflects Homeric ethnonymy (Ἀχαιός, Δαναός).[225] Sigeum (*Sigeia.../litora*, 12.71–2), as previously discussed, evokes Virgilian rather than Homeric geography; by contrast, Achilles' 'Pelian spear' (*Peliacae…cuspidis*, 12.74) is specifically Homeric, translating the locution Πηλιάδα μελίην ('Pelian ash', *Il.* 16.143). Yet the combat is one found in neither epic; Ovid creates his own approach to the material, side-stepping the famous match-ups of the *Aeneid* and the *Iliad* and instead choosing to weave a scene from the *Cypria* into his narrative.[226] Ovid plays on the notion of Cycnus as a substitute for Hector:

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[223] Ovid adopts Virgil's practice of using 'Phrygian' metonymically for Trojan; cf. Reed 2013: *ad* 10.155 and Horsfall 2003: *ad A.* 11.170.
[224] On Latin usage of *Graius* vs *Graecus*, see Bömer 1976: *ad* 7.214; cf. Austin 1964: *ad A.* 2.148 and Horsfall 2003: *ad A.* 11.289.
[225] Reed 2013: *ad loc.*
[226] On sources for the Cycnus episode, see Papaioannou 2007: 51ff. Papaioannou reads the episode as part of an overall strategy of 'deconstructing' Achilles. The episode also seems to owe something to Pindar; Papaioannou (2007: 52 n. 104 and 77 n. 165) notes the parallels with Achilles' opponents in *Isthmian* 5.38–42, and Achilles' mention of the Caicus (*Met.* 12.111; cf. *I.* 5.42) underlines this parallelism.

…perque acies aut Cycnum at Hectora quaerens
congreditur Cycno (decimum dilatus in annum
Hector erat)…
(*Met*. 12.75–7)

And seeking either Cycnus or Hector through the lines of battle, he came together with Cycnus (Hector had been deferred until the tenth year)…

Segal notes that this substitution and the proleptic reference to Hector's fate allow Ovid to 'replace Homer's *Iliad* with his own',[227] absorbing the earlier poem into the superstructure of the *Metamorphoses*. Ovid puts his own stamp on the material with Achilles' boast: *solamen habeto/ mortis, ab Haemonio quod sis iugulatus Achille* ('Take this as a comfort in your death, that you were slaughtered by Haemonian Achilles', 12.80–1). As discussed earlier, *Haemonius* is an epithet adopted from Hellenistic literature, and not used by Virgil; Ovid uses it to assert his poetic independence, and suggest that his 'Little *Iliad*' will be influenced also by 'lighter' genres.[228] Achilles' further enumeration of his conquests (12.108–10) lays claim to Homer's poetic geography,[229] constructing it as background to this un-Homeric and un-Virgilian combat. Ovid asserts his claim to these poetic spaces once more, with the Caicus running red (12.111): the model for this image is, of course, the Scamander running red with blood at *Il.* 21.21. Ovid, instead of following the Homeric line, combines the Homeric image with a river borrowed from Pindar (*I.* 5.42) to make the image (and the scene) his own.

Hopkinson notes that Ovid's narrative strategy in the 'Little *Iliad*' is largely to '[avoid] direct comparison',[230] and the majority of book 12 (12.146–579) is taken up with

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[227] Segal 1998: 23. Cf. Solodow (1988: 32), who sees the substitution of Cycnus for Hector as part of an Alexandrian, 'neoteric' refusal of *aemulatio*. An interest in less familiar parts of mythological traditions certainly has its precedents in Alexandria, but I see Ovid's strategy in the 'Little *Iliad*' as one of poetic appropriation rather than avoidance: Ovid encompasses, absorbs and reworks Homer and Virgil just as he encompasses other authors and genres.

[228] Cf. Ovid's own *Amores*, in which Achilles, the 'Haemonian hero' (*Haemonius…heros*, 2.9.7), owns 'Haemonian horses' (*Haemoniis…equis*, 2.1.32).

[229] Lyrnesos and Thebes are mentioned as being sacked by Achilles at *Il.* 2.690–1, and Tenedos at 11.624. Tenedos and Lyrnesos are mentioned in the *Aeneid* (e.g. *A.* 2.21 and 12.547), though not in the context of Achilles' sacking, and perhaps Thebes as well. (It is unclear which Thebes Antiphates' mother comes from at 9.697, but the Mysian Thebes seems most likely in terms of both geography and literary tradition; cf. Hardie 1994: *ad loc.*). Papaioannou (2007: 77) astutely remarks that the context Achilles attaches to these 'landmarks' casts Achilles as a poet in miniature: the sacked cities retain 'nuances that nurture poetics'.

[230] Hopkinson 2000: 10; as Davis (2008: 429) puts it, 'Ovid…uses his narrative skills to avoid the subject at hand as far as possible.'

Nestor's reminiscences.[231] The battle between the Lapiths and the Centaurs (12.210–535) supplies a set-piece battle[232] and expands on the short account Nestor gave of this incident in *Iliad* 1.[233]

Nestor takes as his prompt Cycnus' invulnerability, which leads him to tell the surrounding Greeks of another invulnerable hero. This hero, Caeneus, whose name promises *novitas*,[234] is in fact known from Nestor's earlier, Iliadic tale of the Lapiths and Centaurs (*Il.* 1.264),[235] and his birth as Caenis is known from the *Catalogue of Women* (fr. 87 Merkelbach-West). He is mentioned in Apollonius Rhodius (1.58–9) and appears (transformed back to Caenis) in a catalogue of women in Virgil's underworld (*A.* 6.448). He has also previously featured in the *Metamorphoses*: during the Calydonian boar-hunt at 8.305. Nestor thus expands on a character found throughout the epic tradition, but never fully treated before.

Nestor appears here as an innovative narrator, telling the story of an epic hero in fuller detail than it has been seen before, and bringing Hesiodic catalogue poetry into his heroic epic context.[236] The story of Caeneus' transformation from Caenis may also have Hellenistic precedent: Reed notes that Antoninus Liberalis' account may derive from Nicander,[237] and Nestor's focus on the *aetion* of the transformation shows an affinity with Callimachus' *Aetia*.[238]

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[231] Nestor's reminiscences (including his conversation with Tlepolemus) take up 433 lines of the book's 628.
[232] On the Centauromachy as another substitution (following Cycnus, with Caeneus explicitly paralleling Cycnus) for Iliadic battle scenes, see Nagle 1989: 117.
[233] *Il.* 1.260–72; cf. *Il.* 2.742-4 and *Od.* 21.295–304. On this expansion, see Davis 2008: 430–1. Davis notes Nestor's reminiscences as part of Ovid's narrative strategy of avoidance of direct narration of Iliadic material, arguing that this strategy reminds the reader of the unreliability of narrative authority; on Nestor's reliability or otherwise, see also Zumwalt 1977. I read the 'Little *Iliad*' from a related but somewhat different angle, that of Ovid's assertion of poetic power through his deconstruction and reinterpretation of the epic tradition.
[234] Ziogas (2013: 183, with n. 9) notes the etymological play on both καινός and νέος.
[235] He appears also in the pseudo-Hesiodic *Aspis* (179), in a passage which, as Ziogas (2013: 185) notes, draws on the *Iliad* passage.
[236] On the affinities of Nestor's Caeneus narrative with '*ehoie*-poetry', see Ziogas 2013: 192–200. Nestor's innovation here reflects Ovid's structural innovation in placing Caeneus and the Centauromachy at the structural centre of his *Iliad* narrative.
[237] Reed 2013: *ad* 12.168–535.
[238] Ziogas 2013: 183 n. 9 also notes the *novitas* of the story, avoiding 'well-worn' epic scenes, as a Callimachean move.

The toponyms in Nestor's initial account of Caeneus bear this out. Caeneus is introduced with a striking epanalepsis:

> …at ipse olim patientem vulnera mille
> corpore non laeso Perrhaebum Caenea vidi,
> Caenea Perrhaebum, qui factis inclitus Othryn
> incoluit; quoque id mirum magis esset in illo,
> femina natus erat.
>
> (*Met.* 12.171–5)

> But I myself once saw, bearing a thousand wounds with his body unharmed, Perrhaebian Caenis, Caenis the Perrhaebian, who, famed for his deeds, inhabited Othrys; and it was all the more amazing in him because he had been born a woman.

The Perrhaebians feature in the *Iliad* (2.749) as 'steadfast' (μενεπτόλεμοί) allies of the Greeks; they also appear in the *Homeric Hymn to Apollo* (*h. Ap.* 218). In Latin, they appear first in Propertius' *recusatio* of didactic and heroic epic (3.5.33); using *Perrhaebus* as an equivalent of 'Thessalian' appears to be Propertius' innovation, and Ovid has Nestor adopt this learned epithet. Their 'steadfastness' in the *Iliad* makes *Perrhaebum* an especially suitable epithet for Caeneus, whose invulnerability makes him almost unstoppable; the epithet also links Nestor's story with his immediate narrative context. In case his audience is unfamiliar with the Perrhaebians, Nestor explains *Perrhaebum* with *Othryn/ incoluit*: Caeneus is Thessalian. Nestor tries, through geographical detail, to assert his own reliability and authority, backing up his assertion of autopsy in *ipse…vidi.*[239] However, this apparent reliability may be undermined here: Reed notes that the Perrhaebi are from northern Thessaly, while Othrys is to the south,[240] and Caeneus is not associated with the Perrhaebi in other sources. Nestor's literary learning does not extend to geographical precision.

In 12.190, Nestor reminds his audience again that Caeneus is Thessalian: Caenis is described as the most beautiful of the Thessalian women, *Thessalidum virgo pulcherrima*. *Thessalidum* evokes Ovid's elegiac poetry: the adjective *Thessalis* occurs at *Ep.* 13.110, and not otherwise in Latin. Reference to another elegiac treatment of the Trojan war

[239] On Nestor's assertions of 'credibility and reliability', see Musgrove 1998: 227.
[240] Reed 2013: *ad loc*. Nestor misquotes Propertius, who (also rather imprecisely) applies *Perrhaebus* to the Pindus range.

underlines the 'lighter' generic flavour of this aetiological tale.[241] In 12.209, *Atracides* returns us to thoughts of Ovid's elegiac works (*Atracis* is used at *Am*. 1.4.8 and *Ep*. 17.248). It also may evoke a scholarly problem (for the ancients as well as for modern readers): Reed notes that it is unclear whether *Atracides* refers to the place or to a tradition where Caeneus' father was Atrax rather than Elatus.[242] *Peneia*, finally, evokes most strongly Ovid's programmatic Daphne episode, in which Daphne is introduced as *Daphne Peneia* (1.452).

The rest of Nestor's narrative, by contrast, falls back on the narrative style of heroic epic.[243] Scholars have noted the ways in which the Centauromachy parodies or deconstructs the epic genre;[244] Ovid also seems to 'deconstruct' Nestor's abilities as an epic narrator. Ovid deconstructs epic through Nestor, but also reveals Nestor as less poetically skilled than Ovid himself.

Nestor's toponymy in this latter part of his narrative no longer entirely matches the style of his narrative. *Pellaeus* (12.254), as I discussed earlier, has an martial cast in its evocation of Alexander, but *Ossaeae* (12.319) evokes rather Callimachus' *Hymns* (Ὀσσαίοισιν, *Dian*. 52), and *Haemoniis* (12.353) also evokes lighter genres, as seen in the discussion of Cycnus. *Pagasaeae* (12.412) evokes the (mock-)heroic action of Ovid's Calydonian boar-hunt (8.349), but also his earlier, distinctly generically mixed treatment of the Argonauts and Medea (7.1), and his earlier elegiac works (e.g. *Ep.* 16.347, *Ars* 3.19, *Fast.* 1.491).[245]

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[241] The reference is underlined by the context of *Thessalis* in the *Heroides*. *Ep.* 13 takes place in a similar timeframe to Nestor's reminiscences: early in the war, but after the Greeks land and Protesilaus is killed.
[242] Reed 2013: *ad loc*.; cf. Ant. Lib. 17.4. Bömer (1982: *ad loc*.) speculates that the epithet *Atracides* may be borrowed from Nicander.
[243] The 'tension' between the initial account of Caeneus and the majority of the narrative taken up by the Centauromachy is noted by Ziogas (2013: 202).
[244] Musgrove 1998; Keith 1999: 233–9 (focusing on the gendered nature of epic); Holzberg 2002: 141; Papaioannou 2007: 87–116; Davis 2008; Mader 2013.
[245] The adjective *Pagasaeus* seems to have been inaugurated in Latin by Ovid. In Greek the adjective Παγασαῖος appears first in the *Aspis* (70) and seldom after (not in Apollonius). Here it marks a brief erotic interlude describing the affection of Cyllarus and Hylonome; this interlude, rather than indicating a generic blend in Nestor's speech, is an example of what I will argue is an awkward clash of genres rather than a skilful Ovidian blend.

Pelethronium (12.452) seems to evoke didactic poetry: *G.* 3.115 applies it to the Lapiths and it appears twice in Nicander's *Theriaca* (440, 505).[246] The anachronistic Macedonian spear (*Macedoniaque sarisa*, 12.466) recalls a fragment of Hellenistic verse (συρίζουσα Μακηδονὶς ἴπτατο λόγχη, *SSH* 1189) preserved by Servius *ad A.* 12.691.[247] The obscure epithet *Phyllei* (12.479), which seems to have been introduced into Latin here,[248] evokes Apollonius again, with the echo of his 'Phylleian mountain' (ὄρεος Φυλληίου, 1.37), located in Thessaly near the confluence of the Apidanus and Enipeus. Othrys and Pelion together (12.513) evoke most clearly Medea's generically mixed flights (7.224–5, 352–3). Nestor's otherwise bombastic epic Centauromachy continues his un-epic toponymy; Nestor's narrative is less a successful blending of genres than a tenuous grafting of one on to the other.[249] This failure of genre poetics contributes to the humour and parodic character of the Centauromachy: Nestor's epic is 'deflat[ed]' in part by his failure to control his toponyms.[250]

Ovid emphasises his narrative strategy with the two Trojan toponyms of Nestor's narrative. With *Pergama* (12.445), Nestor tries, near the centre of his Centauromachy, to stitch himself back into his literary context; he tries again near the end, with *Ide* (12.521). However, these references tend rather to remind the reader of the gap between this narrative instance (underlined by Nestor pointing out Ida to his audience) and the past generation's adventures (underlined by Nestor's wish that he had been able to besiege Troy's citadel when he was still young enough to enjoy it). Nestor, whose control of

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[246] *Pace* Reed (2013: *ad loc*.) and Thomas (1988: *ad G.* 3.115), there is no evidence that the name was used by Callimachus: Hollis (1998: 69 n.7) points out that Strabo attributes it to 'others' (ἄλλους, 7.3.6), not to Callimachus. Hollis (1998: 69) cites an indication in Hesychius (π 1304) of a lost poem in which it was applied to Chiron; this would seem to support Tarrant's reading of the accusative (describing the centaur Erigdupus) rather than the nominative (describing Macareus) favoured by Bömer (1982: *ad loc*.).

[247] On the fragment, see West 1964: 242 and Hollis (1992: 281–2). Hollis argues that it must have come from a Hellenistic martial epic; Cameron (1995: 282) proposes, not in my view conclusively, an attribution to Callimachus' *Galateia*. Ovid's *fudit…in auras* (12.469) perhaps points to the Virgilian allusion (*fuso/ sanguine terra madet striduntque hastilibus aurae, A.* 12.690–1), even as Ovid varies it neatly: Ovid's *sarisa*, Macedonian like the Hellenistic spear-point, does not whistle, but the sound of the word (if not the sound of the spear) evokes the Greek συρίζουσα.

[248] Cf. *Ars* 3.783, *Phylleia mater*, but Bömer (1982: *ad loc*.) points out that the *Ars* epithet is from the Thracian river Phyllis, not the Thessalian town Phyllos.

[249] Cf. the interruption of the battle for a digression on the *cultus*, beauty and mutual attraction of Cyllarus and Hylonome (12.393–418). The centaur lovers' elegiac elements are discussed by DeBrohun 2004 and Mader 2013: 107–8.

[250] On Ovid's 'deflation' of epic pretensions in this episode, see Mader 2013: 89.

genre poetics cannot match Ovid's own, thus points to Ovid's skilful manipulation of narrative in the episode.

As the 'Little *Iliad*' draws to a close, Ovid again interrogates the epic tradition through two speeches which recapitulate the events of the war.[251] Ajax and Ulysses compete for rhetorical control of epic fame and memory, and for the physical manifestation of κλέος in the shape of Achilles' arms; their deployment of toponyms plays a part in how this struggle plays out.

The contest begins with the candidates standing before the boats on the Sigeian shore (*Sigeia…/litora*, 13.3–4); Sigeum again evokes beginnings, serving as a suitable place for the beginning of the contest and suggesting that the arguments will cover the course of the war from the start. Ajax begins with an argument from place, citing the ships that he saved as a reason he deserves Achilles' arms;[252] the outcome of the contest will rest not only on rhetorical prowess but on which hero more successfully lays claim to the epic landscape around them.[253]

Ajax is concerned to locate himself as an epic hero in an epic tradition,[254] appealing first to the Greeks' first-hand knowledge of his deeds (*Pelasgi,/…vidistis enim*, 13.13–14) and next to his parentage and descent:

> atque ego, si virtus in me dubitabilis esset,
> nobilitate potens essem, Telamone creatus,
> moenia qui forti Troiana sub Hercule cepit
> litoraque intravit Pagasaea Colcha carina.
> (*Met*. 13.21–4)

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[251] Davis (2008: 431) notes that 'though Ovid "refuses" to narrate the events of the Trojan war, he nevertheless reminds the reader of many of the poem's greater and lesser events'—not to mention events from the Epic Cycle, such as the capture of the Palladion (13.99). Cf. Hardie 2015: *ad* 13.1–398: the contest gives us 'un doppio rifacimento del materiale iliadico dalle differenti prospettive'.

[252] On rhetorical argumentation from place (Quint. 5.10.40–1), see Hopkinson 2000: 20 and Vasaly 1993: 15–39.

[253] On the rhetorical background to the contest, see Hopkinson 2000: 16–22; Pavlock 2009: 110–131; Hardie 2015: *ad* 13.1–398. Place names feature prominently in much ancient oratory (cf. Cicero's rhetorical use of Enna at *Verr.* 2.3–4) but are not much discussed by ancient theorists, though Quintilian discusses the uses of landscape description (9.2.43-44). The decorative function of place names is, as noted earlier (n. 3) mentioned by Menander Rhetor (392.23–4), while Quintilian (not distinguishing between personal and place names) hints at the use of etymologising on proper names in argumentation (1.6.31) and considers a few special cases in which a name may bear on the argumentation (5.10.30).

[254] Cf. Papaioannou (2007: 154), in whose reading Ajax 'seeks to perpetuate ancient storytelling faithfully and accurately'.

> And I—even if my courage were in doubt, I would be mighty in nobility, since I was sired by Telamon, who took the walls of Troy under brave Hercules' command and penetrated to Colchis' shores in the Pagasaean ship.

Ajax emphasises his father's participation in a previous generation's heroic exploits and uses the mention of Troy's walls to suggest that his lineage is specifically relevant here: the son, like the father, is engaged in sacking Troy. The Colchian shore reflects Ajax's location on the Sigeian shore; hostile expeditions to foreign lands, Ajax suggests, run in his family.

As Ulysses will in his own speech, Ajax then recapitulates the events of the *Iliad* and of the Epic Cycle (including tragic material such as Philoctetes' abandonment),[255] but he makes a fatal mistake in his engagement with the epic landscape around him. He spends his speech alternately censuring Ulysses and asserting his own heroic *virtus*, but the time he spends on censuring Ulysses leaves an opening for Ulysses to reinterpret events in his favour. Much toponymic detail in Ajax's speech is allocated to his censure of Ulysses' deeds; this has the effect of making these more detailed and memorable,[256] inscribing them on the landscape around them—a strategy which backfires when Ulysses demonstrates his facility for reworking and reinterpretation.[257] In the case of his own deeds, Ajax appeals to autopsy: *nec memoranda tamen vobis mea facta, Pelasgi,/ esse reor; vidistis enim* (13.13–14). By relying solely on his audience's individual recollections, without the commemorative effect of linking his deeds to the tangible landmarks around them, Ajax thus cedes the field of memory—and of epic fame—to Ulysses. The effect of Ajax's speech, it turns out, is to prepare the ground for Ulysses' reworking of his narrative.

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[255] The contest was much treated in Greek and Roman tragedy: Papaioannou 2007: 162, Hopkinson 2000: 14–16, Hardie 2015: *ad* 13.1–398.
[256] On space and memory in the *Iliad*, see Minchin 2008 and Clay 2011. The concept of *lieux de memoire* originates with Nora 1989; on topographical *lieux*, see especially 22–24. For phenomenological viewpoints on landscape and memory, see Casey 1987: 181–215 and Tilley 1994: 24–32. On memory in the Greek landscape, see Alcock 2002: 23–35. As noted in chapter 1 (p. 114 n. 267), the connection between memory and the physical world is seen also in the memory houses of the *ars memoriae*; see Quint. *Inst.* 11.2.21 on these *loci* and *imagines*.
[257] Hopkinson (2000: 17) rates Ajax's oration as 'good of its kind', though 'its kind is the wrong kind'. In my view, Ajax's mistake consists in insufficient attention to memorialising his deeds, a mistake which is borne out by his tactical misstep in associating Ulysses more strongly than himself with the places of the Trojan war. On Ajax's opposition of deeds and words, see Hardie 2015: *ad* 13.9–12.

Ajax's first charge against Ulysses is his abandonment of Philoctetes. Ajax emphasises Philoctetes' place of exile with a certain syntactical peculiarity:[258] *non te, Poeantia proles,/ expositum Lemnos nostro cum crimine haberet* ('Lemnos would not hold you, son of Poeas, marooned there along with our crime', 13.45–6). Ajax goes on to describe the hardships of abandonment, all the more vividly because his audience has been reminded of the specifics of Philoctetes' exile. Next is the charge of having caused Palamedes' death, and Ajax emphasises the damage done by this and Philoctetes' exile to the strength of the Greek cause (*vires subduxit Achivis*, 13.61).

Other charges include not defending against Hector's attack on the ships: *ecce ferunt Troes ferrumque ignesque Iovemque/ in Danaas classes; ubi nunc facundus Ulixes?* ('Look—the Trojans bring swords and fire and Jove against the Greek fleet; where now is fast-talking Ulysses?' 13.91–2). The structure of the lines positions *Danaas classes* against the Trojans and all their matériel, with *Ulixes* at the end of the line opposed to *Danaas* at the beginning. Ajax means to emphasise Ulysses' distance from the battle, but his own participation is distanced even further from the syntactical opposition of Greeks and Trojans, missing out on crucial, memorable specificity.

As Ajax builds to his peroration, he moves on to critiquing Ulysses' successes:

> conferat his Ithacus Rhesum imbellemque Dolona
> Priamidenque Helenum rapta cum Pallade captum;
> luce nihil gestum, nihil est Diomede remoto.
> si semel ista datis meritis tam vilibus arma,
> dividite, et pars sit maior Diomedis in illis.
> quo tamen haec Ithaco, qui clam, qui semper inermis
> rem gerit et furtis incautum decipit hostem?
> (*Met*. 13.13.98–104)

> Let the Ithacan compare Rhesus and unwarlike Dolon and the capture of Priam's son Helenus, and Pallas carried off: nothing done in the light of day, nothing far from Diomedes. If you give away those arms for such cheap recompense, divide them, and let the greater part of them be Diomedes'. Why, though, should these go to the Ithacan, who always does his deeds in secret, always unarmed, and deceives the unwary enemy with tricks?

By disparaging Ulysses' deeds, Ajax publicises them; by calling him 'the Ithacan', he inscribes him into the spaces of epic. Ajax's audience is reminded of Ulysses' status as

[258] Hopkinson (2000: *ad loc*.) notes the unusual usage of *Lemnos* as the subject of *haberet*.

leader of the Ithacan contingent, and Ovid's audience is reminded of not only the Catalogue of Ships, but also Ulysses' presence in other epics (e.g. Ὀδυσεὺς Ἰθακήσιος, *Od.* 2.246; *Ulixes/…Ithacus, A.* 3.628–9).

Ajax also disparages Ulysses' physical prowess, doubting that he has the strength to wear Achilles' helmet or carry his shield and spear:

> sed neque Dulichius sub Achillis casside vertex
> pondera tanta feret, nec non onerosa gravisque
> Pelias hasta potest imbellibus esse lacertis…
> (*Met.* 13.107–9)
>
> But the Dulichian head under Achilles' helmet cannot bear such a great weight, nor can the Pelian spear be less than heavy and burdensome to his unwarlike arms…

Ulysses is not described as Dulichian in Homer;[259] in Latin the adjective is first applied to him by Propertius (*Dulichio iuvene*, 2.21.13) and then adopted by Ovid (*Dulichium…ducem, Rem.* 272; *Dulichiae…manus, Met.* 13.425; *Dulichium…ducem, Met.* 14.226).[260] In light of the adjective's apparently non-epic colouring, a contrast appears between *Dulichius* and *Pelias hasta*, a translation of Πηλιάδα μελίην ('Pelian ash', *Il.*16.143);[261] from the internal audience's point of view, perhaps *Dulichius* also sounds disparaging because it is not strictly accurate. Yet, like *Ithacus*, it nevertheless connects Ulysses to the spaces of epic (cf. the Odyssean formula of 'Dulichium and Same and wooded Zakynthos')[262]—and points to his future fame across genres.

Ulysses' speech, when his turn comes, skilfully transforms Ajax's words and successfully stakes a claim on the epic landscape. He begins with a lament for Achilles, into which he slips the point that he deserves the credit for bringing Achilles into the war:

> 'si mea cum vestris valuissent vota, Pelasgi,
> non foret ambiguus tanti certaminis heres,
> tuque tuis armis, nos te poteremur, Achille.
> quem quoniam non aequa mihi vobisque negarunt

---

[259] In the Catalogue of Ships, Dulichium fields a separate contingent, led by Meges (*Il.* 2.625–30). It appears in the *Aeneid* among the landmarks passed by Aeneas' fleet (*A.* 3.271), but is not strongly associated with Ulysses.
[260] As an alternative to 'Ithacan' more generally, cf. Prop. 2.14.4 and 3.5.17; V., *B.* 6.76.; Ov. *Rem.* 699. In the proper sense of 'Dulichian', cf. *Met.* 13.711, *Dulichios portus Ithacenque Samonque*.
[261] Cf. *Peliacae…cuspidis* (*Met.* 12.74), discussed above.
[262] *Od.* 9.24; cf. (in different cases) 1.246, 16.123, 19.131.

> fata' (manuque simul veluti lacrimantia tersit
> lumina), 'quis magno melius succedat Achilli,
> quam per quem magnus Danais successit Achilles?'
> (*Met.* 13.128–134)

> 'If my wishes and yours had any power, Pelasgians, the heir of so great a contest would not be in doubt, and you would have your arms, Achilles, and we would have you. But since unjust fate has denied him to me and to you all'—and at the same time he wiped his eyes with his hand, as if he wept—'who better to follow great Achilles, than the one by whose actions Achilles followed the Greeks?'

By interweaving terms for the Greeks and Achilles' name, Ulysses stresses the importance of Achilles to the Greek war effort; by securing Achilles' presence, Ulysses suggests, he has made himself of central importance to all the Greeks.

Ulysses also claims superiority of descent, since he is the great-grandson of Jupiter on his father's side and of Mercury on his mother's. The epithet he uses, *Cyllenius* (13.146), dates back to the *Odyssey* (24.1) and the *Homeric Hymns* (*h. Merc.* 304),[263] and thus connects Ulysses to the divine landscapes of epic, with the god's connection to a physical place in some sense 'guaranteeing' the notion that he is connected to the human world through lineage as well as worship. Ulysses then deals with Ajax's claim of consanguinity: if the arms ought to go to a close relative, there are those with a nearer claim than Ajax. *quis locus Aiaci? Pthiam haec Scyrumve ferantur*: 'What place is there for Ajax? Let these be carried to Pthia or Scyrus', 13.156. The metaphorical *locus* is given force by the juxtaposition of Ajax's name with *Pthiam…Scyrumve*; if Ajax were truly so close a relative, he would have some connection with one of these places.

Ulysses then returns to the theme of the credit he deserves for facilitating Achilles' participation. If not for Ulysses, Achilles would still be weaving on Scyrus; he was persuaded by Ulysses' words. Ulysses repeats those words here: *'nate dea' dixi, 'tibi se*

---

[263] The god is described as 'Cyllenian' also at *h. Merc.* 318, 387 and 408. Pavlock (2009: 114) argues that Ulysses' connection to Mercury also marks a connection to Ovid, who himself is connected to Mercury (especially through Mercury's and the extradiegetic narrator's shared telling of the Syrinx story; *Cyllenius* may support this reading, since it is also a favoured epithet in Ovid (appearing six times in the *Metamorphoses*, including at 1.713 after he tells Argo about Syrinx). Pavlock (2009: 110–131) argues persuasively that Ulysses can be read as a transgressive, transformative figure for the poet ; cf. Hopkinson (2000: 18), who notes that Ovid can be compared to Ulysses in his 'range, cleverness and verbal dexterity'. On the metapoetics of the contest, see also Papaioannou 2007: 159ff. Papaioannou (2007: 155) approaches the contest largely in terms of 'the politics of designing the *alter Achilles*'; I read the contest in terms of control over the literary landscape.

peritura reservant/ Pergama. Quid dubitas ingentem evertere Troiam?' ('"Son of a goddess," I said, "doomed Pergamon reserves itself for you. Why do you hesitate to overthrow great Troy?"' 13.168–9.) The place names which emphatically bookend v. 169 emphasise Achilles' importance to the war, and therefore underline Ulysses' claim on all the achievements of the war.

Having acquired Achilles' aid, Ulysses can therefore claim credit by proxy for all of Achilles' deeds (*ergo opera illius mea sunt*, 13.171). Ulysses summarises some of these deeds with a succinct geographical catalogue:

> quod Thebae cecidere, meum est; me credite Lesbon,
> me Tenedon Chrysenque et Cillan, Apollonis urbes,
> et Scyron cepisse; mea concussa putate
> procubuisse solo Lyrnesia moenia dextra.
> (*Met*. 13.173–6)
>
> That Thebes fell is my doing; credit me with taking Lesbos, and Tenedos, Chryse and Cilla, Apollo's cities, and Scyrus; consider that by my right hand, Lyrnesos' walls were shattered and sank to the ground.

This catalogue echoes Chryses' prayer to Apollo in *Iliad* 1, in which he addresses Apollo as lord of Cilla and Tenedos (Κίλλάν τε ζαθέην Τενέδοιό, 1.38), as well as Achilles' own boast of his achievements during his fight with Cycnus, in which he boasts of having sacked Lyrnesos, Tenedos and Thebes (*Met.* 12.108–10).[264] Ulysses thus repeats Achilles' own claim of his achievements, but expands on it, adding Lesbos, Chryse and Scyrus; the echo of Chryses' prayer to Apollo vividly recalls the reason for that prayer, namely the sacking of Chryse.[265] He lays rhetorical claim not only to Achilles' deeds, but to his words, and to the literary tradition itself.

Ulysses goes on to enumerate more of his achievements: convincing Agamemnon to sacrifice Iphigenia (13.181–195); going as an ambassador to Troy (13.196–204); fortifying the camp and going on occasional missions (13.211–215); turning the Greeks back when they intend to leave Troy (13.216–237); killing Dolon and acquiring Rhesus'

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[264] Hardie 2015: *ad loc*. *Lyrnesia moenia* echoes Achilles particularly closely: cf. *Lyrnesia primum/moenia deieci*, 12.108–9.

[265] Ulysses' personal claim to these events is underlined by the structural parallel to a later catalogue of the men he personally killed (13. 257–262; cf. *Il.* 5.676–678); these men fell to his hand, and so (he asserts) did these cities (*procubuere manu*, 13.262; cf. *procubuisse…dextra*, 13.176).

horses (13.238–252); dispatching a series of Lycians (13.253–262); and retrieving Achilles' body (13.280–285). Throughout, Ulysses associates the events with toponyms and ethnonyms, from the Greeks (*Danaos*, 13.181; *Graecia*, 13.199; *Danais*, 13.238; *Graium*, 13.281) to Aulis (*Aulidaque Euboicam*, 13.182)[266] to Troy (*Iliacas…arces,*/*…Troiae*, 13.196–7; *Pergama*, 13.219; *Troiam*, 13.226, *Phrygia…gente*, 13.244; *Troia*, 13.246) and her allies (*Lycii*, 13.255). Ulysses' achievements are linked to the place names of Greece and Troy, and he is not above a little subtle manipulation. Papaioannou notes that the Greek equivalent of the metaphor *Graium murus* ('bastion of the Greeks', 13.281) is applied to Achilles only at *Il.* 1.284 (ἕρκος Ἀχαιοῖσιν), and otherwise to Ajax; Ulysses 'disputes Ajax's exclusive claim to his traditional formulaic characterization'.[267] Ulysses is claiming control over Ajax's very identity among the Greeks. In these passages, Ulysses, unlike Ajax, shows himself a skilled manipulator of the commemorative and identifying function of names.[268]

Ulysses meets Ajax's charge of inadequate physical strength with a counter-charge of inadequate mental force to appreciate the shield's carvings (13.286–295; discussed in chapter 1 pp. 42–6), then goes on to address and redirect Ajax's other accusations. If Ulysses was late to the war, well, so was Achilles (13.296–305). If he caused Palamedes' death, well, Palamedes deserved it (13.306–312).[269]

To the charge of abandoning Philoctetes, Ulysses replies that it was for Philoctetes' good, to allow him to rest and recover (*feros requie lenire dolores*, 13.317). Ulysses picks up on Ajax's mention of Lemnos, Philoctetes' place of exile: *nec Poeantiaden quod habet Vulcania Lemnos/ esse reus merui* ('Nor have I deserved to be guilty because Vulcan's Lemnos holds the son of Poeas', 13.313–14). His wording echoes Ajax's (*non te, Poeantia proles,/…Lemnos…haberet*, 13.45–6), with the addition of the adjective *Vulcania* to Lemnos. The adjective recalls the first mention of Lemnos in the *Iliad*, when Hephaistos, speaking to Hera, recalls his fall to Lemnos and how well the Sintians looked

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[266] 'Euboean Aulis' underlines the connection between Ulysses and Ovid: this peculiar geography is also found in the voice of the extradiegetic narrator at 7.232 and 13.905, where Anthedon is also called 'Euboean' on the basis of being located opposite Euboea. Cf. Hardie 2015: *ad loc*.
[267] Papaioannou 2007: 197 n. 423.
[268] Cf. the commemorative function of wounds, which Ulysses shows as visual evidence of his *virtus*: *sunt et mihi vulnera, cives* (13.262). Hardie (2015: *ad loc.*) notes the similarity to the practice in Roman political oratory of displaying honourably acquired wounds.
[269] These two points lack toponyms; perhaps Ulysses wants to pass over them quickly, not commemorate them by associating them with particular places.

after him (κάππεσον ἐν Λήμνῳ, ὀλίγος δ' ἔτι θυμὸς ἐνῆεν·/ ἔνθά με Σίντιες ἄνδρες ἄφαρ κομίσαντο πεσόντα, *Il.* 1.593–4). Ulysses thus understates Philoctetes' hardships, subtly casting Lemnos as a suitable place to convalesce from a foot injury and claiming credit for Philoctetes' survival (*vivit*, 13.318). Again, Ulysses claims credit for the actions of somebody crucial to the war effort—this time, for Philoctetes' prophesied future role in the fall of Troy.

Ulysses then builds to a peroration with a topographic *adynaton*:

> ante retro Simois fluet et sine frondibus Ide
> stabit et auxilium promittet Achaia Troiae,
> quam cessante meo pro vestris pectore rebus
> Aiacis stolidi Danais sollertia prosit.
> (*Met*. 13.324–7)
>
> The Simois will flow backwards, and Ida stand without its leaves, and Greece promise aid to Troy before, if my heart and soul should cease to work on your behalf, the shrewdness of dull Ajax would be of use to the Greeks.

Hardie notes that the *adynata* of Simois and Ida give the figure special force for Ulysses' audience, and that Simois and Ida also serve in the *Amores* as guarantees for Homer's poetic fame:[270] *vivet Maeonides, Tenedos dum stabit et Ide,/dum rapidas Simois in mare volvet aquas* ('The Maeonian poet will live, while Tenedos stands, and Ida, while Simois rolls its swift waters into the sea', *Am.* 1.15.10). The allusion underlines the commemorative and guaranteeing function of names, drawing our attention to Ulysses' strategy.

Ulysses finishes with emphasis on what he has done to make capturing Troy possible, and a final flurry of Trojan names (*Dardanio…vate*, 13.335; *Phrygiae…Minervae*, 13.337; *Troiam*, 13.339; *Troum*, 13.343; *Troiae*, 13.348; *Pergama*, 13.349). Ulysses lays claim to Troy itself, since he has discovered the oracles and captured the statue of Minerva, and this concentration of toponyms underlines his claim. The fame of captured Troy will be the fame of Ulysses.

Ulysses wins by inscribing himself into the landscape of epic, laying claim to the epic tradition himself. His greatest weapon is his ability to manipulate and reinterpret Ajax's

[270] Hardie 2015: *ad loc*.

arguments and poetic history; like Ovid, he turns others' words to his own ends. Ulysses' toponyms underline Ovid's strategy of recapitulation by echoing Greek and Trojan toponyms which have already appeared many times in the 'Little *Iliad*', this time finally fulfilling the audience's expectations of seeing some of the *Iliad*'s famous events, though in a characteristically oblique Ovidian way. Ulysses' speech dramatises and draws attention to Ovid's poetic strategy of reworking, reinterpretation and reappropriation of material, showing how poetic territory can be covered in multiple different ways.

After the contest of arms, the Trojan war moves swiftly to a close,[271] but Ovid gives us one final perspective on the war. Hecuba is captured and taken to Thrace, where she mourns the deaths of her last two children, avenges herself on Polydorus' murderer and is finally transformed into a dog. Hecuba looks back over the epic and tragic tradition, providing our last look at the Trojan plain.

Memorialisation is again at issue, as it was for Ajax and Ulysses; while the two Greek heroes linked Greek names and deeds to the Trojan landscape, Hecuba is concerned to reinscribe Trojan names on to the Trojan plain.[272] The importance of memorialisation to this episode is underlined by Hecuba's first appearance: *in mediis Hecabe natorum inventa sepulcris* ('Hecuba, found amidst her sons' tombs', 13.423).[273] Dragged away from the physical memorials of her children, and unable to bury her daughter in her ancestral tomb (*monumentis…avitis*, 13.524), Hecuba strives to guarantee their memory by linking their names to the names and places of Troy. In doing this, she engages with the codes of both epic and tragedy,[274] reconfiguring the relationship between lament and κλέος.

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[271] Papaioannou (2007: 209) notes the quick wrapping-up of the war, suggesting that Ovid thus 'apologizes' for the length of Ajax's and (especially) Ulysses' recapitulations. Cf. Hardie (2015: *ad* 13.399–428), who observes that Ovid covers the material of Sophocles' *Philoctetes* and the *Iliupersis* in this passage of less than thirty lines.
[272] On memorialisation in this episode, see Augoustakis 2016: 100.
[273] Hecuba, in the middle of the line between *mediis* and *sepulcris*, is syntactically as well as semantically placed amid the tombs. Hecuba, of course, is dragged from one tomb to another: her daughter is sacrificed at Achilles' tomb (*ducitur ad tumulum diroque fit hostia busto*, 13.452).
[274] The plot closely follows Euripides' *Hecuba*: see Hopkinson 2000: 22–7; Papaioannou 2007: 214ff.; Casali 2007: 182–8; Curley 2013: 101–15.

Most of the episode takes place on the Thracian shore, a setting borrowed from Euripides.[275] Ovid emphasises the Thracian setting with names of peoples and places: *Bistoniis habitata viris* ('[a land] inhabited by Bistonian men', 13.430); *rex Thracum* (13.436); *litore Threicio* (13.439); *Odrysius* (13.554); *Sithonios…agros* (13.571).[276] Emphasising the Euripidean setting, the captured women are more than once described as *Troades* (13.481, 534, 538);[277] however, Hecuba's speech includes both tragedy and epic.[278]

Amid this tragic setting, Hecuba appears herself as a living memorial of epic: *Asiae florentis imago* ('The image of flourishing Asia', 13.484). Hecuba emblematises both her fallen city and its former glory,[279] and her very presence acts as a commemoration. In her speech, Hecuba returns to the landscape of Troy, commemorating her children's fates and linking them to their home-places: she does not mention Thrace until the very end of her speech, but repeats Trojan names: *Troiae* (13.500), *Ilion* (13.505), *Pergama* (13.507, 520). Ulysses and (to a lesser extent) Ajax were concerned to construct the places of Troy as memorials to Greek κλέος; Hecuba constructs them as sites of remembrance through lamentation. Hecuba thus exerts rhetorical control over both the sites of Troy and the epic

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[275] The setting is Euripides' innovation, as is connecting the deaths of Polyxena and Polydorus (Curley 2013: 102–5). Westerhold (2011: 296) relates this 'generically liminal' episode to Zeitlin's concept of Thrace as a 'border zone' (Zeitlin 1996: 173–4). The open space of the shore may also be read as tragic/theatrical space: see Westerhold 2011: 298.

[276] These Thracian toponyms also bring out links between this episode and another tragically inflected episode involving murderous Thracians: the story of Procne and Philomela (*Met.* 6.406–674). *Odrysius* (referring to Polymestor) and *Sithonios* echo *rex Odrysius* (6.490) and *Sithoniae…nurus* (6.588); the link is underlined by Hecuba's singleminded absorption in her revenge at 13.546, which quotes 6.586 (*poenaeque in imagine tota est*). These reminders of the vicious Tereus and the women's bloodthirsty frenzy seem especially apposite at this point, when Hecuba is executing her bloody revenge for the crimes of an 'Odrysian' king. On links between the two episodes, see Augoustakis 2016: 101 and 117, and Curley 2013: 105–6. On the tragic aspects of the Procne-Philomela episode, see Gildenhard and Zissos 2010; cf. Larmour 1990.

[277] Westerhold 2011: 298.

[278] Hecuba brings epic memory into her tragic setting; in the wider context of the poem, Ovid 'puts a tragedy of epic origin back within the framework of epic': Hopkinson 2000: 24. Westerhold (2011: 310) reads Hecuba's revenge on Polymestor as 'a sort of mini-*Iliad* performed on the tragic stage', while Curley (2013: 103) reads the episode as subordinating epic to tragedy by 'convert[ing] the destruction of Troy into a prologue'. The tension between tragedy and epic provides much of the animating force of the episode; Hecuba is undertaking a complex generic negotiation. On metapoetic aspects of the episode, see Papaioannou 2007: 207–251; Westerhold 2011; Curley 2013: 153–7; Augoustakis 2016.

[279] Papaioannou (2007: 222) translates *imago* as 'representation (or simile)'. Cf. Westerhold (2011: 307) on Hecuba's transformation from a positive to a negative signifier of Troy's flourishing.

genre: the shift from κλέος (gendered masculine) to lamentation (gendered feminine) contrasts with the viewpoint of Ajax and Ulysses, engaging in gendered as well as generic poetics.[280]

At the close of the episode, Hecuba, the living memorial of Troy and ever mindful of her losses (*memor illa malorum*, 13.570), becomes a memorial of grief, giving her name to the headland named Κυνὸς Σήμα.[281] The name and therefore etymology are suppressed,[282] though perhaps foreshadowed by the simile in which Hecuba is compared to a lioness deprived of her cub, using a word which can also apply to a puppy (*catulo…orbata leaena*, 13.547);[283] the tracks (*signa*, 13.548) may also point to the Greek Σήμα.

With the name Κυνὸς Σήμα elided, the last name given to Hecuba is *Troada* (13.566). Hecuba, though far from home, is still inscribed on her home's landscape; Troy's ruins stand as a memorial for Hecuba, and Hecuba becomes a memorial of Troy in the Sithonian fields. Hopkinson notes that 'though apparently powerless, Hecuba turns out to be powerful, like Ulysses, in both *uerba* and *facta*'; her power comes not least from her reinscription of Trojan lives and losses into the sites of Troy. Ovid, too, demonstrates his power over the epic and tragic literary terrain, presenting us with a polyphonic, multivocal perspective on the Trojan literary tradition.

7. Cataloguing place

Finally, I propose to discuss the toponyms found in several notable catalogues, both catalogues of place names and catalogues in which place names play an important part. These catalogues, with their concentrations of names, display Ovid's toponymic strategies from multiple angles, bringing in many of the themes I have discussed so far in this chapter; they are thus particularly interesting as the focus of toponymic analysis.

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[280] On Homeric lament, see Tsagalis 2004; on the gendered aspects of epic lament, see Murnaghan 1999 and Papaioannou 2007: 244–6; on the development of female lament in tragedy, see Dué 2006: 30–56.
[281] As Augoustakis (2016: 100) puts it, she 'becomes a signpost in the narrative, an actual *sema*'. The headland, known for a naval battle during the Peloponnesian war, is mentioned by Strabo (7a.1.56, 13.1.28) and Diodorus Siculus (13.40).
[282] Tissol 1997: 174–5.
[283] Varro, *L*. 9.74.

Catalogues, especially of proper names, are a potential site of strongly marked allusions,[284] and have also been studied as a site for poetic reflection on poetic practice and the nature of poetry.[285] The catalogue form clearly has strong resonances with the epic tradition; it also evokes the tradition of Hesiodic and Hellenistic catalogue poetry. This is especially true in the context of a poem which at times seems to take on the character of catalogue poetry.[286] Thus, catalogues have the potential to cross genre boundaries, and this multivocal generic affiliation is also reflected (or on occasion undercut) by the toponyms used.

Intertextual and generic reflection come to the fore in the catalogue of rivers which closes the Daphne episode in book one; links between this and other river catalogues also shed light on Ovid's structural strategies. The Daphne episode has long been recognised as programmatic,[287] and I will argue that the catalogue of rivers with which it closes is equally significant.[288] This catalogue names the rivers which attend Daphne's father, uncertain whether to offer either condolences or congratulations on his daughter's transformation:[289]

> est nemus Haemoniae, praerupta quod undique claudit
> silva; vocant Tempe; per quae Peneos ab imo
> effusus Pindo spumosis volvitur undis
> deiectuque gravi tenues agitantia fumos
> nubila conducit summisque aspergine silvis
> impluit et sonitu plus quam vicina fatigat.
> haec domus, haec sedes, haec sunt penetralia magni
> amnis; in his residens facto de cautibus antro,
> undis iura dabat nymphisque colentibus undas.

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[284] Wills 1990; cf. Myers and Courtney (Courtney 1988: 20) on the intertextual link (via Peneus and Inachus) between *Am. 3.6* and Call. *Del.* 68ff. On metapoetic catalogues, see Malamud 1998: 97 and Sammons 2010: 21.

[285] Reitz 2013, Sammons 2010: 20–1. There is a hint of metapoetry in the introduction to the *Georgics* catalogue: *diversa locis* (4.367) describes not only the rivers seen by Aristaeus but also a poem (or catalogue) drawn from many sources.

[286] Reitz 1999: 367. The *Metamorphoses* differs, of course, from catalogue poetry in that its episodes are narratively connected (however tenuously) and combined into a *carmen perpetuum*; nevertheless, Reitz' observation holds true in that it *also* announces itself as a poem organised around a central theme, namely *mutatas…formas* (1.1). Myers (1994a: 7–15) also detects an affinity between the *Metamorphoses* and both Hesiodic and Hellenistic catalogue poetry.

[287] See for example Nicoll 1980, Knox 1990, Wills 1990.

[288] This catalogue, which forms the transition to the following Io episode, has also received critical attention: see Herter 1983.

[289] There is a slippage of identity here between rivers and river-gods; it is the gods who visit Peneus, and the god Peneus who receives them, but vv. 581–2 stress the identity of the gods with their bodies of water.

conveniunt illuc popularia flumina primum,
nescia gratentur consolenturne parentem,
populifer Sperchios et inrequietus Enipeus
Apidanosque senex lenisque Amphrysos et Aeas,
moxque amnes alii, qui, qua tulit impetus illos,
in mare deducunt fessas erroribus undas.
Inachus unus abest…

(*Met*. 1.568–583)

There is a Thessalian grove, which a steep grove encloses on all sides: they call it Tempe, and through it the Peneus, pouring out from the foot of Pindus, rolls with its foaming waves, and by its heavy fall it draws forth clouds which stir thin smoke, and it rains with spray on the tops of the woods and wears out more than the nearest places with its roar. This is the home, this the seat, these the innermost spaces of the great river. Sitting here, in a cave made from rough rock, he was giving laws to the waves and to the nymphs who inhabited those waves. First to come there are the neighbouring rivers, not knowing whether to congratulate or console the father, the poplar-bearing Sperchios and the restless Enipeus, the old man Apidanos and the mild Amphrysos and Aeas, and soon the other rivers which draw down their weary waters into the sea, wherever their motion carries them. Only Inachus is absent…

Commentators have noted this passage as an example of Ovid's playful technique with transitions between episodes.[290] A number of river gods make an appearance, while Inachus' absence is explained by his grief over a similar family crisis, his daughter Io having recently been turned into a cow after being raped by Jupiter. This assessment is undoubtedly justified; however, I will argue that there is more to the river catalogue than simply getting the narrative from Thessaly to Argos.

The Daphne catalogue exists at a nexus of complex inter- and intratextual links. The presence and paternity of Peneus is stressed when Daphne is introduced as *Daphne Peneia* (1.452), the more so as the adjective (repeated at 1.525) is rare in Latin.[291]—Peneus as Daphne's father is a mark of Ovid's innovation on the tradition,[292] as most earlier sources name the Arcadian river god Ladon or the Laconian king Amyclas as her

[290] Herter 1983; Solodow 1988: 43–44; Wheeler 2000: 58–63.
[291] The epithet's first attested use is at *G*. 4.317, the beginning of the Aristaeus episode; its use here thus points to an intertextual resonance. Further stress is laid on Daphne's relationship to her father by the extended scene (in perhaps parodic imitation of Callim. *Dian.* 6–25) in which she pleads to be allowed to remain a virgin.
[292] On the innovation of the Thessalian setting and Peneus' paternity, cf. Knox 1990: 194.

father.[293] Highlighting Peneus brings to mind not only the Aristaeus episode in *Georgics* 4,[294] but also Catullus 64, in which Peneus is a guest at the wedding of Peleus and Thetis. These allusions are accompanied by resonances in the names of the river catalogue to catalogues found in *Amores* 3.6[295] and substantial repetition of rivers in two catalogues found later in the *Metamorphoses*, during the Phaethon and Medea episodes.[296]

The visit of the Thessalian rivers,[297] and the concomitant non-visit of Inachus, are most likely Ovidian innovations.[298] Not only are the setting (and Daphne's father) different in our earlier sources, but none of our other extant sources mention a gathering of rivers.[299]

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[293] Knox 1990. Hyginus (*Fab.* 203) states that Peneus is Daphne's father (Cameron 2004: 271 n. 94). Hyginus' account (which differs from Ovid's in making Terra the agent of Daphne's transformation) may record a Thessalian version of the story that existed prior to Ovid, or may be influenced by Ovid's version; if 1.544–5 (in which Daphne pleads for help from Tellus before turning to her father) are accepted as genuine, the Terra detail may also be drawn from Ovid. The debate on the authenticity of vv. 544–5 is unresolved: cf. Murgia 1984 and Barchiesi 2005: *ad loc*. A pre-existing Thessalian version cannot be ruled out, but at the very least, a Thessalian setting for the myth is unusual.

[294] The *Georgics* scene, like the *Metamorphoses* passage, features an example of a character pleading for help on the banks of the Peneus, juxtaposed with a list of Thessalian rivers: *G.* 4.365–373.

[295] The names *Peneus*, *Inachus* and *Enipeus* are common to the Daphne catalogue and *Am.* 3.6.

[296] The Phaethon catalogue (2.239–259) has been discussed at greater length earlier, and the Medea catalogue (*Met*. 7.222-236) will be discussed below; in this section I will discuss the implications of their intratextual relationships with the Daphne catalogue. The three river catalogues do not perfectly overlap: the Peneus, the Inachus and the Enipeus appear in both the Daphne catalogue and *Am.* 3.6, while the Peneus and the Spercheus reappear in the Phaethon catalogue, and the Spercheus, the Enipeus, the Apidanus and the Amphrysus reappear in the Medea episode. Despite this variation between catalogues, the repetition of distinctive toponyms is striking, and underlines the catalogues' commonalities. This tension between repetition and variation in the catalogues reflects Ovid's technique of including episodes which both echo and differ from other episodes in the poem; cf. Wheeler 2000: 11–16. On metamorphic composition as a key aspect of Ovidian poetics, cf. Pietropaolo 2011: 286.

[297] Note, however, that the Aeas (Greek Ἀῶος) is an Epirote river, though with a source close to the Peneus: Bomer 1969: *ad loc.*

[298] The inclusion (or, rather, the pointed non-inclusion) of Inachus may serve as a playful reference to the earlier versions of Daphne's story: both a Laconian king and an Arcadian river would have more reason to expect a duty-visit from the Argolid Inachus than would a Thessalian river.

[299] This is perhaps unsurprising, as our other sources do not have Ovid's need to link separate stories and facilitate transitions. These peculiar requirements were noted as early as Quintilian: *ut Ovidius lascivire in Metamorphosesin solet; quem tamen excusare necessitas potest, res diversissimas in speciem unius corporis colligentem* ('As Ovid is accustomed to play around in the *Metamorphoses*; but necessity can excuse him, since he links together very different things into the appearance of a single whole', *Inst*. 4.1.77). On the sources for the Daphne myth, see Forbes Irving 1990: 261–3.

It makes sense, then, to ask why Ovid chooses to include a catalogue of rivers at this juncture,[300] and what poetic uses it is put to.

As discussed above, catalogues are potential sites of metapoetic reflection. Rivers in themselves carry metapoetic freight. Callimachus' programmatic statement in the *Hymn to Apollo* has been much discussed:[301] he compares the muddy waters of the Euphrates (here standing in for epic poetry) unfavourably to the pure water trickling from a holy spring (here standing in for the sort of small-scale, refined poetry Callimachus writes).

> ὁ Φθόνος Ἀπόλλωνος ἐπ᾽ οὔατα λάθριος εἶπεν·
> 'οὐκ ἄγαμαι τὸν ἀοιδὸν ὃς οὐδ᾽ ὅσα πόντος ἀείδει.'
> τὸν Φθόνον ὠπόλλων ποδί τ᾽ ἤλασεν ὦδέ τ᾽ ἔειπεν:
> 'Ἀσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλά
> λύματα γῆς καὶ πολλὸν ἐφ᾽ ὕδατι συρφετὸν ἕλκει.
> Δηοῖ δ᾽ οὐκ ἀπὸ παντὸς ὕδωρ φορέουσι μέλισσαι,
> ἀλλ᾽ ἥτις καθαρή τε καὶ ἀχράαντος ἀνέρπει
> πίδακος ἐξ ἱερῆς ὀλίγη λιβὰς ἄκρον ἄωτον.'
> χαῖρε ἄναξ: ὁ δὲ Μῶμος, ἵν᾽ ὁ Φθόνος, ἔνθα νέοιτο.
> (Callim. *Ap.* 105–113)

> Envy spoke secretly in Apollo's ears: 'I do not admire the singer who does not even sing as much as the sea.' Apollo drove Envy away with his foot and spoke thus: 'The current of the Assyrian river is great, but it drags along much refuse of the earth and much debris in its water. And bees do not bear water from everywhere to Demeter, but from the little spring which wells up pure and immaculate from the sacred fountain, the pinnacle of waters. Greetings, lord: as for Blame, let him return where Envy is.'

Moreover, for rhetoricians, rivers explicitly figured the process of composition.[302] Quintilian praises speakers whose rhetoric flows strongly and smoothly, like a river with a shelving bed and no obstacles in the way of the water:

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[300] Although the river-catalogue serves as an effective transition to the Io story, this is not a sufficient explanation (thus Wheeler 2000: 58); Ovid's inventiveness ran to a great variety of transitions, including the 'meanwhile, back at the ranch' technique of the transition between Cephalus' story and the Scylla episode (*interea, Met.* 8.6). As Knox (1990: 195) puts it, whichever setting Ovid had chosen for the Daphne episode, 'a transition would have provided no insuperable obstacle'.

[301] See for example Kahane 1994, with bibliography; on rivers and poetic rivalry in Greek and Latin literature, see Farmer 2013.

[302] Jones 2005: 51–2. Elsewhere, Quintilian (referring to Lysias) employs a comparison strikingly reminiscent of Callimachus' poetic prescription: *puro tamen fonti quam magno flumini propior*, *Inst.* 10.1.79

> Ceterum quanto vehementior fluminum cursus est prono alveo ac nullas moras obiciente quam inter obstantia saxa fractis aquis ac reluctantibus, tanto quae conexa est et totis viribus fluit fragosa atque interrupta melior oratio.
>
> (Quint. *Inst.* 9.4.7)

> Moreover, as much as the flow of rivers is more forceful with a sloping channel and no obstacles obstructing it than with the waters broken and struggling against obstructing rocks, by so much is an oration that is joined together and flows with all its strength better than one that is uneven and interrupted.

Rivers have proved a rich source of metapoetic imagery in the *Metamorphoses* itself.[303] Indeed, the Daphne catalogue is marked by language which recalls the proem of the *Metamorphoses*, adding to the metapoetic resonances of the passage: *amnes alii qui, qua tulit impetus illos,/ in mare deducunt fessas erroribus undas* (*Met.* 1.581–2). *tulit impetus* reads as a near-restatement (using the same verb) of the proem's announcement that Ovid's *animus* is the driving force behind his poetic aims. Perhaps *qua tulit impetus* is the question to which *in nova fert animus* is a potential answer.[304]

The toponyms of the Daphne catalogue, along with its intertexts, function to accentuate intertextual relationships, to comment on the poem's intertexts, and to highlight Ovid's innovative use of his material. The cumulative effects of the repetition contribute to thematic depth, adding layers to our reading of an episode, or illuminating Ovid's reading of and response to his material and prior treatments of it. The partial repetition of the catalogue in the Phaethon episode underlines the Catullan intertext mentioned earlier, since Phaethon is named in conjunction with Peneus at Catullus 64.285–91. In the Catullan passage, Peneus arrives as a guest to Peleus' and Thetis' wedding, bringing as gifts a laurel tree and a poplar—which Catullus reminds us is the tree that Phaethon's sisters were turned into in their grief over his death.

The further repetition of toponyms from the catalogue in the Medea episode playfully alludes to the outermost frame of Catullus 64, which describes the launch of the Argo. Thus, the echoes of the Daphne and Phaethon catalogues in the Medea episode bring

[303] Hinds 1987a: 19; Suter 1989: 17–20.
[304] Cf. chapter 1, p. 104.

Catullus to mind, alerting the reader to the fact that Ovid in the *Metamorphoses* (as well as elsewhere[305]) delivers the Medea narrative that is skirted by Catullus.[306]

The allusions of the Daphne catalogue reveal Ovid's preoccupation with genre and poetic composition. In the context of the 'elegiac' Daphne episode, the catalogue reworks the generic concerns already explored in *Amores* 3.6, with the swollen river, so reminiscent of Callimachus' Euphrates, hindering the poet/lover's elegiac and amatory projects.[307] Simultaneously, the echoes of both *Georgics* 4 and Catullus 64 suggest an interest in how most effectively to combine inset and 'digressive' narratives, techniques used to complex and sophisticated effect by both Virgil and Catullus. Ovid's new poetic project, then, promises a new approach to the tension between epic and elegy, one that combines multiple stories sharing a rubric (that of metamorphosis) as in *Amores* 3.6,[308] but with the complex structural approach of the *Georgics* or Catullus 64.

The toponyms used in these catalogues call attention to Ovid's engagement with his sources. The Daphne episode appears to have been reworked in dialogue with *Georgics* 4,[309] and, as noted earlier, both the presence of Peneus and the deployment of a river catalogue highlight this relationship.[310] The Daphne catalogue also recalls *Amores* 3.6, signaling Ovid's continuing interest in negotiating the tensions between elegiac and epic poetry (an interest which was already evident in the *Amores*).

The catalogues also highlight Ovid's engagement with issues of different kinds of epic. The presence of Peneus, accompanied by a river catalogue, recalls Hesiod's catalogue of rivers in the Theogony (337–45), which lists the famous rivers which the goddess Tethys bore to Oceanus. Among these is the Peneus. The Phaethon catalogue, befitting its greater geographical scope, draws even more heavily on Hesiod's rivers: the Maeander, the Phasis, the Hister, the Caicus and the Alpheus all feature prominently in both passages,

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[305] *Ep.* 6, *Ep.* 12, *Tr.* 3.9 and of course the lost tragedy. On Medea across Ovid's corpus, see Hinds 1993.
[306] See Thomas 1999: 23 on Euripidean allusions in c. 64; cf. Gaisser 1995 and Clare 1997 on c. 64 and Medea.
[307] Zgoll 2009: 36–7.
[308] Zgoll 2009 refers to *Am.* 3.6 as a *Vorübung*, or preliminary exercise, for the *Metamorphoses*.
[309] Knox 1990.
[310] The intertextual relationship is strengthened by the Phaethon and Medea catalogues, which name rivers from both the Daphne catalogue and the *Georgics* catalogue, underlining the allusion marked in the Daphne episode by Peneus and by the use of an extended catalogue of (different) rivers.

and Phaethon comes to rest in another Hesiodic river, the Eridanus. Ovid thus thematises his links to another poet of both cosmogony and catalogues,[311] but the repetition and variation shown in Ovid's catalogues emphasise that Ovid's ambitions in the matter of narrative structure and complexity outstrip the narrative economies of both the *Theogony* and the *Catalogue of Women*.

Highlighting his relationship to his predecessors in this way also foregrounds Ovid's poetic innovation. The toponyms of the Daphne episode stress the Thessalian setting, which appears to have been a striking innovation on the tradition. This new setting represents an overt rejection of Callimachus' aetiology for the use of the laurel at the Pythian games; the Pythian laurel is no longer related (as Callimachus had it) to Apollo's purification in the Tempe valley after killing Python and hence to the Daphnephoria,[312] but is adopted after an unsuccessful attempt at rape and the consequent metamorphosis. Moreover, Apollo's pursuit of Daphne takes place against a different Callimachean background: as mentioned earlier, Daphne's plea to her father to allow her to remain a virgin recalls the scene of the *Hymn to Artemis* in which a childlike Artemis coaxes a similar promise out of her father Zeus (*Dian.* 6–25). By rejecting the *Aitia*'s version of events, and replacing it with an episode that draws not only on elegiac poetry and on Virgil's *Georgics* but on Callimachus' own hymns, Ovid signals that he is not concerned about his poetic belatedness. Ovid draws on the poetic springs of the Alexandrians and others,[313] but he will assert his own originality through his magisterial combination and recombination of preexisting elements and his own innovations.

The next iteration of the river catalogue brings in further generic complexity. The Daphne episode, while drawing on hymn and didactic, retains a marked elegiac quality; now the Phaethon episode brings in an ambitious epic tone.[314] The Phaethon episode indicates the scale of the project Ovid has embarked on: the river catalogue at *Met*. 2.241–259 is far greater in geographical scope than the Daphne catalogue, and itself is only one of several

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[311] Hesiod's authorship of the Catalogue of Women is now disputed, but was assumed in antiquity: see Clay 2005: 25–6, with bibliography.
[312] On the reconstruction of Callimachus' account, see Harder 2012: *ad* 89a, 15–19 (p 718).
[313] Since Peneus' daughter has recently become a tree, it is perhaps appropriate to speak also of poetic ὕλη. On Latin figures for ὕλη, see Hinds 1998: 11–14.
[314] For an ancient association of the Phaethon myth with literary sublimity, cf. Ps.-Longinus, *De Sub.* 15.3–4.

wide-ranging catalogues of geographical features scorched by the chariot.[315] Phaethon may also be viewed as a metapoetic figure for the difficulties inherent in reusing someone else's poetic chariot and poetic horses—in a way, the Romans are all Phaethon borrowing the Greeks' chariot of poetry. With a vast *silva* of material to transform into his *carmen perpetuum*, Ovid is faced with the difficulty of taking and retaining control, and of driving a middle path (*medio tutissimus ibis*, 2.137) between the heights of epic and the humbler genre of elegy.

The third iteration of the river catalogue is found in the Medea episode (*Met.* 7.228–231). Scholars have noted that Medea, like Phaethon, can be read metapoetically;[316] unlike Phaethon, however, Medea appears as a figure for a successful poet in the Ovidian manner. Medea combines a generically ambitious 'appetite for *maius*'[317] with concern for small-scale Hellenistic narratives, such as those encountered on her flight from Iolcos to Corinth—and emblematised by her flight around Thessaly carefully selecting ingredients for her cauldron. Medea's catalogue of Thessalian rivers sends us back to recall Daphne and Phaethon (and before them Callimachus, Virgil and the *Amores*)—but now the strands of genre are brought together in a confident flight of poetry.

With these three episodes and their attendant catalogues, Ovid rings the changes on the springs of inspiration, returning to the rivers as an inexhaustible source of material on which to exercise his *ingenium* and *ars*.

The complex weave of allusions in Ovid's river catalogues depends for its effect on repetition. The full effect is not felt until the third repetition, in the Medea episode. This 'structural' approach to allusion reflects Ovid's complex intratextual games in the *Metamorphoses*, in which the repetition of motifs and language both lends unity to the poem and creates thematic depth through the use of one episode to comment on another.[318] Similarly, the fullest recognition of the allusions present in these catalogues depends on following them through the poem's narrative structure, while at the same time

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[315] In chapter 1 (pp. 89–97) I discussed Phaethon's catalogues as an example of the cartographic viewpoint. This effect is supported by the toponyms involved: the geographical specificity of names lends vividness and emphasis to the picture of a wide expanse of space.
[316] Pavlock 2009; Williams 2012b.
[317] Williams 2012b: 56.
[318] On structure in the *Metamorphoses*, see Coleman 1971; Crabbe 1981; Wheeler 2000; Barchiesi 2002 and Rosati 2002.

the catalogues function as one of the recurring leitmotifs that help to tie the poem together.

The principle of repetition and variation expressed in the catalogues reflects a broader aspect of Ovid's poetics. Janan notes the Augustan poets' negotiation of their relationships with their predecessors through 'repetition and difference'.[319] The Daphne catalogue exemplarises Ovid's innovative use of his sources; the principle of repetition and variation is also felt as a structural force in the recurrence of the river catalogue in books 2 and 7, acting through intratextual allusion to tie the poem together. Repetition, while perilous, is, as Janan notes, crucial to concepts of genre and to orient readers within a literary tradition;[320] Ovid also employs repetition to structure the *Metamorphoses* and to orient readers within the poem.

The imperfect overlap between the Phaethon and Daphne catalogues shows us another aspect of Ovid's poetic and structural strategy. Phaethon's flight appears comprehensive with its huge spatial scope, but the recollection of the rivers which are named in the Daphne catalogue but omitted from the Phaethon catalogue punctures this illusion.[321] Just as the rivers mentioned in the Daphne catalogue are a selected subset of all the rivers who visited Peneus (*moxque amnes alii*, 1.581), the stories in the *Metamorphoses* are a subset of all the events of mythology and history.[322] The poet's hand is revealed at work, and we are treated to a glimpse of his selectionary principles: just as he often chooses programmatically freighted toponyms, and juxtaposes well-known places with the obscure or unknown, the poet is shown to favour episodes that facilitate his generic play, and a mixture of the obscure and the well-known.[323]

This display of selectiveness is, paradoxically, also an assertion of mastery. Sammons notes that the Homeric catalogue establishes the speaker's or poet's 'credentials as an authoritative master of information'.[324] Similarly, Ovid portrays himself as a master of

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[319] Janan 1991: 240–1.
[320] Janan 1991: 240.
[321] Cf. Reitz 1999: 371.
[322] For instance, Ovid leaves fallow any mythology attached to the other rivers in the catalogue, while choosing to retell a myth associated with Inachus, the catalogue's only negative entry. On *praeteritio* as an Ovidian narrative strategy, cf. Cowan 2011.
[323] Just as these catalogues draw attention to the selectivity of each, Tarrant (2005) argues that Ovid draws attention to his selectivity about what episodes he includes in the *Metamorphoses* (and which versions).
[324] Sammons 2010: 17.

the information available to him. His mastery allows him to be selective about what information he includes, but by expanding on the Daphne catalogue with more Thessalian rivers in the Medea catalogue, he suggests the breadth of his knowledge. History, mythology and the poet's deep acquaintance with his ὕλη supply much *materia*; the poet's *ingenium* lies in appropriate selection.[325]

Lists and catalogues of toponyms can both express Ovid's *doctrina* and perform structural functions.[326] Lists of toponyms occur both as itinerary-like lists of places encountered on a journey, and as catalogues linked by a shared rubric (such as 'rivers whose gods visit Peneus', *Met.* 1.577–782).[327] Such lists of toponyms convey the geographical scope of the poem[328] and at the same time offer an opportunity to demonstrate the poet's mastery of his material: the scope of the poet's knowledge.[329] A list or catalogue of places demonstrates that the poet has a wealth of geographical material at his fingertips, both famous and obscure; in the case of the mountain catalogue in the Phaethon episode, Ovid knows his mountains from Olympus to the much more obscure Mimas.[330]

A catalogue such as the catalogue of mountains scorched by Phaethon (2.216–226) gives an impression, via sheer numbers and the piling up of examples, of *copia* and

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[325] I discuss *ingenium* at chapter 1, p. 56.
[326] Minchin (1996: 4–5) distinguishes between lists and catalogues on the basis of elaboration. However, as Sammons (2010: 9) points out, the distinction is 'more descriptive than essential'; there is no firm distinction between the two.
[327] I follow Gassner (1972: 102) and Gaertner (2001: 299) in considering routes or itineraries to be catalogues. Sammons (2010: 9) considers a shared relationship (spatial or otherwise) between entries (other than their shared relationship to the catalogue's rubric) to be a disqualifying factor; by contrast, the definitions of Gassner 1972, Reitz 1999 and Gaertner 2001 include such collections of toponyms. Reitz (1999: 359) expresses this more inclusive definition as 'eine zumeist formal deutlich abgegrenzte Aufzählung gleichartiger Begriffe in einem einheitlichen Zusammenhang'. Indeed, it is not always possible to distinguish between catalogues *strictu sensu* and itineraries: the list of Thessalian rivers visited by Medea (*Met.* 7.228–233) may be interpreted as both an itinerary and a catalogue under the rubric of 'rivers where Medea finds useful herbs'. On the catalogue form in Homer, see further Edwards (1980). On catalogues in Ovid, see also Kyriakidis 2007.
[328] As discussed in chapter 1, the worldwide scope of Phaethon's ride is conveyed in part through the places he overflies: Phaethon's erratic course stretches from the far eastern Ganges to the far western Tagus.
[329] Or the depth of his research; Farrell (2013) views lists as indicating the influence of prose mythography on the poem.
[330] Mimas is mentioned sporadically in Greek literature from the *Homeric Hymns* (*h.Ap.* 39) on, but *Met.* 2.222 is its first known appearance in Latin.

comprehensiveness,[331] asserting the poet's breadth and depth of knowledge. This comprehensiveness is, of course, illusory, as Ovid himself reveals. The river catalogue which follows harks back to a previous river catalogue, the one found in the Daphne episode (1.577–582)—which, the alert reader remembers, included more rivers than are named in the Phaethon catalogue.[332] This intertextual interaction punctures the illusion of comprehensiveness, pointing up the tension between comprehensiveness and selectivity. Nevertheless, the impression of knowledge remains. Different catalogues represent different subsets of a category; the poet represents himself as selectively composing catalogues from his store of knowledge. The *doctus poeta* both knows his material and has the artistic *nous* to select appropriate items—an aspect of the *labor* which transforms poetic *materia*.[333]

Toponymic allusions in the Phaethon catalogues also create an impression of comprehensiveness and *doctrina* on a metaliterary level. These catalogues include a wide variety of toponyms, with an equally broad range of generic backgrounds. Poetically coloured entries in the mountain catalogue (Helicon and Haemus, 2.219;[334] Parnasos, 2.221; Cithaeron, 2.223) alert the reader to the potential for other poetic associations in the catalogue, and a number of the entries bear this out. The mention of Ossa and Olympus (2.225) evokes gigantomachic themes;[335] Athos (2.217), along with Eryx (2.221) and Appenninus (2.226) recalls the epic simile of *Aeneid* 12, in which Aeneas' power in his final aristeia is compared to these mountains:

> quantus Athos aut quantus Eryx aut ipse coruscis
> cum fremit ilicibus quantus gaudetque nivali
> vertice se attollens pater Appenninus ad auras.
> (*A.* 12.701-3)

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[331] Sammons (2010: 207) speaks of 'the catalogue form's natural capability for plenitude'; cf. Reitz 2013: 232 on πληθύς, or 'abundance', in the catalogue form. See chapter 1 on the tension between comprehensiveness and overload of detail, in catalogues and otherwise.
[332] The Peneus and the Spercheus appear in both passages; though the Peneus is not logically part of the catalogue of 'rivers whose gods visit Peneus', it is closely linked to the catalogue proper. The Daphne catalogue also includes the Enipeus, the Apidanus, the Amphrysus, the Aeas and (*in absentia*) the Inachus. Cf. Farrell (2013: 238) on the potential for discrepancies in lists for 'drawing attention to fictiveness'.
[333] On *labor* applied to *materia*, cf. Sharrock 1994b: 146.
[334] Barchiesi (2005: *ad loc*.) notes the pointed collocation of the Muses' sacred mountain and Haemus, associated proleptically with Orpheus.
[335] Although Pelion is missing in action, the mention of the relative sizes of Ossa and Olympus (*maiorque ambobus*, 2.225) is reminiscent of the struggle to reach the top of Olympus.

> As great as Athos, or as great as Eryx, or as great as father Appenninus himself, when he roars with his waving oaks and rejoices in his snowy peak, lifting himself to the heavens.

Other mountains recall the *Iliad*: Tmolus (2.217), Ida (2.218) and Mycale (2.223) all appear in the Catalogue of Ships,[336] with Mycale especially striking as the name's first poetic use in Latin.

However, epic is not the only poetic genre that makes its appearance among the burning mountains. I have already mentioned the complex generic background of *aeriaeque Alpes* (2.226); *Taurusque Cilix* echoes Tibullus 1.7.16 (*frigidus intonsos Taurus alat Cilicas*),[337] and *Dindyma* recalls the Argonaut's ascent of Mt. Dindymon (*A.R.* 1.985ff.) as well as Catullus 63.

The names of rivers and springs in the next catalogue follow a similar strategy. Some names are familiar from earlier Latin literature: the Eurotas (2.247) makes an appearance in Catullus (64.89), Propertius (3.14.17), Virgil's *Eclogues* (6.83) and *Aeneid* (1.498), as well Ovid's *Amores* (1.10.1, 2.17.32). Others demonstrate Ovid's innovations: Pirene (*Pirenidas undas*, 2.240), used by Pindar (*O.* 13.62) and Callimachus in his ode on Sosibius' victory (fr. 384.22 Pfeiffer) to stand for Corinth, appears only once in Latin before Ovid, in Plautus' *Aulularia* (*Aul.* 559).[338] Similarly, the Ismenos (2.244), also common in Greek literature to stand for Thebes, does not appear in Latin literature before Ovid.

As with the catalogue of mountains, the catalogue of springs and rivers draws its names from different genres. Several rivers in the catalogue appear also in the catalogue of rivers in Hesiod's *Theogony* (334–345): the Nile (*Met.* 2.254), the Strymon (2.257), the Maeander (2.246), the Hister and the Phasis (2.249), the Peneus and the Caicus (2.243).[339] Another didactic catalogue of rivers, that of the rivers seen by Aristaeus in his

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[336] *Il.* 2.866, 2.821 and 2.869 respectively.
[337] Tibullus 1.7 is the mountain's first known appearance in Latin poetry.
[338] Bömer 1969: *ad loc*.
[339] We may add the Po (*Padumque*, 2.258) if Barchiesi (2005: *ad loc*.) is correct that its appearance evokes the ancient debate over the identity of the Eridanus (*Th.* 338). The Scamander and the Euenus (*Th.* 345) appear under different names (*Xanthos flavusque Lycormas*, 2.245); here Ovid demonstrates his innovation on the Hesiodic model (to which he gestures by naming both rivers in the same line, as Hesiod did) by using a name, Lycormas, that is uncommon in Greek and not seen before Ovid in Latin.

mother's cavern (*G.* 4.367–73), also shows its influence: the Phasis, the Tiber (*Met.* 2.259) and the Caicus are all drawn from the *Georgics* catalogue,[340] while the Peneus (*Met.* 2.243) is the river by which Aristaeus pleads to his mother (*G.* 4.355), immediately prior to his venture underground. Ovid acknowledges his debt to these prior catalogues, but also asserts his independence: not all rivers from either catalogue appear, and many new items are added.[341]

Other genres are represented: Dirce (2.239) appears very often in tragedy, while the spring Amymone (2.240) appears to recall Callimachus' *Hymns* and *Aetia* (*Lav. Pall*. 48; *Aet*. fr. 66), as well as Ovid's own *Amores* (1.10). Pirene perhaps evokes a specifically epinician atmosphere given its appearance, as mentioned above, in Pindar's Olympian ode and Callimachus' poem for Sosibius. The Trojan rivers Xanthos and Maeander (2.245–6) recall the *Iliad*, as does the Cayster (2.253);[342] Virgil's Latin epic is evoked at the end of the catalogue, with *Thybrin* (2.259).[343]

Ovid also follows his Roman predecessors in adopting toponyms for poetic use which had been previously found mainly in prose: the Euphrates and Orontes (2.248), primarily prosaic in Greek, are adopted by Propertius and Virgil; the conjunction of the two names recalls Propertius' elegy 2.23 particularly strongly.[344] The Ganges (also used by Greek authors mainly in prose) appears to have been introduced into Latin poetry by Virgil.[345] The Tagus (2.251) does not appear in Greek before Polybius; in Latin, it appears in Catullus (29.19) as a source of Mamurra's squandered wealth, and is compared unfavourably to poetic fame at *Am.* 1.15.34. The Rhine and the Rhone, perhaps unsurprisingly, are most prominent in Caesar's *Gallic War*,[346] but the Rhine is adopted

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[340] The Caicus, known in Greek since Hesiod (Th. 343), appears in Latin poetry before Ovid only here (*Mysusque Caicus*, *G.* 4.370); the name Caicus thus recalls both the *Georgics* catalogue and a previous playful reference to it in the *Ars* (*Myse Caice*, 3.196).
[341] There may also be a subtle Ovidian joke in that Phaethon, in destroying these Hesiodic rivers, is in a sense undoing the Hesiodic creation.
[342] Maeander: *Il.* 2.869; Xanthos: *Il.* 6.4, 20.74. *Maeonias...ripas* (*Met.* 2.252) underlines the allusion to Homer, the Maeonian poet.
[343] As mentioned above, the Tiber appears at *G*. 4.369 as *pater Tiberinus.* Thybris is the form preferred in the *Aeneid*: cf. Cairns 2006: 77.
[344] Euphrates: Prop. 2.10.13, 2.23.21, 3.4.4, 3.11.25, 4.6.84; V. *G.* 1.509, 4.561. Orontes: Prop. 1.2.3, 2.23.21; V. *A.* 1.113, 1.220, 6.334.
[345] *G.* 2.137, 3.27; *A.* 9.31.
[346] Cf. also *Res Gestae* 5.14.

enthusiastically into poetry, though occasionally in contexts that speak of poetic anxieties;[347] and the Rhone, too, makes its appearance.[348]

This kaleidoscopic mixture of genres, and of the familiar and the innovative, sits alongside the dizzying geographical scope of Phaethon's flight, demonstrating the poetic as well as geographical breadth of Ovid's material. The catalogues also create an effect of temporal scope: geographical features named from the very beginning of Greek literature are followed by the Rhine and the Rhone, rivers that are most salient for their role in recent history. I argued in an earlier chapter that Phaethon's flight could be read as the failure of epic ambition;[349] in these geographical catalogues he bites off more than he can chew, failing to synthesise and keep control of this generically multifarious congeries of material. Comprehensiveness—generic and geographic—plays its part in Phaethon's downfall; Ovid, though, will prove more apt to the task.

I close with two geographical catalogues focalised through Medea, who I have previously argued is presented as a figure for poetic success. In chapter 1 (pp. 106–12) I discussed metapoetic aspects of the perspective on space represented in Medea's flights, and earlier in this chapter I discussed the relationship of Medea's Thessalian catalogue with the Daphne episode's catalogue of rivers. Here I focus on the catalogues of places Medea meets along the way, with particular emphasis on these toponyms as sites of intertextual and generic play.[350] Medea's flight from Iolcos to Corinth features a number of embedded 'mini-episodes' which are notably recherché, evoking Hellenistic poetry,[351] while Ovid's toponymy in this catalogue (as well as in the Thessalian catalogue[352]) also reveals a debt to Hellenistic poetry. For example, *Apidanus* (7.228) is used before Ovid only once in Propertius (1.3.6). It enjoys wider use in Greek, but although it appears to have no

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[347] In Horace (*Ars* 18), it appears as a poetic *exemplum* of inappropriate description; cf. Propertius' *recusatio* of historico-martial epic in which Calliope advises the poet not to write about battles on the Rhine (3.3.39–46).
[348] Tib. 1.7.11; Hor. *Carm.* 2.20.20.
[349] Chapter 1, pp. 91–6.
[350] As stated above, I consider lists structured according to routes or itineraries under the heading of 'catalogues'.
[351] Some of these embedded stories are taken from Hellenistic models: Pavlock (2009: 60) notes that the story of Ctesylla is attributed to Nicander and that of Eumelus to Boio, while the Telchines are, of course, the programmatic literary enemies of Callimachus' *Aetia* (fr. 1.1 Pfeiffer). Other stories are known from no other source; these may be drawn from sources lost to us or they may be Ovidian inventions or adaptations.
[352] Reitz (1999: 369) offers a cogent reading of the second catalogue as an adaptation and expansion of the first.

specific generic freight, it is used three times by Apollonius Rhodius in the *Argonautica* (1.36–8, 2.515, 4.263). The Apidanus is part of the landscape that Medea overlooks and masters; similarly, Apollonius Rhodius is part of the Medean literary landscape that Ovid masters.

In the second flight, the line *Phoebeamque Rhodon et Ialysios Telchinas* (7.365) further contributes to a Hellenistic atmosphere. The mention of the Telchines speaks directly to Ovid's generic interests: the allusion to Callimachus' *Aetia* reminds the reader that his literary opponents founded their complaints on generic grounds, that he did not sing one continuous poem (ἓν ἄεισμα διηνεκὲς , fr. 1.3 Pfeiffer = 1.3 Harder), a characteristic already alluded to in Ovid's own proem.[353] Kenney points out that the metrical licence of a fifth-foot spondee underlines the 'preziosità alessandrina' of the line.[354] The adjective *Ialysius* is used only here in extant Latin literature; Ovid is at his most inventive, and his most erudite.

The geographic erudition of the catalogues reflects the recherché nature of the embedded stories, which, as Pavlock rightly observes, can be read as reflecting selectionary principles used by Ovid throughout the *Metamorphoses*.[355] Tension between Callimachean principles and large-scale epic is represented by the sheer size of the Medea episode, which 'threatens to expand beyond proper limits'.[356] However, this is not the full story: the *Metamorphoses* is not merely an unusually large-scale collection of Hellenistically hyperobscure mythography, but a generically complex work that draws on heroic epic as well as on small-scale Alexandrian poetry, not to mention tragedy, didactic and even historiography, and Ovid's toponymy in these catalogues reflects other genres as well.

The mountains Medea overflies in Thessaly are a site of both literary and generic interplay, revealing a complex generic background. Near the outset of her herb-gathering

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[353] Ovid's oblique description of the crime of the mythological Telchines seems almost as applicable to Callimachus' grumbling Telchines: *quorum oculos ipso vitiantes omnia visu* (7.366) could be interpreted as the withering gaze of poetic envy (cf. the emphasis on the personified Envy's gaze at *Met.* 2.778–782) or stringent literary criticism, while *vitiantes* recalls the Greek τήκ[ειν] (*Aet*. fr. 1.8 Pfeiffer). On the proem's allusions to the *Aetia* proem, see Barchiesi 2005: *ad loc*., with bibliography.
[354] Kenney 2011: *ad loc*.
[355] Pavlock 2009: 40.
[356] Pavlock 2009: 10.

expedition, Medea visits Pelion. Pelion played a part in Ennius' Medean tragedy, alluding to Euripides' Medea, which began with the nurse's wish that the Argo had never sailed to Colchis, nor the Pelian pine from which it was built been felled, but 'correcting' the chronological order by beginning with the felling of the pine on Pelion. Richard Thomas notes that Catullus 64 footnotes his recognition of this allusion by preserving the Ennian (and chronological) sequence but improving on the line with some Euripidean alliteration.357

> μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
> τμηθεῖσα **πεύκη**...
> (Eur. *Med*. 3–4)
>
> Would that the pine had never been cut and fallen in the vales of Pelion.
>
> Peliaco quondam prognatae vertice pinus
> dicuntur…
> (Cat. 64.1–2)
>
> The pines once grown on the summit of Pelion are said…

Ovid, too, picks up on Pelion, and, like Catullus, proceeds with striking 'p' alliteration:

> et quas Ossa tulit, quas altum **Pelion** herbas,
> Othrysque **P**indusque et **P**indo maior Olympus
> **p**erspicit et **p**lacitas **p**artim radice revellit…
> (*Met.* 7.224–226).
>
> And she perceived the herbs which Ossa bore, which high Pelion bore, and Othrys, and Pindus, and Olympus greater than Pindus, and some that pleased her she pulled out by the root...

With the conjunction of Pelion, Ossa and Olympus, Ovid also recalls his *Amores,* and the *recusatio* of *Amores* 2.1: …*ingestaque Olympo/ ardua devexum Pelion Ossa tulit* ('And steep Ossa, having been heaped upon Olympus, bore sloping Pelion,' *Am*. 2.1.13–14).

Thus, the material of the super-epic gigantomachy which Ovid's *puella* compels him to abandon in *Amores* 2.1 is combined with reference to Medea's literary past in tragedy and epyllion[358]—with a playful reordering of the temporal logic. Pelion now comes in the

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357 Thomas 1999: 23.
358 Pelion, Ossa and Olympus also figure prominently in book 1 of the *Argonautica*. On tragedy in Ovid, see Larmour 1990, Gildenhard and Zissos 1999, Keith 2002: 259–269 and Curley 2013.

middle of Medea's story, not at the beginning; but in terms of the narrative time, it comes before the material of the tragedies, which take place later on in Corinth[359]. The botanical context adds another layer of generic complexity: not only do the detailed instructions on how to gather the herbs inject humour into the supernatural atmosphere,[360] the subject matter perhaps recalls didactic epic and scientific catalogue poetry such as Nicander's *Alexipharmaca.*

The final toponym of Medea's second catalogue both offers a final hint at the metapoetic valence of these catalogues and suggests the success of her project.[361] Medea comes to rest in 'Pirenian Corinth' (*Ephyren Pirenida*, 7.391), evoking the Muses' sacred spring. I argued previously (p. 112) that Medea's safe landing in Corinth contrasted with Phaethon's destructive loss of control, which leads him to boil the spring's inspirational waters dry, and that this contrast suggested that Medea, in contrast to Phaethon, represented a figure of poetic success. Medea's geographical learning contributes to this success: for Williams, the image of Thessaly cast down beneath Medea's chariot wheels is a figure for Medea's mastery of its lore.[362] Medea's mastery of the landscape and of the region's recherché metamorphic lore is matched by her (and Ovid's) mastery of toponyms.

Such mastery of toponyms is evident throughout the *Metamorphoses*, and the readings in this chapter have, I hope, served as 'proof of concept' for the value of sustained attention to Ovid's toponymy. Place names, as nexuses of cultural and literary meaning, carry the potential for strongly marked poetic effects; this potential is realised in Ovid's use of names as expressions of *doctrina*, as sites of generic negotiation, as links between the *Metamorphoses* and its poetic predecessors (not excluding Ovid's own earlier works) and as elements of the complex narrative structure of the *Metamorphoses.* The 'poetry of places' is indeed a key element of Ovid's metamorphic poetics.

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[359] There is perhaps another intertextual joke in that, in Catullus' version, the Argo is referred to as a flying chariot: *volitantem…currum*, 64.9. Ovid's Medea trumps Catullus' Argonauts by visiting Pelion, the birthplace of the Argo, with a literal flying chariot.
[360] *placitas partim radice revellit,/ partim succidit curvamine falcis aenae* ('Some that pleased her she pulled out by the root, some she cut with the curve of a bronze pruning-hook,' 7.226–7).
[361] For Medea's *propositum* as a literary project, see chapter 1, pp. 106–12.
[362] Williams 2012b: 55.

The gendered landscape

This chapter considers two interrelated facets of Ovid's literary approach to landscape. The term 'landscape', as distinct from both 'space' and 'place', is multivalent and variously defined,[1] but key elements are the accretion of cultural meaning on to geographical space, and the role of human perceptual experience, especially though not exclusively visual.[2] In this chapter I discuss one strand of the cultural meanings attached to the physical world which relates closely to the notion of landscape as the setting for human experience, the source of life and nourishment and the object of visual attention: namely, the gendering of landscape. I consider Ovid's engagement with this theme in the *Metamorphoses* in light of his negotiations in the poem of genre and of his relationship with the literary tradition. I argue that the gendered landscapes of the poem serve as sites of metapoetic reflection, in which we may see Ovid examining the gendered terrain of the ancient literary tradition, and in particular of epic.[3]

I discuss two related aspects of the gendering of the landscape and the assimilation of female bodies to the earth: first, I trace the appearance of the metaphor of the earth as a mother—a generative female body—in literature before Ovid, then examine Ovid's engagement with this metaphor. Ovid's intertextual dialogue with the poetic manifestations of this metaphor both interrogates the metaphor and plays a part in his negotiation of his poem's place in the hexameter tradition, with particular reference to Lucretius. The play on speech and interpretation in Ovid's representations of the earth-

[1] For an overview of the concept of landscape in an ancient context, see Spencer 2010: 1–15.
[2] Relph (1976: 30) distinguishes between the 'intangible' qualities of place and the 'physical, visual form' of landscape. The visual aspects of landscape are stressed by Cosgrove 1984; cf. Tilley (1994) and Wylie (2013) on landscape and phenomenology.
[3] On the gendered landscape in and of epic, see especially Keith (2000: 36–64), with bibliography. For an overview of feminist geography and issues of gendered space, see Rose (1993) and McDowell and Sharp (1997). Rose (1993: 43) identifies a tendency in modern humanistic geography to feminise place and conceptualise it as an idealised woman; Ortner (1972) postulates a cross-cultural, cross-temporal tendency to associate women with nature and men with culture. For an analysis of how the perceived link between female fertility and the fertile earth plays out in Athenian ritual structures, see Cole 2004.

mother metaphor allow his poem to unpack and challenge this aspect of the acculturation of landscape; Tellus, on my reading, 'speaks back' to the discourse of assimilation.

Secondly, I discuss the sexualised landscape, with respect to the repeated motif of rape in a *locus amoenus*. Women's bodies are again assimilated to the landscape, not least through being constructed as—like the landscape—objects of viewing.[4] I first discuss the motif of the eroticised landscape before Ovid, with particular focus on epic. I then turn to the exploration of the motif in the *Metamorphoses*. Ovid returns again and again to the motif of rape in a sexualised landscape; through close reading of these episodes, I argue that the motif forms part of Ovid's engagement with the generic norms of epic.[5] On my reading, Ovid ultimately proves to be dramatising the 'problem' of the presence of women in epic, inviting his readers to take another look at the literary terrain.

Ancient literature, and figures of speech embedded in both Greek and Latin, associate the female body with a number of earthy metaphors. Adams in *The Latin Sexual Vocabulary* traces metaphors for female sexual characteristics that fall under the rough headings of fields and caves,[6] and already in early Greek literature productive fields and land in general are associated with the female body.[7] Dougherty, in discussing the metaphorical link between female bodies and the earth in Greek culture, relates this cultural association to Greek conceptions of marriage as a form of cultivation.[8] The 'wild' bodies of unmarried girls are tamed by marriage and sexual intercourse, moving from a state of nature into the realm of culture; from this point of view, the metaphor of the earth as a woman, and of women as earthy, appears as part of a discourse of control. Women's bodies become subject to control, just as the earth is subject to the control of its male cultivators.[9] The assimilation of women's bodies to the earth also functions as a denial of

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[4] Salzman-Mitchell (2005) analyses the gaze in the *Metamorphoses*; on the gaze in classical epic, see also Lovatt (2013).
[5] Hejduk (2011: 20) discusses rapes in the *Fasti* as a narrative working-out of a generic conflict, arguing persuasively that the Omphale and Lucretia episodes 'depict sexual assault in a way that parallels the generic struggle of the poem—and the poet'. Rape in the *Metamorphoses*, I will argue, is similarly generically freighted.
[6] Adams 1982: 82–6.
[7] Dubois 1988: 39–85.
[8] Dougherty 1993: 61ff.
[9] Janan (2007: 127), discussing the foundation of Thebes in the *Metamorphoses*, connects this agricultural view of intercourse and generation (symbolised by the virgin heifer of the Cadmus myth which leads the hero to a new, uncultivated land) with political foundations, adding resonances of political control to the control of women and of the land.

agency: women are reduced, almost literally, to the background of action rather than being actors themselves.[10] However, I shall argue that Ovid, in his engagement with the metaphor of the earth as a female body—which is a recurrent motif in Latin as in Greek literature—tends to play with and trouble his predecessors' use of the metaphor.[11] Ovid presents the earth as a mother both at the outset of the *Metamorphoses* in the Deucalion and Pyrrha episode (*Met.* 1.313–415) and in the final book, in the strongly Lucretian speech of Pythagoras (*Met.* 15.60–478). In this section, I argue that Ovid, by linking his use of the metaphor to internal narration and interpretation,[12] tends to expose the metaphor's artificiality, driving a wedge between tenor and vehicle, and to complicate and problematise the association of women with the earth.

The earth as a mother

The metaphor of the earth as a female body or mother is widespread in ancient literature, from Homer onward. In the *Iliad*, the most wealthy or productive land is referred to by the locution *οὖθαρ ἀρούρης* (*Il.* 9.141),[13] constructing the land's fertility as analogous to a female animal's udder.[14] In the fifth century, Plato makes the analogy between femaleness and earthly fertility explicit in the *Menexenus*: οὐ γὰρ γῆ γυναῖκα μεμίμηται

[10] For the reduction of women to a feminised 'ground of representation', see de Lauretis 1984: 12ff. On the feminised landscape as background and setting in Ovid, including Ovid's play with the trope, see Keith 2009. Keith (2000: 38–9) discusses Lucretius' deployment of the earth-mother metaphor to strip agency from the personified Mother Earth, reducing the earth to its generative function. Loraux (2000: 89) argues that 'it is probable that by reducing women to the imitation of the earth, one assigns her a completely material existence, which predisposes her toward playing the role of pure receptacle and yielding action and soul to the male without a fight.'

[11] For McAuley (2015: 23), such 'troubling', especially of the 'boundary between literal and figural' is inherent to the representation of maternity; I will argue that Ovid responds to and brings out this 'troubling' aspect. For Lucretius' use of 'undercutting' techniques in his response to the allegorisation of myth, see Gale 1994: 6–74; I will argue that Ovid extends this approach to the premises behind the association of women with the earth.

[12] On internal narration as a method of 'insisting on the distance that separates the narrator from the events', see Rosati 2002: 303.

[13] Keith 2000: 46.

[14] The strict sense is of an animal's udder (LSJ s.v.); Aeschylus in the *Libation Bearers* extends the sense to apply the term to a woman's breast (καὶ πῶς ἄτρωτον οὖθαρ ἦν ὑπὸ στύγους, *Ch.* 532).

κυήσει καὶ γεννήσει, ἀλλὰ γυνὴ γῆν (‘For the earth does not imitate woman in conception and birth, but woman the earth’, *Menex.* 238a).[15]

In Latin literature, the metaphor can be detected as early as Ennius. Varro adduces Ennius in support of his statement that the earth is a mother:

> Terra Ops, quod hic omne opus et hac opus ad vivendum, et ideo dicitur Ops mater, quod terra mater. haec enim: ‘terris gentis omnis peperit et resumit denuo.’
> (Varro, *L*. 5.64; Ennius, *Epicharmus* fr. 48)

> The earth is Ops, because here is every *opus* (work) and we need her to live, and for that reason Ops is called mother, because the earth [is called] a mother. For she ‘has borne all the peoples in the lands and takes them back again.’

Varro elsewhere states concisely the connection drawn between earthly productivity and birth: primum, qui omnis fructos agri culturae caelo et terra continent, Iovem et Tellurem: itaque, quod ii parentes, magni dicuntur, Iuppiter pater appellatur, Tellus terra mater. (‘First [I will invoke] Jupiter and Tellus, who hold all the fruits of the cultivated field by means of heaven and earth; and so, because they are said to be the great parents, Jupiter is called father, Tellus Mother Earth,’ R. 1.5). Cicero follows a similar line of thinking in De Legibus, in applying the earth-mother metaphor specifically to productive land, based on its generative and nourishing functions.[16]

The earth-mother metaphor is again connected with the provision of nourishment in *Aeneid* 11: *non iam mater alit tellus* (‘no longer does Mother Earth nourish’, *A.* 11.71). The cognate epithet *almus* (applied at *A.* 10.252 to Cybele, *alma parens Idaea deum*) is also conceptually linked with earthly fertility, nourishment and motherhood; Servius objects that the epithet *alma* and the title of ‘mother of the gods’ are appropriate only for

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[15] Cf. the language of pregnancy in Diodorus Siculus’ account of the creation: ζωογονουμένων, ‘life-begetting’ (1.7.4), and κυοφορουμένων, ‘embryos’ (1.7.4), and his etymology of Demeter from ‘Γῆ Μήτηρ’ (1.12.4). On the association of women with the earth in Greek literature, cf. Dubois 1988 and Loraux 2000. Loraux (2000: 84) offers the caution that terrestrial motherhood features, along with autochthony, in the deceptive upbringing of the Republic’s ideal citizens: *Rep.* 3.414c. Thus, the *Menexenus* passage is best understood as an illustration of the perceived similarities between the earth and female bodies which in turn underpin the potential rhetorical and discursive uses of the metaphor.

[16] *quae autem terra fruges ferre et ut mater cibos suppeditare possit*—’earth which can bear fruits and, like a mother, furnish foodstuffs’, *De Leg.* 2.67.

the earth: *alma proprie est tellus ab eo quod nos alat, abusive tamen etiam aliis numinibus hoc epitheton datur. terram autem [ipsam] constat esse matrem deum.*[17]

Virgil apostrophises the earth in *Georgics* 2: *magna parens frugum, Saturnia tellus,/ magna virum* ('great mother of crops, Saturnian Earth, great mother of men', *G.* 2.173–4).[18] Again the notion of fertility underlies the metaphor. Here, moreover, the parallelism of *magna parens frugum...magna virum* illuminates the metaphor; *magna virum* adds an image of a human mother to the image of the fertile Italian land built up over the preceding lines (2.136ff.).

In *Aeneid* 3, the general becomes the particular. Lucretius (as will be discussed below) had used the earth-mother metaphor in the service of philosophy; Virgil employs it as part of his Italian myth-making. The Trojans' *antiqua mater*, like the *Georgics'* Tellus, is specifically Italy. In the *Georgics*, the maternal metaphor was applied widely, to the entire earth; now the maternal metaphor is applied to a particular tract of land, with Italy described, in Apollo's prophecy at Delos, as the Trojans' 'ancient mother':

> 'Dardanidae duri, quae vos a stirpe parentum
> prima tulit tellus, eadem vos ubere laeto
> accipiet reduces. antiquam exquirite matrem:
> hic domus Aeneae cunctis dominabitur oris,
> et nati natorum, et qui nascentur ab illis.'
> (*A.* 3.94–8)

Hardy Dardanians, the same earth which first bore you from your ancestors' stock will welcome you with her fruitful breast when you return. Seek out your ancient mother: here the house of Aeneas will rule over all regions, and their children's children, and those who will be born from them.

The notion of earth as the *magna parens virum* is also concretised accordingly; where *tellus* was the mother of humankind in general, Italy is very specifically the mother of the Trojan refugees. With the image of the earth as the mother of specific *viri*, the image of

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[17] 'The earth is properly called nourishing from the fact that she nourishes us, but this epithet is also given improperly to other deities. But it is undisputed that the earth [herself] is the mother of the gods.' Servius states this position that the earth is called mother based on its generative functions also in his commentary on *Georgics* 2.11 and 2.49. Keith (2000: 46) discusses another instance of Servius' 'elision' of the distinction between human and terrestrial fertility in his commentary on *A.* 1.531.
[18] Keith 2000: 46.

the earth as a maternal body comes into focus; the distinction between earth as the source of terrestrial fertility and human ancestors as the origin of reproductive generations begins to fade. Indeed, that the notion of the earth as a mother is not simply a dead metaphor is shown by elaboration: Virgil takes the metaphor further, describing the ancient mother's 'fruitful breast', *ubere laeto* (3.95)—an adaptation of the Homeric *οὖθαρ ἀρούρης* (*Il.* 9.141).[19] The repetition of *natus* (whose substantive use is properly applied to human offspring) at 3.98 underlines the evocation of human birth and nourishment with which Virgil expands on the earth-mother metaphor. Ovid alludes to the prophecy in his reprise of the Virgilian events in the *Metamorphoses*, quoting Virgil's phrase *antiquam matrem* (13.678);[20] the poetic use of the earth-mother metaphor is thus salient in this passage.

As well as birth, lactation imagery plays a role in the construction of the earth as a mother throughout hexameter poetry. The idealised construction of maternity involved a woman breastfeeding her children;[21] lactation imagery was also (as evidenced by the Homeric *οὖθαρ ἀρούρης*) associated with fertility and nourishment more generally. Salzman-Mitchell notes the use of lactation imagery in the *Georgics* and *Eclogues* to evoke a sense of peaceful plenty; lactation in Virgil is chiefly a function of animals, providing a backdrop for the *Aeneid's ubere laeto* in evoking the fertility of nature and the earth.[22] Lactation in Lucretius is mentioned several times as a function of animals;[23] in book 5, it becomes explicitly a point of concordance between the earth as a fertile 'mother' and a human mother:[24]

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[19] On lactation imagery in epic, cf. Keith 2000: 46–7; Hardy (1996: 5) notes that the repetition of *uber* at 3.106 (*uberrima regna*) and 164 (*ubere glaebae*) acts to 'stress the identification of earth and mother'—and that the agricultural *glaebae* makes this identification quite literal and explicit. *glaeba* carries strong connotations of ploughing and agricultural fertility; again, the analogy of agricultural and human fertility prompts the identification of women and the earth.
[20] Keith 2000: 50.
[21] Oliensis 2009: 59. At least among the upper classes, this ideal was not always put into practice: Dixon surveys literary and epigraphic evidence to conclude that wet-nursing was as routinely practised as it was 'routinely denounced' (1988: 120). On evidence for the practice of wet-nursing in Rome across different social strata, see Bradley 1986.
[22] Salzman-Mitchell 2012: 156. In the *Aeneid* passage, the image of breast-feeding as a figure for fertility is followed up by the emphasis on human birth (via polyptoton and *figura etymologica*) of *nati natorum…nascentur* (3.98), connecting the imagery of lactation to human parturition. Thus, the *Aeneid* imagery connects the fertility of human mothers to both the animal world and the earth itself.
[23] As, for example, at 1.258–61; cf. Nugent 1994: 184 n. 29.
[24] Nugent 1994: 184.

> convertebat ibi natura foramina terrae
> et sucum venis cogebat fundere apertis
> consimilem lactis, sicut nunc femina quaeque
> cum peperit, dulci repletur lacte…
> (*DRN* 5.811–14)
>
> There nature directed the openings of the earth and caused a juice similar to milk to flow from her open veins, just as now each woman, when she has given birth, is filled with sweet milk…

In humans, lactation was strongly associated with maternity and with maternal affection;[25] Salzman-Mitchell points to approving mentions in Plutarch, Tacitus and Aulus Gellius of breast-feeding mothers, arguing that breast-feeding, as well as nourishing the infant, was seen to establish an 'emotional commitment'.[26] Plutarch and Aulus Gellius both regard breastfeeding as intrinsically linked with motherhood, while Plutarch also places emphasis on the affective bond that develops between mother and breastfed infant. With the emotional valences of *laeto* (*A*. 3.96), the affective aspects of human lactation and breast-feeding are transferred on to earthly fertility and nourishment.[27] Thus, breast and lactation motifs are a nexus at which concepts of human motherhood and the fertility of nature and the earth intertwine.

The earth-mother metaphor is also central to Lucretius' account of the origins of life.[28] From early on in *De Rerum Natura* he describes the earth with such adjectives as *frugiferentis*, 'fruitful', emphasising its fertility (1.3). The placement of this adjective in the invocation to Venus at the outset of book 1 suggests an implicit link with human fertility and sexual reproduction; the earth becomes fruitful and fertile through being filled with Venus' essence. Later in the poem the earth brings forth *fetus*, a term used for

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[25] Holmes (2014: 143 n. 19) notes that for ancient writers, birth and lactation were so closely linked that 'the woman's production of milk is often taken as the proof that she has given birth'; in fact, *Menex*. 237e (cited by Holmes) asserts not only that lactation is proof that a woman has given birth, but that non-lactation indicates that she has not given birth: ᾧ καὶ γυνὴ δήλη τεκοῦσά τε ἀληθῶς καὶ μή, ἀλλ᾽ ὑποβαλλομένη, ἐὰν μὴ ἔχῃ πηγὰς τροφῆς τῷ γεννωμένῳ. On this view, parturition necessarily entails lactation.

[26] Salzman-Mitchell 2012: 151; Gel. 12.1; Tac. *Dial*. 16.28 (and cf. *Ger*. 20); Plut. *De Liberis Educandis* 5.

[27] The sense of richness and fertility (*OLD*[2] sense 1b) is clearly the most applicable here; however, the emotional connotations associated with sense 3 ('happy') are unavoidable. A similar slippage in meaning occurs with Lucretius and *almus*: compare *DRN* 1.2 *alma Venus* (*OLD*[2] sense b, 'kindly, gracious') with 2.992–3 *alma…mater…terra.*

[28] On the metaphor of the earth as a woman's body in Lucretius, see Keith 2000: 36–41; Nugent 1994; Holmes 2014. On the centrality of maternity to Lucretian poetics, see Clayton 1999.

both animal and vegetable offspring (*novo fetu*, 5.781);[29] and in book 2 (2.598–99) the earth is addressed (and personified) directly as *Magna Mater*, the Great Mother.[30] Not only is the Earth the Great Mother of gods and the mother of beasts, she is the mother of 'our bodies'. This time the word used is *genetrix*, 'bearer', the same word used to address Venus as the mother or ancestor of Aeneas' race in 1.1, emphasising the connection Lucretius sees between human (or divine) childbearing and the earth's fertility.[31]

Lucretius elaborates the metaphor in book 5, in a passage discussing the creation of life when the world was new (*mundi novitatem*, 5.780).[32] In Lucretius' view, the salient feature of both human women and the earth is that they can bring forth life: …*merito maternum nomen adepta/ terra sit, e terra quoniam sunt cuncta creata* ('Deservedly has the earth earned the name of mother, since from the earth all things are created', 5.795–6). A quasi-feminine softness (*mollia…arva*, 5.780–1) is also associated with fertility; Gale notes this *mollitia*, which connotes both youthful, feminine softness and the soil's literal malleability and susceptibility to alteration, as 'an initial hint' at the forthcoming personification.[33] Earth (*terra* here, not personified as Tellus) deserves the name of 'mother' because all things have been created from it. Both women and the earth boast generative organs; the earth outdoes a human woman by producing multiple wombs,

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[29] Campbell (2003: *ad loc.*) suggests that Lucretius is intentionally recuperating the 'bearing' sense of a word (*OLD*[2] sense 1: a bringing-forth of young) that is readily repurposed for the earth's vegetable produce: 'Perhaps the birth metaphor in *fetus* is dead and, fittingly when speaking of autochthony, exhumed for the context.'

[30] Lucretius' tendency to personify the Epicurean creative force *natura/φύσις* (Fowler 2002a: 242ff.) is thus accompanied by an elaborated personification of the earth as mother.

[31] Gale (1994: 28) argues that Lucretius carefully 'distances' himself from the myth of the Magna Mater; however, this distancing applies largely to the elaboration of the myth and the allegorising reading of the myth by the *veteres Graium docti…poetae* (2.600) as an encapsulation of philosophical truth (as at 2.600–605). The statement that the earth's generative function is to be metaphorically understood as motherhood stands outside Lucretius' distancing indirect discourse, and Lucretius reiterates at 2.659 that it is permissible to describe the *orbis terrarum* as a metaphorical mother—provided only that one does not allow the metaphor to lead one into *religio*. Thus, while 'reject[ing] all the complicated paraphernalia of correspondences between myth and *hyponoia*' (Gale 1994: 31), Lucretius ventures far enough into allegorism to grant the earth-mother metaphor explanatory force.

[32] Clayton 1999 stresses that this account is mediated by Lucretius' poetic goals as well as his philosophical thought; however, in my view the generative/maternal earth belongs not only to the *Musaeo…melle* (1.947) of Lucretius' song but also to the medicinal philosophy behind it. On the relationship between myth and philosophy in the Zoogony, cf. Gale 1994: 156ff.

[33] Gale 2007a: *ad loc.* Cf. also Campbell 2003: *ad loc.*, who locates this *mollitia* within a constellation of 'ideas of motherhood, softness, wetness, warmth, birth, and nurturing' in Lucretius' zoogony. Campbell notes also that *arva*, which could refer to female genitalia (*OLD*[2] sense 1b), supports the feminine interpretation of *mollitia*.

which appear all over her surface: *hoc ubi quaeque loci regio opportuna dabatur,/ crescebant uteri terram radicibus apti* ('Because of this wherever a suitable place was available, wombs used to grow, fastened to the earth by roots', *DRN* 5.807–8).[34] The appearance of these wombs is closely linked to human fertility and the origins of the human race: Farrell views it as 'virtually certain' that these terrestrial wombs were associated in Lucretius' sources with human origins, and notes that the vocabulary of this passage (*infantum,* 5.810; *pueris*, 5.816, *vestem*, 5.816) is more appropriate to the birth of human infants than to the birth of animals;[35] though the possibility for an extended, metaphorical application (*infantum* and *pueris* for the young of any creature; *vestem* for fur or feathers) cannot be excluded.

Virgil, as I have discussed, images the earth's fertility as a fruitful breast. This image is present even more vividly in Lucretius: after parturition, Lucretius' earth almost literally lactates, producing a milk-like liquid that he compares to a woman who, after having given birth, is 'filled with sweet milk' (*dulci repletur lacte,* 5.814).

However, as in the case of human women, fertility eventually ceases; after reiterating that the earth 'deserves the name of mother' (*quare etiam atque etiam maternum nomen adepta/ terra tenet merito,* 'for this reason, once more, the earth has earned the name of mother, and holds it deservedly,' *DRN* 5.821–2),[36] Lucretius states that the earth 'must have some limit to her bearing' (*finem aliquam pariendi debet habere, DRN* 5.826), and the power of bearing is passed on to the creatures that have now been created. The comparison to a menopausal woman is explicit: *ut mulier spatio defessa vetusto* ('like a woman exhausted by the span of her age,' *DRN* 5.827).[37] Where Virgil and Homer were content to use birth and lactation as imagery for earthly fertility, Lucretius takes the earth through the entire life cycle of a fertile woman: infancy, childbearing adulthood, and old

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[34] On the Epicurean background of these wombs, see Campbell 2003: *ad loc.*
[35] Farrell 1994: 87–8; cf. Holmes 2014: 142ff.
[36] Cf. *DRN* 5.795–6, discussed above.
[37] Lucretius' choice of vocabulary with *mulier* is potentially significant. Adams (1972: 245–8) establishes that *mulier* is often used to denote a sexually and reproductively mature woman, with an implied contrast with *puella*. Santoro L'hoir (1992: 2–4) notes that *mulier* was more common than *femina* in Republican prose, and that its connotations, usually neutral, could also be pejorative, especially when contrasted with *femina* (Santoro L'Hoir 1992: 31–2; see also Adams 1972: 235, who notes that *mulier* is usually used either neutrally or pejoratively). Lucretius employs *femina* at 5.813; *mulier* at 5.827 perhaps indicates disparagement of a putative female body whose reproductive function is exhausted.

age.[38] The analogy between women and the earth has, for Lucretius, explanatory force.[39] Indeed, Gale points out that the premise that 'macrocosm resembles microcosm'[40] serves to underpin both the account of the zoogony and a seeming exception to the general principle that the rules of nature hold true diachronically: the reason that large animals no longer appear via spontaneous generation is because the earth's generative powers have, like human fertility, waned through age.[41]

For Lucretius, the analogy between women and the earth explains as much about women as it does about nature; Nugent notes that 'the earth-mother as primal fecundity provide[s] the prototype for the representation of all females in Lucretius.'[42] Women are sexual and/or fertile beings;[43] what women are not is potential philosophers or readers of Lucretius' text.[44] Both Lucretius and Ovid view the world in a 'universalising frame';[45] however, Ovid includes women in his frame by problematising Lucretius' reduction of women to their generative functions.

I turn now to the *Metamorphoses*, in which Ovid first presents the earth as a mother during his initial cosmology in book 1. However, in contrast to Lucretius' spontaneous generation, Ovid stresses the roles of both mother and father, earth and *aether*. McAuley sees the earth's generative powers as destabilising the masculine model of creation by a

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[38] An interesting parallel is found in the agricultural theory of Tremelius Scrofa and his sources, noted by Campbell 2003 *ad loc*. Tremelius Scrofa (as reported by Columella) followed earlier agricultural authors in proposing as an explanation for soil infertility that the earth, like an ageing woman, was becoming exhausted and infertile: *qui…videlicet inlectus nimio favore priscorum de simili materia disserentium falso credidit, parentem omnium terram sicut muliebrem sexum aetate anili iam confectam progenerandis esse fetibus inhabilem* (Columella, *De Re Rustica* 2.1.2). The earth-mother analogy was thus felt to have explanatory power in more than one context. Columella raises the objection that the comparison is inexact, since fields after a fallow period can return to fertility, whereas a menopausal woman never does (2.1.2–3).
[39] On Lucretius' analogical argumentation, cf. Schrivers 2007.
[40] Gale 2007a: *ad loc.*
[41] Lucretius' earlier account of the earth's decay over time at 2.1150ff. hints at the analogy between the earth and a human woman which he expands on in *DRN* 5: the earth was once, and is no longer, able to produce the *ingentia corpora* of large animals through birth (*deditque ferarum ingentia corpora partu*, 2.1152).
[42] Nugent 1994: 185.
[43] For Lucretius, the two are definitionally two sides of the same coin; it is a de-anthropomorphised Venus who provides the driving force behind fecundity, just as in his conventional invocation of divine favour for his poetic endeavour, he unconventionally invokes the anthropomorphised Venus to drive his poetic productivity.
[44] Nugent 1994: 182
[45] Segal 2001a: 66.

demiurgic *fabricator* (1.57) from divine seeds;[46] however, viewed in the context of Ovid's Lucretian model,[47] the focus on seeds also destabilises the idea of earth as a mother before it has been introduced.

As in Lucretius, the earth is new (*recens*, 1.80; cf. *mundi novitatem*, *DRN* 5.780). In Ovid's account, however, flora and fauna are created by the deity (in conjunction with *natura*: *deus et melior…natura*, 1.21), and humankind may have been created either by the deity or by the interaction of *aether* and *tellus*. Lucretius does include instances of fertilising *aether* in his poem,[48] but, especially in the long account of spontaneous generation of species in the infancy of the world, his main stress falls on the generative powers of the earth as mother. Ovid challenges Lucretius' account of the origins of species by stressing the dual roles of *tellus* and *aether*, and by offering in the same passage two competing accounts of how humankind came to be, only one of which involves mother *tellus*. Indeed, the competing explanation (that the creator deity was responsible) perhaps carries more weight, since the immediately preceding passage tells of the god's creation of all other living things.

Ovid's focus on seeds is picked up by his reference to Prometheus, *satus Iapeto* (1.82). The use of *satus* to mean 'stock' or 'offspring' is poetically straightforward, but its primary meaning of something sown or planted emphasises the role of seeds in the account. Earth's generative power is dependent on fertilisation from the *aether* and then on Prometheus' shaping of the new life.

Unfortunately for the human race thus created, their tenure on earth would be short: the war between the gods and the giants leaves the earth streaming with the blood of her children (*perfusam multo natorum sanguine Terram*, 1.157). The use of *natorum* stresses that the blood is the blood of her children, the creatures to which she has, in the primary sense of the word *nascor*, given birth. However, this birth is paralleled by a fertilisation;

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[46] McAuley 2015: 119–120.
[47] Hardie (1995: 209) notes that Ovid's description of Chaos in *Metamorphoses* I draws on Lucretius and Empedocles; Wheeler (1995: 96) argues that Ovid's stance towards Lucretius, and towards his other models, is 'polemical', using similar language to describe a process of creation which differs from previous authors' accounts. My argument aligns with the latter approach: in my view, Ovid's engagement with Lucretius tends to challenge Lucretius' presentation of the earth as a mother.
[48] Nugent 1994: 186.

though in a departure from the previous fertilisation, this time Mother Earth does the shaping, not Prometheus.[49] But this second creation is also unsuccessful. Lycaon offends the gods and Jupiter decides to start afresh, destroying the human race by means of the great flood.[50]

The understanding of the earth-mother metaphor as precisely a metaphor, not a literal truth, is fundamental to the Deucalion and Pyrrha episode. Deucalion and Pyrrha, the last survivors of the flood, realise that they are the last people on earth and ask the goddess Themis how to proceed. Themis tells them to cast their great mother's bones over their shoulders: *ossaque post tergum magnae iactate parentis* (1.383).[51] Pyrrha is at first understandably reluctant to find and disturb her mother's bones,[52] but Deucalion deciphers the oracle's meaning: the earth is their great mother and her bones are stones. They follow his interpretation of the goddess's advice, and the stones grow into men and women.[53]

Themis and Deucalion both call the earth a mother, Themis implicitly and Deucalion stating it in so many words: *magna parens terra est,* 1.393. This statement of the metaphor paradoxically calls attention to its non-literality, to the distance between the two things being compared; if the earth and their human mothers were literally the same, there would have been no problem of understanding. Pyrrha's moral difficulty also underscores the interpretative distance Ovid emphasises in the metaphor: if the earth and their human mothers were truly equivalent, Pyrrha would not refuse to take one action (throwing her mother's bones over her shoulder) yet be perfectly willing to take the other (throwing stones behind her back).

Pyrrha's reaction to Deucalion's interpretative skills also draws attention to the metaphor *qua* metaphor. She is impressed by his divination (*augurio*, 1.395) of the goddess's

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[49] The event is also presented through indirect speech, introduced by *ferunt* (1.158), 'they say'. The reader is encouraged to consider the potential reliability or otherwise of the report.
[50] On the multiple creations, see Wheeler 2000: 34–6.
[51] Read in isolation, *parentis* would be of ambiguous gender; the prior appearance in v. 383 of *magnae* clarifies that the parent under discussion is female.
[52] Hardy (1996) identifies a similar problem of interpretation in *Aeneid* 3: Anchises is led by the assumption that *antiqua mater* refers to a female ancestress to misidentify Crete as the destination recommended by the oracle. Servius *ad A.* 3.96 describes a parallel in the story of the oracle received by Brutus and the sons of Tarquin, that the first to kiss their mother will become king, as a parallel (cf. Hardy 1996: 6).
[53] Discussed by Keith 2009b: 361.

meaning, but still doubtful. This doubt undercuts the metaphor's power; for Themis and Deucalion, the analogy between the earth and human women is relatively straightforward; not so for Pyrrha, who enacts the interpretative gap in the analogy. Pyrrha understands *magnae…parentis* as a human. Indeed, her doubt seems to influence Deucalion as much as his interpretative speech influences her:

> coniugis augurio quamquam Titania mota est,
> spes tamen in dubio est; adeo caelestibus ambo
> diffidunt monitis.
>
> (*Met.* 1.395–7)

> Although the Titan's daughter was moved by her husband's interpretation,
> nevertheless hope was in doubt; so much did both distrust the heavenly counsel.

Although one line shows Pyrrha moved by Deucalion's arguments, the next, with its emphatic positioning of *ambo*, shows both spouses in doubt. Despite Deucalion's confident (and ultimately fruitful) interpretation, the emphasis on doubt underlines the interpretative gap. Ovid uses the apparently gendered distinction between Deucalion's and Pyrrha's different modes of thought to address the figure of thought behind Deucalion's allegorising. Pyrrha's literalism becomes the wedge by which Ovid opens up the interpretative gap and sheds light on the persistent association of women and mothers with the earth.

The passage next takes on a scientific, Lucretian tone. The earth, as in book 5 of *De Rerum Natura*, spontaneously brings forth animal life, from the interaction of heat and moisture. Ovid's passage contains verbal echoes of Lucretius' description of the creation of life: *sponte sua* (*Met.* 1.417; cf. *DRN* 5.804); *umorque calorque* (*Met.* 1.430; cf *DRN* 5.806, *calor atque umor*), *cuncta* (*Met.* 1.431; cf. *DRN* 5.796, *e terra quoniam sunt cuncta creata*) and *formis* (*Met.* 1.416; cf. *DRN* 5.825, *variantibus formis*). The didactic tone is shown by his use of words such as *quippe*, which lead the audience through an argument;[54] *quippe ubi* (1.430) is even more markedly Lucretian,[55] as is the scientific tone of *percaluit* (1.418), used previously only by Lucretius (*inde ubi percaluit venti vis*, 'then when the force of the wind has grown hot,' *DRN* 6.281; *hic ubi percaluit*

[54] Lucretius uses *quippe* 42 times in *De Rerum Natura* (six books); by contrast *quippe* appears only nine times in the *Metamorphoses* (15 books) and five times in the *Aeneid* (12 books).
[55] Anderson 1996: *ad loc.*

calefecitque omnia circum/ *saxa furens*, 'when this has grown hot and has heated all the rocks around as it rages', 6.686–7).[56]

However, despite the Lucretian colouring of the passage, and the seeming agreement with Lucretius' argument that the earth was once able to bring forth life spontaneously, Ovid again undercuts the analogy between earth and women. The earth in Ovid's passage does not have a literal womb, let alone vast numbers of them wherever they could put down roots (*radicibus*, DRN 5.808). Ovid's phrasing is *ceu matris in alvo* (1.420, 'as if in a mother's belly'). Ovid uses the particle *ceu* to open up an interpretative distance between the tenor and the vehicle of the simile; the soil in which creatures grew was like a mother's belly in that it produced new life, but there remains a distinction between the soil (however mysteriously generative) and a mother's womb—a distinction which was far less marked in the Lucretian account of terrestrial generation.

Further undercutting of Lucretius is delivered by the transition to the next episode. It begins with a reference to Tellus (*illa quidem*, *Met.* 1.438), but continues with an un-Lucretian discussion of the earth's subjectivity. In Lucretius, the earth bears and nourishes, but evinces neither emotions nor opinions about it; in Ovid, the earth is reluctant to bear monsters and would have preferred not to give birth to Python. Indeed, Python himself is a challenge to the Lucretian view of the world. Lucretius denies several times that monsters can exist; biformed monsters such as centaurs or Scylla are outright impossible, but even single-form monsters, which might be possible for the earth to create, are forbidden by nature to grow.[57] In Ovid's passage, by contrast, a giant snake is terrifying and hitherto unknown (*incognita*, 1.439), but not impossible; and it is not nature and scientific possibility that prevents Python from running riot, but Apollo.[58]

The chronological position at which this account of quasi-Lucretian spontaneous generation appears is also significant. Lucretius states that spontaneous generation from the earth's many uteruses took place only in the infancy of the world, before the earth went through a sort of geological menopause. Ovid's period of spontaneous generation takes place after humankind has already been created and destroyed twice, and now

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[56] Bömer 1969: *ad loc.*
[57] *DRN* 5.486. Hardie (2009: 3) notes that Lucretius operates according to a 'strict delimitation of the possible' which excludes monstrous and mythical creatures.
[58] See Myers 1994a: 145.

created a third time;[59] this is scarcely the infancy of the cosmos. Lucretius' account of spontaneous generation forms part of his natural philosophy's framework for understanding the development of species (and especially humankind); its intended acceptance as philosophical truth depends on the premise that the earth in earliest times was capable of such feats. Ovid, by contrast, locates his account at the third of his serial accounts of human origins. The earth evinced no tendency to develop wombs directly after the creation, during the first creation of humankind, nor during the second; this account of spontaneous generation is separated from the creation and ordering of the cosmos, and from the earlier ages during which different physical laws might be expected to apply (such as perpetual spring during the Golden Age, 1.107), and is aligned more with the overtly mythological material of the book.[60] The scientific language takes on a parodic character; the earth as a literal mother belongs more with the slaying of Python and the transformation of Daphne than with the philosophical material of the cosmogony.

The infancy of the cosmos and its attendant spontaneous generation also offer a demonstration of another technique Ovid uses to problematise the association of women with the earth. Keith notes that the earth's spontaneous generation of creatures after the flood is why Jupiter can hope to be believed when he tells Juno how he came to possess an 'extremely attractive cow'.[61] However, Ovid makes a point with his choice of verbs of reminding us that Jupiter is lying: *Iuppiter e terra genitam mentitur* (1.615). Ovid thus draws attention to the fictiveness or artificiality of the earth-mother metaphor, setting the tone for future instances of metadiegesis in the poem.[62] This statement, placed at the beginning of the first story-within-a-story, is emphasised as fiction. This pointed fictiveness picks up on an earlier example of Ovid exploiting the gap between fiction and truth: after the flood, when Deucalion and Pyrrha act on the goddess' oracle, the narrator breaks into the narrative with a parenthesis that underlines the incredible nature of the

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[59] McAuley (2012: 120) notes the destabilising effect of Ovid's multiple origin myths; 'conflicting questions' about creation and reproduction ramify throughout the poem.
[60] Barchiesi (2005: *ad* 1.416–51) notes that Ovid does not draw on the theoretical consistency of the Empedoclean tradition of spontaneous generation; further, the context is not only mythological but paradoxical, since the association with the Nile lends a paradoxographical air to the passage.
[61] Keith 2000: 51.
[62] I use the term 'fictiveness' to apply to cases of metaphor or simile in which an interpretative distance is opened up between tenor and vehicle. On similes and fictionality in the *Metamorphoses*, see von Glinski 2012: 115–153.

transformation: *quis hoc credat nisi sit pro teste vetustas* ('Who would believe this if ancient tradition were not a witness', 1.400). The same parenthesis stands as witness for the credibility of the events (since *vetustas* does in fact stand *pro teste*); yet for a moment the reader, reminded that such a miracle is difficult to believe, participates briefly in Pyrrha's doubt.

The third and final creation is followed by a deep dive into mythological themes. Apollo kills Python and pursues Daphne, which sparks a series of stories about gods behaving badly: the Daphne episode is followed by Jupiter's rape of Io, into which is inset the tale of Pan and Syrinx. The final portion of Io's story leads to the story of Phaethon, who disastrously borrows the chariot belonging to his father, the sun god, scorching the heavens and earth with the sun's rays. Phaethon's disastrous foray into charioteering takes place at the beginning of book 2, when we have already been primed for a return to cosmological themes by the ecphrasis of the depiction of the world on the doors to the sun's house. This ecphrasis recalls the shield of Achilles in *Iliad* 18,[63] viewed by ancient Homeric commentators as an allegory for the creation of the universe.[64]

During Phaethon's ride, the earth dries up and threatens to burn; the goddess Tellus emerges to express the straits she is in and to beg Jupiter to intervene (*Met.* 2.272–300). Tellus in this passage is emphatically a mother: Ovid describes her as *alma* (2.272) and as a mother, *matris* (2.274).[65] The emphatic positioning of *alma* at the beginning of a line again recalls Lucretius (*DRN* 1.2, *alma Venus*).[66] Ovid personifies Tellus, giving her human anatomy and using naturalistic actions to describe her reaction to being scorched by the sun's chariot.[67] She hides her forehead with her hand, finds it hard to speak and chokes on the smoke (2.272ff.).[68] As well as hands, a face and a throat, she has internal

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[63] Discussed in chapter 1, pp. 42–6.
[64] Wheeler 1995: 97–8; cf. Hardie 1985. The most extended extant example of this allegorisation is by Heraclitus, *All.* 43–51; cf. Eust. 1154–55.
[65] According to Bömer (1969: *ad loc.*), this is the only instance of *alma* applied as an epithet to Tellus.
[66] Anderson (1996: *ad loc.*) notes the parallel with Lucretius' maternal imagery.
[67] Keith 2000: 52.
[68] Barchiesi's reading of *siccaque ita voce locuta est* at 2.278 (in place of Tarrant's *fractaque…voce*) adds a suggestive layer to this episode. Barchiesi suggests (2005: *ad loc.*) that *siccaque*, as well as describing Tellus' damaged vocal cords, carries rhetorical and stylistic force: the 'dry' style is contrasted with rhetorical *ubertas*. Tellus' very style of speech argues against a conception of the earth as a female body flowing with milky nourishment.

organs (*viscera matris*, 2.274); the fact that *viscera* is qualified by *matris* suggests that they are specifically female reproductive organs.[69]

These *viscera* are a site of elision between two sides of the metaphor, between the earth as a personified goddess with a human-like body and the earth as land. Ovid presents details of a human body—hands and face and voice—as well as details that are only possible if the earth is thought of as a geological rather than human body, as when the heat makes the waters disappear into the cavernous spaces within the earth, an occurrence only possible if the bowels of the earth are conceived as caves rather than viscera. The point at which geological and human bodies coincide is with the viscera: Ovid is well aware that the basis for the metaphorical connection between the earth and human women is the analogy between the two types of generative function. Where Lucretius elaborates the earth/mother metaphor by having the earth give birth and lactate, Ovid, in his personification of Tellus, animates the metaphor and plays out its underlying contradictions.

Ovid returns to didactic poetry in the speech of Pythagoras in *Metamorphoses* 15. The speech has been observed to return to themes treated in book 1, such as creation;[70] it also returns to a didactic, philosophical tone, with Pythagoras discussing such topics as metempsychosis, the wonders of nature and the philosophical grounds for vegetarianism. Pythagoras' speech, although at first glance similar in style and material to Lucretius, ultimately challenges the philosophical and poetic value of the earth-mother metaphor.

Pythagoras refers to the earth as a mother early on in his lecture. The context here is productiveness and fertility, represented by the earth's provision of food, which she carries out by bearing: *scilicet in tantis opibus, quas optima matrum/ terra parit...* ('Certainly in such riches, which the earth, the best of mothers, bears', 15.91–2). Pythagoras adduces the earth's fertility as an argument against killing animals for food, since there are plenty of other things to eat; his premise that terrestrial fertility is equivalent to motherhood remains unexamined, surfacing in the apposition of *optima*

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[69] *OLD*[2] sense 3b. Cf. Anderson's comment (1996: *ad loc.*): 'When the poet insists on the personification, it is hard not to picture some version of Freud's "back to the womb."' In other episodes in the poem, *viscera* relates to generation, as for example when Tereus absorbs his son's flesh into his belly, in a grotesque, parodic reversal of birth imagery: *vescitur inque suam sua viscera congerit alvum* (*Met.* 6.651).
[70] Myers 1994a: 133.

matrum and *terra*, and the use of such verbs as *parit*. Earth's first introduction by Pythagoras features a description of the 'wealth and mellow nourishment which the earth lavishly bears' (*prodiga divitias alimentaque mitia tellus/ suggerit*, 15.81–2). The verb *suggerit* does not itself necessarily have an implication of childbearing, nor does *tellus* in poetic diction necessarily suggest the divinity rather than the globe; however, at lines 91–2, *tantis opibus* repeats the sense of *prodiga divitias*, *optima matrem* parallels *mitia tellus* in both sense and metrical position, and *parit* parallels *suggerit*. The use of a verb (*pario*) closely associated with childbearing reminds the alert reader of the potential meaning 'to be pregnant' of *suggerit*'s root *gero*, and the personification *optima matrum* (15.91) activates the personification of the earth: not *tellus* but Tellus.

Ovid's Pythagoras, despite his self-presentation, is not a reliable philosopher. The speech cannot be characterised as a parody,[71] but critics have detected humour in the way he deviates from the expected scientific approach, detouring into paradoxography and vegetarian polemic.[72] Myers notes that 'Ovid's Pythagoras delights in deviating from and misrepresenting the expected 'scientific' approach to natural phenomena, as exemplified especially by Lucretius.'[73] Ovid nods to this unreliability by having Pythagoras deliver his speech to Numa Pompilius, the second king of Rome, a strangely popular anachronism that was deplored by Cicero and Livy.[74] The ludicrous impossibility of the tradition contrasts with the scientific tone of the first word of book 15, *quaeritur.*[75] By placing the earth/mother metaphor in the mouth of an un-philosophical philosopher who spends as much time on encouraging his audience to marvel at natural wonders as on

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[71] McKim (1984) takes the speech as a parody of philosophy; cf. Galinsky 1975: 104–7, Knox 1986: 72–3 and Segal 1969b—who, however, acknowledges some 'seriousness' in the speech (1969: 280). The alternative view is ably presented by Hardie 1995 and Myers 1994: 133–166.
[72] On literary mockery of Pythagorean dietary requirements, see Segal 1969b: 281 and Myers 1994a: 137.
[73] Myers 1994a: 135.
[74] Myers 1994a: 135; Feeney 1999: 23. Cicero, at *Rep*. 2.29, dismisses the possibility in no uncertain terms: *falsus est enim...id totum, neque solum fictum, sed etiam imperite absurdeque fictum.* Livy (1.18.2–3) acknowledges the tradition that Numa was taught by Pythagoras, but lays out the difficulties: not only is it well established that Pythagoras lived during the time of Servius Tullius (*quem Servio Tullio regnante Romae, centum amplius post annos...iuventium aemulantium studia coetus habuisse constat*, 1.18.2), but even if that dating were incorrect, certain logical and logistical difficulties make it impossible to believe that Numa could have heard of Pythagoras and travelled to study with him. (*ex quibus locis, etsi eiusdem aetatis fuisset, quae fama in Sabinos? aut quo linguae commercio quemquam ad cupiditatem discendi excivisset? quove praesidio unus per tot gentes dissonas sermone moribusque pervenisset?* 1.18.3.)
[75] On scientific vocabulary in this episode, cf. Myers 1994a: 137.

explicating his philosophical theories, Ovid encourages the reader to place the earth/mother metaphor in the realm of poetry rather than philosophy. It is a useful and tempting metaphor for poets to use, but to take it literally would be a mistake.[76]

Segal suggests that the 'contradiction between style and content' in Pythagoras' speech may reflect an 'ambivalent' attitude on Ovid's part towards Lucretius.[77] As noted above, *quaeritur* introduces a scientific, Lucretian tone to book 15; Pythagoras uses *novitas* in the course of his argument, a word that appears to have been introduced into poetic diction by Lucretius, but Pythagoras uses it to encourage an attitude of wonder, in stark contrast to Lucretius' project of combating superstition through philosophy.[78] Scientific disagreement with Lucretius in the matter of metempsychosis[79] is accompanied by disagreement about the validity of the earth-mother metaphor. After activating the earth-mother metaphor at the outset of the speech, as discussed previously, Pythagoras then appears to return to it:

> ...fuit illa dies, qua semina tantum
> spesque hominum primae matris latitavimus alvo.
> artifices natura manus admovit et angi
> corpora visceribus distentae condita matris
> noluit eque domo vacuas emisit in auras.
> (*Met.* 15.216–20)
>
> There was a day when we lay in our first mother's womb, only seeds and the potentiality of humanity. Nature applied her skilful hands and did not wish our

[76] Another analogy between mortals and nature is found at 15.199–213, when the changing seasons are compared to the changes undergone by a human body. This image recalls Lucretius' comparison of the earth with an ageing mortal woman, but Pythagoras does not endow his imagery with any explanatory power; it is presented as a vivid poetic image rather than a philosophical-scientific truth.

[77] Segal 2001a: 66–7.

[78] Pythagoras uses it in the sense of 'novelty, strangeness' (likely with additional connotations of metamorphosis), for animal metamorphoses such as the phoenix and the sex-changing hyena; Lucretius uses it most often in the sense of 'newness' (e.g. *DRN* 5.818, *novitas mundi*). On Lucretius' use of *novitas*, and on its differing force in Lucretius and Ovid, see. Campbell 2003: *ad* 5.780 and 5.909. For Ovid's vocabulary of metamorphosis, including *novitas*, see Anderson 1963: 1–5.

[79] Lucretius dismisses metempsychosis at *DRN* 1.116 and again at 3.670–8, thus distinguishing himself from Ennius and from Empedocles (Gale 2007b: 63). In the *Metamorphoses*, Pythagoras' discussion of metempsychosis is preceded by an exhortation to the *genus* of mortals not to fear the *materiem vatum, falsique pericula mundi* (15.155). This line, Lucretian in both style and exhortation (*materies* is one of Lucretius' preferred technical terms, used 78 times in *De Rerum Natura*, and Ovid's *materiem vatum* can be interpreted as the religious superstition against which Lucretius inveighs; see for example *DRN* 1.62), points up the contrast between style and material when Pythagoras goes on to talk about metempsychosis.

> bodies to be buried and crushed in the inner parts of our swollen mother, and sent us forth from our home into the empty air.

The vocabulary is Lucretian: the concept of *semina* and the agency of *natura* are central to Lucretius' model of reality,[80] while the juxtaposition of *primae matris* and *corpora* invites the reader to think of *prima corpora*, another central Lucretian concept. At first *primae matris*, with this echo of Lucretian terminology, leads the reader to suspect that some metaphor or analogy, to the earth or perhaps to *natura* (15.218), is to be understood—especially since *prima* is an unusual adjective to apply to *mater*; it is not normally necessary to specify that a mother is first when speaking of human procreation. However, this expectation is foiled in v. 219, when it becomes clear with *visceribus distentae* that the *mater* in question is a human woman.

Earth's role as a mother is used as both a poetic metaphor and a quasi-scientific premise on which to build a philosophical argument; Ovid challenges it both poetically and philosophically. In book 1 he offers a number of different, incompatible conceptions of the earth's role in creation, undermining the certainty of Lucretius' presentation of the earth's maternity as a solid scientific premise. This variety of treatments explores the poetic possibilities of the metaphor, while at the same time exposing its artificiality and opening up a gap between rhetorical figure and reality. Ovid, by opening up an interpretative gap between tenor and vehicle of the earth-mother metaphor, attempts in a sense to unearth epic women from the 'ground of representation', bringing them from background to foreground.

The sexualised landscape

The aspect of the gendered landscape in the *Metamorphoses* is the sexualised landscape. Female bodies are assimilated to the landscape, with both body and landscape positioned as the object of viewing; this association of women with the landscape is reflected by scenes of sexual violence in an idealised, sexualised landscape. Feminist analysis argues persuasively that rape in cultures both ancient and modern must be understood not only or primarily as an expression of sexual desire, but as an expression or tool of power and

[80] For *semina rerum* in Lucretius, see Campbell 2003: 75–7.

coercion.[81] However, rape in ancient literature is very often constructed as a sequel to sexual desire; modern commentators, too, have often referred to episodes such as Apollo's attempted rape of Daphne as 'amatory' or 'erotic'.[82] My goal in this section is to explore Ovid's depiction of rape as existing on a continuum of sexual desire, while maintaining an awareness of rape as an expression of power and control, and similarly of the discursive control exerted over women by their assimilation to the landscape. I argue that a close reading of Ovid's use of the 'landscape rape' motif sheds light on Ovid's complex engagement with both gender and genre in the *Metamorphoses.*

Segal notes that in pastoral poetry, bucolic woods are pleasant, quiet locales suitable for singing and erotic play; in the *Metamorphoses*, by contrast, they are most often a setting for violence, and that violence is often sexual.[83] The landscape plays an important part in Ovid's recurring rape narratives, with repeated use of a stylised *locus amoenus* as a setting for rape.[84] These *loca amoena* are strikingly similar: cool, shady glades in the woods, usually featuring a pool of water.[85] Elsewhere in classical literature, the *locus amoenus* features as a place 'where…sensory gratification and relaxed pleasure is the priority';[86] in the *Metamorphoses*, the literary construction of these attractive landscapes

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[81] For a power-political reading of the rape at the centre of the Philomela myth, see Joplin 1984. For another view of the interplay of (political) power and desire in Roman conceptions of rape, see Beard 1999. On sexual violence as a tool of ancient warfare, see Gaca 2011.
[82] See for example Nicoll 1980: 182 and Anderson 1996: *ad* 1.452–567.
[83] Segal 1969a: 75. Newlands (2004) analyses how the darker aspects of Ovid's idealised landscapes are brought out and developed by Statius.
[84] As defined by Curtius (1953: 195), a *locus amoenus* consists of '[a] beautiful, shaded natural site. Its minimum ingredients comprise a tree (or several trees), a meadow and a spring or brook.' Servius (*ad A.* 5.734) gives one definition of *amoenitas* as it relates to places: *"amoena" sunt loca solius voluptatis plena*; cf. Spencer's (2010: 10) emphasis on 'sensory gratification and relaxed pleasure'. On the *locus amoenus* in Latin poetry, see especially Newlands 1984 and Hinds 1987b: 26. Janan (2007: 107) notes the artificiality of the seemingly 'natural' *locus amoenus*, arguing that its imagery 'evokes the *ars topiaria* of the pleasure garden'; as with the 'cultivation' of women through marriage, here control of the land(scape) reflects the control of female bodies through rape. On the Roman relationship with the landscape more generally, see Spencer 2010.
[85] The term in its literary-critical sense is, of course, modern, and *loca* in antiquity need not share these features in order to be called *amoena* (cf. Cicero's praise of his villa's seaside location, *locus amoenus et in mari ipso, Att.* 12.19.1). Howver, water and greenery are to be found specifically associated with *amoenitas* in ancient literature. Virgil mentions pleasant (though admittedly underworldly) green spaces (*amoena virecta*) at *A.* 6.638, and Columella, a few decades after Ovid, refers to the *amoenitas* conferred on a place by the cooling effects of water: *ceterum ad aestatum temperandos calores et amoenitatem locorum plurimum conferunt salientes rivi…*', 1.5.4.1–3). Water and shade are also thought desirable by Pliny (*Nat.* 35.116); cf. Beagon 1992: 194–5.
[86] Spencer 2010: 10.

takes a darker turn.[87] Segal has observed that '[t]he fate of the body in the poem resembles the fate of the landscape':[88] the idyllic setting of pastoral poetry is disrupted, and the irruption of violence into a peaceful landscape mirrors the violation of the bodies of the landscape's innocent inhabitants, with the *locus amoenus* motif frequently appearing as a setting for rape or attempted rape.[89] Ovid dramatises this connection between the landscape and the female body through his stories of rape, most vividly in the story of Cyane; ultimately, however, he challenges the association of the female body with a sexualised landscape, just as the earth-mother metaphor is challenged.

Pleasant landscapes are eroticised from the very beginnings of Greek poetry, with Hera's seduction of Zeus amid soft grasses and spontaneously blooming flowers on the peak of Gargaron (*Iliad* 14.346–351).[90] Another early instance of a sexualised *locus amoenus* occurs in Plato's *Phaedrus.* The 'situational allusion'[91] to the eroticised landscapes of Greek lyric has long been noted;[92] however, the *Phaedrus* also draws together motifs of landscape, women's bodies and divine rape which will later feature so prominently in the *Metamorphoses.* Plato stresses the comfort and cool shade of the dialogue's setting on the banks of the Ilissus (*Phaed.* 229b1–2); this pleasant atmosphere prompts Phaedrus to ask Socrates about the tradition that Boreas seized Orithyia while she was playing there. The introduction of a myth of desire and sexual violence into the dialogue contributes to the

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[87] Garrison (1992) discusses the diachronic turn towards darker depictions of nature in Augustan and post-Augustan literature, but does not relate Ovid's depictions of 'the sexual forms of rustic violence' (1992: 113 n. 3) to the gendering and sexualisation of the landscape itself.
[88] Segal (1998: 37); however, Segal does not explore the gendered aspects of this parallelism between violated bodies and disrupted landscapes.
[89] For Segal (1969a: 11), the echoes of pastoral, as well as of Sappho and of Homer, 'tone down…the occasionally disturbing violence of the narrative'; in my view, rather, the violence of the *Metamorphoses* functions to disrupt pastoral conventions. The pastoral landscape is, of course, not devoid of violence (as for example in Theocritus' *Idyll* 13, with the rape of Hylas); however, the omnipresence of violence in Ovid's landscapes distinguishes them from the landscape of pastoral.
[90] On landscape and eros in Greek poetry, see Calame 1999: 153–174.
[91] The term was coined by Hinds (1998: 136).
[92] Pender (2007a: 36ff.) relates this eroticised landscape, with its lyric affiliations, to the eroticised seduction of philosophical dialogues; cf. Pender 2007b, esp. 6–8 on the lyrical landscape features of Plato's Ilissus. On the lyric background of the *Phaedrus'* landscape, see also Foley 1998 and Calame 1999. It should be noted that, just as a lyric poem may be addressed to a beautiful boy or a beautiful girl, the erotic landscapes of lyric are inhabited by both male and female bodies; by contrast, the sexualised landscapes of epic and of the *Metamorphoses* most often and most strongly associated with female bodies.

sensuous, sexualised atmosphere of this philosophical *locus amoenus*.[93] The girls (229b8) who might play in the lovely landscape are not described, nor the nymphs to whom the place is sacred (230b7), but both are mentioned in the context of lavish descriptions of the landscape; Socrates expands on Phaedrus' description by praising the plane tree, the agnus-castus blossom, the cool water and breeze and the softly sloping grass (230c). The description of the girls' or nymphs' beauty which we might perhaps expect at this juncture has been, as it were, displaced on to the landscape, drawing them into close association with the landscape.

Such motifs of desire in a sexualised landscape are also frequently preludes to sexual violence, as with the rape of Persephone in the *Homeric Hymn to Demeter*.[94] Keith argues that the genital/sexual associations of fields, gardens and meadows, combined with the 'virginal associations'[95] of fresh water, make the *locus amoenus* an ideal setting for a rape narrative.[96]

Ovid has already employed sexualised comparisons between the female body and the landscape, in *Amores* 1.7:[97]

> exanimes artus et membra trementia vidi,
> ut cum populeas ventilat aura comas,
> ut leni Zephyro gracilis vibratur harundo
> summave cum tepido stringitur unda Noto;
> suspensaeque diu lacrimae fluxere per ora,
> qualiter abiecta de nive manat aqua.
> (*Am.* 1.7.53–8)
>
> I saw her lifeless joints and her limbs trembling, as when a breeze disturbs the poplars' hair, or the slender reed trembles with the light western breeze, or the top of the wave is clipped by the warm south wind; and the long-hanging tears flowed down her cheeks, as water flows from snow that is cast aside.

This passage—in a context, moreover, of sexualised violence—compares Corinna to a poplar, to a reed, and to water; her body, as described by Ovid's poetic and reminiscent gaze, takes on the metaphorical shape of these attractive ingredients of an idealised

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[93] Pender 2007a: 40.
[94] De Jong (2012c: 52) identifies the *Homeric Hymns* as 'the birth of an important erotic topos….the meadow of love'.
[95] Segal 1969a: 24; cf. Parry 1964: 279.
[96] Keith 2000: 43.
[97] On the violence of *Am.* 1.7, see Fredrick 1997: 186.

landscape. In the *Metamorphoses*, Ovid further explores this comparison between the female body and an idealised landscape through the repeated use of rape narratives.[98]

For Segal, the very pleasantness of the *locus amoenus* setting, along with the associations both virginal and generative of fresh water, contributes to a 'sensuous atmosphere'.[99] Richlin identifies the presence of water as an important part of the sexualised landscape in the *Metamorphoses.* 'Bathing scenes recur as incitements to lust in the poem… they combine...innocence and tempting solitude... with an opportunity to show the body naked'.[100] However, there is more to the presence of water than the opportunity for a literary shower scene; in many of the episodes of the *Metamorphoses*, water, especially in the shape of a pool, is closely assimilated to the female body.

Description of a *locus amoenus* in the *Metamorphoses* is very often associated with rape. Hinds lists a 'notable concentration' of *loca amoena* in the first five books of the poem: Daphne, Io, Callisto, Actaeon, Narcissus and Echo, Pyramus and Thisbe, Salmacis and Hermaphroditus, the Muses, Persephone, Arethusa.[101] Of these passages, the episodes centring on Daphne, Io, Callisto, Salmacis and Hermaphroditus, the Muses, Persephone and Arethusa all involve rape or a threat of rape. Further, Heath has argued that Diana's reaction to Actaeon seeing her naked is coloured by a perception of threatened rape:[102] Diana is constructed as a reader of the poem, noticing, as the reader does, thematic and structural elements such as the prevalence of *loca amoena* and their apparent correlation with sexual violence.

Although the number of rape episodes in the *Metamorphoses* is unprecedented, Ovid draws on pre-existing associations between a pleasant landscape and rape in earlier literature.[103] Tyro, in the *Odyssey's* catalogue of women, was raped by the banks of a

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[98] On rape in the *Metamorphoses*, see especially Curran 1978; Richlin 1992; Frontisi-Ducroux 2004.
[99] Segal 1969a: 10. On the Flavian reception of the sexual symbolism embedded in Ovid's landscapes, see Keith 2014b: 356ff. Cf. Davis' observation (in relation to the Callisto episode) that 'the "hunting intermission" in a *locus amoenus* is standard motif preparation for an erotic event' (Davis 1983: 57).
[100] Richlin 1992: 165.
[101] Hinds 2002 128.
[102] Heath 1991; see also Salzman-Mitchell 2005: 49. Those gods who are sympathetic to Diana's punishment of Actaeon relate her reaction to her chastity: *alii laudant dignamque severa/ virginitate vocant* ('Others praise her and call her worthy of her strict virginity', 3.254–5.
[103] Keith 2009b: 362.

river (*Od.* 11.235–59), and Persephone in the *Homeric Hymn to Demeter* is taken from a flowering meadow (*H. Dem.* 5–20). Hylas, in Theocritus' *Idyll* 13, is seized by nymphs at a grassy spring; this episode is also treated by Apollonius Rhodius (1.1207ff.) and by Propertius in elegy 1.20.[104]

Ennius' *Annales*, too, include such an episode of rape, with Ilia's dream.[105] The fragment of the *Annales* quoted in Cicero's *De Divinatione* describes the dream, in which Ilia is taken to the banks of a river by Mars. Her rape is hinted at by the choice of verb, *raptare*, which, as Connors notes, can mean 'carrying off to rape'.[106] The position in the narrative of the rape relative to Ilia's recounting of her dream is difficult to establish, and it is uncertain whether the rape takes place outside in a setting like the riverbank of the dream or in the interior space where she has the dream.[107] Keith considers that the setting 'oscillates' between both,[108] but regardless of whether the rape takes place in the dream-setting or in the space where Ilia is sleeping, it is clear that Ennius has taken pains to connect a rape with a pleasant riverbank setting (*amoena salicta/ et ripas*, *Ann*. fr. 38–9 Skutsch). Ennius' debt to the Tyro episode is shown by the fact that both Poseidon's rape of Tyro and Ilia's dream take place on the banks of a river.[109] Ovid himself tells the story of Ilia's rape in the *Fasti*, in an account indebted to the *Annales*:[110]

> ventum erat ad molli declivem tramite ripam:
> ponitur e summa fictilis urna coma.
> fessa resedit humo ventosque accepit aperto
> pectore, turbatas restituitque comas.
> dum sedet, umbrosae salices volucresque canorae
> fecerunt somnos et leve murmur aquae.
> (*Fast*. 3.13–18)
>
> She had come to the bank where it sloped in a gentle path: she sets down the earthen vessel from the top of her head. Tired, she sat back on the ground and received the breezes on her open breast, and restored her disarrayed hair. While

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[104] Propertius' focus on the lovely setting features many elements later picked up in Ovid's landscapes of rape, such as the pleasant spring (Pege is described as *grata domus Nymphis umida Thyniasin*, 'the watery home beloved of the Thynian nymphs', 1.20.34), trees, grass, and even red and white flowers to be plucked in play by a beautiful, vulnerable youth (vv. 37–40).
[105] On the gendered spaces of Ilia's dream, see Keith 2000: 42–6 and Elliott 2014: 40–43.
[106] Connors 1994: 101.
[107] Connors 1994: 108 n. 23. Livy offers no details in his treatment of Ilia/Rhea Silvia's rape, describing it in the bare participial phrase *vi compressa* ('pressed by force', 1.4.2).
[108] Keith 2000: 44.
[109] Skutsch 1985: *ad loc.*; Krevans 1993: 264; Keith 2000: 43.
[110] Scioli 2015: 175.

> she sat, the shady willows and tuneful birds sent her to sleep, and the light murmuring of the water.

The riverbank and the willows recall Ennius' riverbank and willow-thickets; Ovid elaborates on Ennius' pleasant location, describing gentle breezes, birdsong and shade. In a motif which will be explored further in the *Metamorphoses*, Ilia/Silvia is constructed as the object of viewing, leading to violence (*Mars videt hanc visamque cupit potitur cupita*—'Mars sees her and desires what he has seen and takes what he has desired', *Fast*. 3.21):[111] the beauties of the landscape are reflected in the visual appeal of the female body inhabiting it. Already in Ennius, and in Ovid's response to Ennius in the *Fasti*, the *locus amoenus* functions as a suitable setting for a rape narrative; I argue that in the *Metamorphoses*, Ovid expands on this literary trope. In the *Metamorphoses*, the *locus amoenus* becomes a motif that presages a rape narrative.

That Ovid recognised the epic affiliations of the Ilia story is shown by his juxtaposition of Enipeus' love for Tyro and the story of Ilia in *Amores* 3.6.[112] The imagery of a river in flood suggests a concern with poetics and genre, as when the swollen, flooding state of the river Achelous in book 8 alludes to Callimachus' metapoetic contrast in the *Hymn to Apollo* between the swollen, flooding Euphrates and the pure stream from a sacred spring:[113] the flooding river represents the overblown style of epic poetry that Callimachus condemns.[114]

A concern for genre is also evinced by line 50, *errabat nudo per loca sola pede* ('she wandered through the lonely places with naked foot'). The position of *pede* as the final word of a pentameter recalls the explicitly metrical foot stolen by Cupid at the beginning of the collection (*pedem, Am.* 1.1.4), and the use of *pede* here draws attention to the

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[111] On Mars as viewer, see Scioli 2015: 185.
[112] Connors 1994: 103.
[113] *Ap.* 105–113. On metapoetic rivers in Callimachus see Kahane 1994, with bibliography; on rivers and poetic rivalry in Greek and Latin literature, see Farmer 2013. I discuss rivers and poetry in more detail in chapter 2 (pp. 186–7).
[114] Hinds 1987a: 19, Suter 1989: 17–20.

poem's elegiac metre.[115] The adjective *nudo* also carries an elegiac connotation.[116] However, *nudus* is generically uneasy; in Propertius 1.2, *nudus Amor* (1.2.8) is contrasted with the *cultus* (including elegant Coan silks and dressed hair) deplored by Propertius in his girlfriend.[117]

Dressed hair and sophisticated *cultus*, by contrast, were necessary qualifications for any elegiac *puella* of Ovid's;[118] the opposition between nude disarray and *cultus* points to a tension already in Ovid's generic interplay with earlier love elegy.[119] Ilia's appearance, with hair and cheeks torn in her suffering (*horrida cultu/ ungue notata comas, ungue notata genas, Am.* 3.6.47–8), renders her naked feet even more generically equivocal as the epic subject-matter of violence and female suffering intrudes.[120] Not only has Ilia been introduced in a context which recalls her epic history, she is presented with a decidedly un-elegiac appearance: her hair, far from being the well-groomed style required for an elegiac *puella*, is torn as a result of the events of the *Annales*. Ilia's epic background, including her rape, brings a mixed generic atmosphere to the *Amores*. Ovid, nearing the end of his elegiac *Amores*, is thinking about epic in connection with Tyro, Ilia and their respective riparian rapes. Keith recognises the importance of descriptions of women to the discussion of literary style in elegy;[121] *Amores* 3.6 suggests that for Ovid, accounts of raped women could hold an epic charge.

The Apollo-Daphne episode has been widely recognised as carrying programmatic implications for the poem, signalling a shift from cosmic to erotic themes, and introducing language and subject-matter reminiscent of elegy, and in particular of Ovid's

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[115] For a striking example of a foot that is at once metrical and physical, cf. *Am.* 3.1.7–8: *venit odoratos Elegia nexa capillos, / et, puto, pes illi longior alter erat* ('Elegy came with her scented hair bound, and I think one foot was longer than the other'.) On Elegy as poetic and physical *puella*, see Wyke 1989 and Perkins 2011.
[116] Hejduk 2011: 25 discusses the stylistic connotations of *nudus* in the *Fasti* (2.358). On the feet of elegiac women and elegiac poetics, cf. Keith 1994: 38.
[117] The elements of Cynthia's 'storebought style' (*mercato…cultu*, 1.2.5) are detailed in vv. 1–4.
[118] In the poetic economy of the *Amores*, the presence of a 'boy or well-groomed girl with long hair' (*aut puer aut longas compta puella comas*, 1.1.20) is a prerequisite for the prospective love elegist. Cf. also Elegy's scented hair in *Am.* 3.1.7, with Perkins 2011: 313.
[119] Watson (1982: 238) points out that Ovidian *cultus* is 'only partly identical with that deprecated by Propertius and Tibullus'.
[120] For Keith (1994: 39) 'Ilia's vanished elegance marks a further stage in the poetic program of disengagement from the elegiac genre'.
[121] Keith 1994: 40.

Amores.[122] Ovid's *primus amor* also introduces elements which will become familiar in other rape narratives throughout the poem: shade (*umbrosa Parnasi…arce*, 1.467), woods (*silvarum latebris*, 1.475), soft breezes (*levis…aura*, 1.529). Water is present, too, at the climax of the story: Daphne reaches her father's river at the same time as Apollo is about to catch her, and escapes physical rape only by submitting to a symbolic 'marriage'.[123] Although there is no extended landscape description until after Daphne's metamorphosis, the elements of the Ovidian landscape are named, and the motif is repeated and elaborated in later episodes.

Immediately after the Daphne episode follows the story of Io. Jupiter, perhaps recognising the suitability of the local woods for a rape narrative, invites Io to escape the heat of the day in the shade of the deep woods (*umbras/ altorum nemorum*, 1.590–1).[124] Io flees, but although she escapes the woods, Jupiter catches and rapes her. By contrast to Daphne, who becomes fixed in the landscape as a laurel tree, Io is driven to wander. While guarded by Argus, she spends time in a distinctly *inamoenus locus*:[125]

> frondibus arboreis et amara pascitur herba
> proque toro terrae non semper gramen habenti
> incubat infelix limosaque flumina potat.
> (*Met.* 1.632–4)
>
> She feeds on the leaves of trees and on bitter grass, and instead of a couch she lies down, unhappy creature, on ground that does not always have grass, and she drinks from muddy rivers.

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[122] Nicoll 1980; Knox 1990; Wills 1990.
[123] Salzman-Mitchell 2005: 92. Although Daphne seems to consent to coming under the Apollo's control as his tree (*adnuit*, 1.567), verbal echoes of another famous story of coerced consent suggest otherwise. At *Fasti* 2.774, Tarquin is attracted by Lucretia's *decor*; Daphne's *decor* (*Met.* 1.488) is blamed for Apollo's wish to rape her. Similarly, both women have hair falling attractively about their necks (*Fast.* 2.772; *Met.* 1.497). Both Tarquin and Apollo press their case with words and with physical force, pressing their hands against, respectively, Lucretia's breast (*Fast*. 2.803) and Daphne's bark (*Met.* 1.553). The syntactical position of Daphne's final capitulation, at the beginning of the line, mirrors a similar effect in Lucretia's capitulation, with *succubuit* as the first word of *Fast*. 2.810).
[124] The woods here are focalised through Jupiter's eyes (and described by him in direct speech).
[125] The detail of the bitter grass and the adjective *infelix* perhaps allude to Calvus (Höschele 2012 350–3); Ovid appears to have added the muddy rivers. This epic (or epyllic?) background to Io's *locus inamoenus*, along with the muddy rivers so reminiscent of the disfavoured Euphrates, representative of large-scale epic, in Callimachus' *Hymn to Apollo*, perhaps hints at Ovid's interest in rape as a specifically epic motif.

The ground here is not covered with soft grasses, and when there is grass, it is bitter; instead of a sparkling pool or stream, Io must drink from muddy rivers. Io's detachment from her home landscape and the replacement of a *locus amoenus* with a much less pleasant *locus* gives an early indication that Ovid will again be complicating the established literary association of women with the landscape.

A third rape narrative is embedded in the Io episode: the story of Pan and Syrinx.[126] The Syrinx episode further expands on the *locus amoenus* motif: according to the internal narrator of the story, Mercury, it takes place in Arcadia, on a cool mountainside, with woods and fields nearby. Like Daphne, Syrinx flees to a river; like Daphne, she is metamorphosed, and her new shape becomes associated with the pursuing god.[127] Syrinx, like Daphne, becomes embedded in the landscape, but this time the presence of Mercury as internal narrator draws attention to the fictive nature of both this and previous stories; as with the metaphor of the earth as mother, Ovid uses internal narration to draw attention to the association of women with the landscape as a poetic device.

These three closely linked rape narratives share several elements in their settings: all feature woods, shade, water, a pleasant temperature. Mercury pins Syrinx's location down in the Virgilian bucolic landscape of Arcadia, a prototypical *locus amoenus*.[128] Ovid's narrative pattern of the *locus amoenus* as a setting for rape is beginning to take shape.

The episode of Callisto, too, takes place in Arcadia.[129] It begins with Jupiter making the rounds after Phaethon's disaster, checking on the damage:

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[126] On the Syrinx episode, see Murgatroyd 2001.
[127] Unlike Daphne, Syrinx does not give even begrudging consent to this turn of events. Even as a group of reeds, she complains: *effecisse sonum tenuem similemque querenti*, 1.708. Her complaints lend an elegiac touch to this pastoral *aetion*: weeping and complaint are key motifs in Latin love elegy (James 2003: 99).
[128] Ovid's Arcadia, like Virgil's, is characterised by woods and icy mountains (*Arcadiae gelidis in montibus*, *Met.* 1.689; *gelidi…*Lycaei, *B.* 10.15) and inhabited by hamadryads (*Met.* 1.690, *B.* 10.62). On Virgil's Arcadia, see Jones 2011: 24–6. Griffin (1999: 104–9) and Fabre-Serris (2003) discuss the generic implications of the Syrinx episode as *aetion* for pastoral poetry. Segal (2001: 84–5) argues that Ovid is concerned to inject violence, in this episode and others, specifically into Virgil's Arcadian pastoral landscape.
[129] On the Arcadian setting of Callisto and Syrinx and its implications for Ovid's reading of Virgil and for his characterisation of Jupiter (and by implication Augustus), cf. Segal 1999: 408–412.

at pater omnipotens ingentia moenia caeli
circuit et ne quid labefactum viribus ignis
corruat explorat...
(*Met.* 2.401–3)

But the omnipotent father does the rounds of the huge walls of the sky, and investigates to see if any is tumbling down, weakened by the strength of the fire…

Jupiter pays most attention to Arcadia:[130]

…Arcadiae tamen est impensior illi
cura suae; fontesque et nondum audentia labi
flumina restituit, dat terrae gramina, frondes
arboribus, laesasque iubet revirescere silvas.
(*Met.* 2.405–8)

Yet Arcadia is his most pressing care, and he restores the springs and the rivers which do not yet dare to flow, he gives grasses to the earth, leaves to the trees, and orders the wounded woods to grow green again.

In his travels, Jupiter renovates the landscape with the crucial elements of the *locus amoenus:* trees, grass, flowing water. As Hinds notes, Jupiter here '*recreate[s]*, as something both familiar and new, the archetypal Arcadian *locus amoenus* in which he will visit his erotic violence upon the nymph'.[131] Earlier, in the Io episode, Jupiter invited Io into the woods for his attempt at seduction and eventual rape; here Jupiter, having (re)created a sylvan *locus amoenus* himself, finds it a suitable locale for rape. Ovid, through Jupiter, dramatises the poetic association of women with the landscape: the poet, like Jupiter, creates a *locus amoenus* as a setting for rape.

Another nexus of rape narratives occurs in book 5. The Muses (who have themselves recently escaped from an attempted rape) tell the story of Persephone's rape by Pluto, and, during Ceres' search for her daughter, the stories of Cyane and Arethusa. The summit of Helicon, where the Muses tell their story, is described in terms of a *locus amoenus*, with woods, caves, grass and flowers given the finishing touch just recently by

[130] The explicit mention of Arcadia harks back to the bucolic landscapes of Virgil's *Eclogues*: landscapes whose Theocritean idyll was already shadowed by the ever-present theme of civil war and exile. In the *Metamorphoses*, the unease comes from the threat of violence; the echo of the fallen idyll of the *Eclogues* also reminds the reader that the Ovidian landscape was never safe, having been associated with rape since the god Apollo's youth (and since the first book of the poem).
[131] Hinds 2002: 128–9 (italics in original).

Pegasus' hoof. The role of viewing in the construction of landscape is emphasised by Minerva's reaction, looking around (*circumspicit*) in wonder (*mirata*) to examine the locale's attractions:

> quae mirata diu factas pedis ictibus undas
> silvarum lucos circumspicit antiquarum
> antraque et innumeris distinctas floribus herbas,
> felicesque vocat pariter studioque locoque
> Mnemonidas...
>
> (*Met.* 5.264–8)

> She, having wondered for a long time at the waters made by the blows of the hoof, looks around at the groves of the ancient woods, and the caves and the grasses set off by countless flowers, and calls the Mnemonides equally happy in their pursuits and in their abode.

Minerva's overt message is that the Muses are fortunate to have both poetic talent and a pleasant place to practise it in, but there is perhaps in the parallelism of *'felices...pariter studioque locoque'* a nod to the appropriateness of this setting for a rape narrative: the *locus amoenus* of Helicon is suitable to their *studium*, which is, at the moment, the relating of rape narratives.[132]

The grove in which Persephone is playing is a classic *locus amoenus*, presented in an ecphrasis which invites the audience to view the grove as if it were a work of art.[133] The essential features of trees, water, shade and pleasant ground cover are present, and spring is perpetual (another common feature of *loca amoena*):

> haud procul Hennaeis lacus est a moenibus altae,
> nomine Pergus, aquae; non illo plura Caystros
> carmina cycnorum labentibus audit in undis.
> silva coronat aquas cingens latus omne suisque
> frondibus ut velo Phoebeos summovet ictus.
> frigora dant rami, varios humus umida flores;
> perpetuum ver est...
>
> (*Met.* 5.385–91)

> Not far from Enna's walls is a deep-watered lake, Pergus by name; even Cayster hears no more songs of the swans on its lapping waters than Pergus. A wood

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[132] The introduction in the *Fasti* of the same story that the Muses are about to tell underlines the perceived suitability of the *locus amoenus* for a rape narrative: *exigit ipse locus, raptus ut virginis edam* (4.418). Both Ovid's current subject (the games of Ceres: *Cereris ludi*, *Fast.* 4.393) and the locus amoenus setting render this an appropriate juncture at which to narrate the rape of a virgin.
[133] On landscape ecphrasis in the *Metamorphoses*, see Hinds 2002: 125–30.

> crowns its waters, encircling it on all sides, and banishes Phoebus' beating rays with its leaves as if with an awning. The branches offer coolness, and the moist ground offers varied flowers; it is perpetually spring…

These features were present also in Cicero's famous description of the location:[134]

> quam circa lacus lucique sunt plurimi atque laetissimi flores omni tempore anni, locus ut ipse raptum illum virginis, quem iam a pueris accepimus, declarare videatur.
>
> (Cic. *Verr*. 2.4.107)

> Around this [sc. Enna] there are a lake and very many groves and a great abundance of flowers at every time of year, so that the place itself seems to make plain that rape of the virgin, which we have heard about since childhood.

In Cicero's description, the flowers seem to announce the rape of Persephone, the springtime goddess who was snatched while picking flowers; yet the striking positioning of *locus* (preceding the conjunction which introduces its clause) draws our attention back to *lacus lucique* as well as the *laetissimi flores*. Thus, the impression is that the whole setting, in its well-watered floral pleasantness, speaks of rape—a thematic connection which recurs in both Ovidian accounts.

Ovid's simile of a theatrical awning (5.389) picks up the motif of viewing; it constructs the glade as a metaphorical theatre and positions Persephone as the potential cynosure of an audience.[135] An ironic note is struck by *ictus*; the foliage protects Persephone from the rays—and gaze—of the sun (the violence of which is suggested by the primary meaning of *ictus*[136]), but not from the violence which follows Dis' viewing. Dis' first sight of her is followed instantly by desire, then by abduction: *paene simul visa est dilectaque raptaque Diti*, *Met.* 5.395.

The comparison of the Pergus to the Cayster draws attention to the literary antecedents of the passage. The details of the landscape are those of the *locus amoenus*; the Caystrian swans recall the epic similes in the gathering of troops at *Il*. 2.461 (which names the Cayster) and *A.* 7.701–2 (which, though the Cayster is not named, alludes to *Il*. 2.461). An intratextual allusion to *Met.* 2.252–3 (*et quae Maeonias celebrabant carmine ripas/*

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[134] On Ovid's complex intertextual play with the Cicero passage in both the *Fasti* and the *Metamorphoses*, see Hinds 1987b: 39ff.
[135] Hinds 1987b 33-35.
[136] *ictus* may be used of the gaze as well as the sun's rays: *Aetna* 35; Celsus, *Med*. 6.6.39a.2.

flumineae volucres medio caluere Caystro; 'and the water-birds which flock the Maeonian banks with their song grew hot in the middle of the Cayster') underlines the point: the detail of the Caystrian swans frequenting, specifically, the Maeonian banks reminds us of the allusion to Homer, the Maeonian poet.[137] The context of the Iliadic simile is of the gathering of troops on the Scamandrian plane, while the context of the *Georgics* simile is of birds' behaviour as a sign of a threatening storm. Thus, the Cayster's swans both draw attention to Ovid's epic reworking of the pleasant spaces of pastoral and contribute to an uneasy atmosphere in the *locus amoenus*; the epic history of the swan motif forms a tacit backdrop to the landscape description, hinting at violence to come.[138]

Persephone is picking flowers when she is captured by Pluto (*ludit et aut violas aut candida lilia carpit*; 'she plays and plucks either violets or shining lilies', *Met.* 5.392). Flowers often function as a symbol of virginity;[139] here the flowers are strongly associated with both Persephone's virginity and its violent loss. Red or purple and white flowers are often found in the context of death or loss of virginity,[140] and are thus especially symbolically suitable to a rape narrative in which the victim is also taken down to Hades. The colour combination of white *lilia* in conjunction with red or purple flowers recalls the traditional blushing of modest virgins in the presence of sexual desire.[141] The *violas* which Persephone picks allude punningly to Virgil's simile comparing Lavinia's blushing face to purple-dyed ivory or white lilies:

> Indum sanguineo veluti violaverit ostro
> si quis ebur, aut mixta rubent ubi lilia multa
> alba rosa, talis virgo dabat ore colores.
> (*A.* 12.67–9)
>
> Just as when someone has stained Indian ivory with blood-red dye, or when white lilies grow red when mixed with many a rose, such colours the virgin showed in her face.

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[137] Hinds 1987b: 26–7.
[138] On *ictus* as foreshadowing violence, cf. Segal 1969a: 54 and Hinds 1987b: 30–1.
[139] Segal 1969a: 33–8. Cf. Catullus 61, in which the bride is compared to a flowering sprig of myrtle (with discussion at Spencer 2010: 24), or Catullus 62.39ff., in which a bride's lost virginity is compared to a plucked flower. On Catullus' 'erotic flowers' and their Sapphic intertexts, see further Greene 2007.
[140] Thomas 1979: 312, Dyson 1999: 285.
[141] See Lyne 1983: 57 on Lavinia's blush in *Aeneid* 12.

Ovid's version, with the image of violets rather than Virgil's roses, brings out the wordplay on *violo/viola* in Virgil's simile,[142] and, by recalling Virgil's verb of figurative wounding,[143] points to the violence involved in this particular story of virginity.[144] Dyson notes that in describing Persephone's pain at the loss of her flowers Ovid 'turn[s] the metaphor of "defloration" into visible reality.'[145] The image of the flowers shades imperceptibly into the image of a young woman's blush, and at the same time the wordplay in *violas* points to the violence (and violation) of her rape. The loss of Persephone's flowers equates to the loss of her virginity; Persephone, here, is assimilated, if not directly to the earth, then to the products of the landscape. Both flowers and a vulnerable virgin are important features in the Ovidian *locus amoenus*.

Next Ovid comes to Cyane, a nymph who is, from her introduction, closely associated with the landscape. As in the ecphrasis of the grove of Enna, viewing is emphasised, with the ecphrastic descrption of the bay and spring positioning the *locus* as an object of audience scrutiny:[146]

> est medium Cyanes et Pisaeae Arethusae
> quod coit angustis inclusum cornibus aequor;
> hic fuit, a cuius stagnum quoque nomine dictum est,
> inter Sicelidas Cyane celeberrima Nymphas.
> (*Met.* 5.409–12)

> There is a sea in between Cyane and Pisaean Arethusa, which comes together enclosed by narrow horns; here was the most famous of the Sicilian nymphs, Cyane, by whose name the pool was called.

The first use of Cyane's name is as a geographical marker, the second as a reference to the nymph; from the beginning Cyane the nymph and Cyane the pool are conflated. The

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[142] See Jacobson 1998: 315.
[143] Tarrant (2012: *ad loc*.) observes that the meaning of 'stain' is uppermost in the Virgilian usage, following *μιήνῃ* (*Il*. 4.141), but that Virgil's choice of verb 'may evoke the...context of wounding' in which the Iliadic simile occurs. This is supported by O'Hara's identification (1996a: 233) of etymological wordplay with *violentia* (*A*. 12.45). Cf. Isidore's etymology of *viola* from *vis* (Maltby 1991: s.v. *viola*).
[144] Dyson (1999: 284) identifies another allusion to Lavinia's blush in the Hyacinthus episode, in which the imagery of violence is more explicit: Hyacinthus' neck is broken, as when somebody breaks the stem of a flower: *ut, si quis violas riguoque papavera in horto* / *liliaque infringat*... ('As if someone breaks off violets and poppies and lilies in the well-watered garden', *Met.* 10.190–1).
[145] Dyson 1999: 285.
[146] Later, Cyane the nymph will be positioned as an object of viewing by a similar move: her metamorphosis is introduced by *videres*, 'you would see' (5.429).

aetiology of the pool's name underscores this connection, while giving primacy to the nymph: it is the pool that was named after the nymph, not the other way around. Cyane next dramatises the conflation of pool and nymph: *gurgite quae medio summa tenus exstitit alvo* (*Met.* 5.413). The nymph stands up from the pool, emerging as far as her waist; visually, the effect is of a half-woman, half-water entity. Hinds refers to the conflation of pool and nymph as 'the conventional symbiosis between a water-nymph and the element which she inhabits';[147] however, the effect of the passage is to place unusual emphasis on this symbiosis.

Cyane is not treated at such length in the *Fasti.*[148] Hinds reads in *praeterit et Cyanen* (*Fasti* 4.469) an allusion to his treatment of the story in the *Metamorphoses.*[149] Ceres passes by Cyane, in the sense of 'going past', but Ovid also passes by Cyane, leaving her out of the *Fasti* save for a bare mention, by contrast to the extended narration of Cyane's story in the *Metamorphoses.* This intertextual highlighting of Cyane's contrasting importance in the *Fasti* and the *Metamorphoses* points to Cyane's thematic importance in the *Metamorphoses*: Johnson observes that the extended treatment of Cyane is 'one of the most notable digressions' from the versions of the myth found in the *Fasti* and the *Homeric Hymn to Demeter*.[150] Ovid in the *Metamorphoses* places emphasis on the association of women with a sexualised landscape: thus the extended treatment given, at the centre of a nexus of rape narratives, to a character who dramatises this association.

Cyane is introduced in terms that evoke genital anatomy. Cahoon argues that 'Cyane (as a bay) is initially described almost blatantly as vagina, with the phrase *angustis inclusum cornibus* (5.410) centered and enclosed between the legs, as it were, of the line.'[151] The visual effect of the image is supported by Ovid's use of *coit* in the same line; although the verb is used here in the general sense of 'coming together', the possible sense of 'coming

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[147] Hinds 2002: 134.
[148] Zissos (1999: 97) finds striking the 'absurdly prominent role' assigned to nymphs such as Cyane in Calliope's song, and attributes it to Calliope's 'narrative strategy' of currying favour with her audience of nymphs. The prominence of Cyane's story (and of Arethusa's) is certainly marked; however, given the links to other rape narratives in the *Metamorphoses* and the emphasis on Cyane's association with the landscape, I would argue rather that it serves the purpose of dramatising the connections between female bodies, a sexualised landscape, and rape.
[149] Hinds 1987b: 82.
[150] P. Johnson 1996: 143.
[151] Cahoon 1996: 53–4.

together in sexual intercourse'[152] remains in the reader's mind and encourages an interpretation of the image such as Cahoon's. It should be noted, however, that the vagina-like bay is not itself Cyane (spring or nymph), but is located between the springs of Cyane and Arethusa. Ovid uses this image to point out that although landscape can be described in such a way as to call to mind female sexual anatomy, the land itself is not a female body. The location of the bay between Cyane and Arethusa also points out what the nymphs have in common; they are joined by this bay, and by similar experiences of being assimilated to the landscape.

Cyane's link to the landscape is also shown by subsequent events. After Cyane attempts to block his way, Pluto pierces her pool with his sceptre:

> dixit et in partes diversas bracchia tendens
> obstitit. haud ultra tenuit Saturnius iram
> terribilesque hortatus equos in gurgitis ima
> contortum valido sceptrum regale lacerto
> condidit...
>
> (*Met.* 5.419–23)

> She spoke, and stood forth, holding out her arms in different directions. The Saturnian god held his anger back no further, spurred on his dreadful horses, whirled his royal sceptre with his strong arm and buried it in the depths of the pool.

Again the nymph and pool are coterminous. Cyane the nymph blocks Pluto's way; Pluto vents his anger on Cyane the pool.

Pluto's penetration of Cyane's pool is described in terms that present it as a rape.[153] The pool is equivalent to Cyane's body; Pluto has penetrated both. Ovid does not (in the Persephone episode, or in other rape narratives) describe the physical details of rape; however, the association of the female body with the landscape (here, of Cyane's nymphly body with her pool) allows him to describe the violence of rape through this

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[152] On *coeo* as a sexual euphemism, see Adams 1982: 178–9. Ovid exploits the multiple possible meanings of *coeo* in Echo's plea to Narcissus. With *coeamus* (3.387), Echo is requesting both a meeting and sexual intercourse; the wordplay is noted by Bömer 1969, Anderson 1996 and Barchiesi 2005: *ad loc.*

[153] Segal 1969a: 54; Curran 1978: 222; Zissos 1999: 99–100; P. Johnson 1996: 142.

symbolic penetration.[154] Cyane expresses her grief at Persephone's abduction and her own (pool's) violation, and is metamorphosed into water:

> at Cyane, raptamque deam contemptaque fontis
> iura sui maerens, inconsolabile vulnus
> mente gerit tacita lacrimisque absumitur omnis
> et, quarum fuerat magnum modo numen, in illas
> extenuatur aquas. molliri membra videres…
> (*Met.* 5.425–9)

> But Cyane, grieving for the raped goddess and the slighted laws of her own spring, bears an inconsolable wound in her silent mind and is absorbed entirely in tears, and is reduced to those waters of which she had once been the great divinity. You would see her limbs softening…

The syntactical positioning of *raptam deam* next to *Cyane* leads us to think of rape and Cyane in the same moment, and the enjambment of *inconsolabile vulnus/ mente* tempts the reader initially to think of the wound as a physical one until the next line specifies that it is mental.[155] The parallelism of *raptamque deam contemptaque fontis* supports this reading, balancing physical rape against the penetration of the pool and giving them equivalent weight as causes of Cyane's grief. Not only Persephone, Ovid suggests, but also Cyane has been raped.

With her metamorphosis, Cyane the nymph collapses entirely into Cyane the pool, dissolving with grief into water.[156] At the end of this process, nothing is left which one might catch hold of (*restatque nihil quod prendere possis*, 5.437). The verb *prendere* is a hint at what has caused Cyane's metamorphosis, and what she has escaped by means of it. The verb *prehendo* is used of taking hold of people for the purposes of carrying them away,[157] and it appears once more in Calliope's song (as the compound verb *deprendo*), during the Arethusa narrative, where it unambiguously refers to rape. Arethusa, being pursued by Alpheus, cries out for help to Diana: *fer opem, deprendimur* ('bring help, I am being snatched away', 5.618). Cyane, having dissolved into water because of her grief

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[154] Hinds 2002: 134.
[155] The enjambment is noted by Hinds 2002: 134.
[156] Anderson (1996: *ad loc.*) notes that *extenuo* is the same verb used of the Pierides' diminution of the gods' actions in their song (*extenuat magnorum facta deorum*, 5.320); in this way, Cyane's *magnum…numen* (5.428) and her status as an individual actor are diminished by her assimilation into the landscape.
[157] *OLD*[2] s.v.

over rape, is now insubstantial, offering no purchase to potential captors or rapists—a point made more vivid by the second-person address of ecphrasis, in which the reader is invited to participate in the scene, attempting in imagination to grasp Cyane's now insubstantial form. The logic is paradoxical: while nymph and pool were separate, Cyane could nevertheless be raped by the penetration of her pool; now that nymph and pool have collapsed into one, she is safe from rape. Through this paradox, Ovid challenges the conflation of woman and landscape in the very story which most vividly enacts it.

Calliope goes on to tell the story of Arethusa. Arethusa (as the internal narrator of her own story) first offers an interpretative summary of the Cyane episode: *terra nihil meruit patuitque invita rapinae* ('the earth deserved nothing, and opened unwillingly to the rape', *Met.* 5.492).[158] The reader recalls that it was specifically Cyane who was an unwilling accessory to the kidnapping. Having first been conflated with and then collapsed into her pool, Cyane is now metonymically associated with the earth, underlining Ovid's thematic interest in the woman-earth association.

Cyane's story is followed by the intervention of the nymph Arethusa. Arethusa's concern in her speech to Ceres is to persuade the goddess to put an end to her punishment of the entire earth; thus, Arethusa stresses that the earth as a whole is innocent.[159] However, the effect of this generalising argument is that Cyane's role in the narrative is substituted not by her eponymous pool, but by the far less specific *terra.* This substitution is emphasised by the narrative; the phrasing [*patuitque*] *invita rapinae* (5.492) recalls Cyane's speech to Pluto, in which she argues *non potes invitae Cereris gener esse; roganda, / non rapienda fuit* ('You cannot be Ceres' son-in-law if she is unwilling: she should have been asked for, not seized', 5.415–6). The verb *rapere* also appears at 5.425 with *raptamque deam*. The reader is reminded of the immediately preceding account of Cyane's actions, and is led to compare the two accounts; we notice that Cyane's resistance is elided by

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[158] Curran 1978: 222 considers that Arethusa's summary of events (*terra...patuitque invita rapinae,* 5.492) explicitly characterises Cyane's violation as a rape. P. Johnson (1996: 142 n. 44) disagrees, arguing that the language must refer to Persephone's rape. However, Johnson notes that the language is 'ambiguous', and agrees that the injury to Cyane's pool is described in sexual terms.

[159] Arethusa does not offer Ceres a source for her statement of the earth's innocence; the reader is left in doubt as to whether she knows that Persephone was taken to the underworld via Cyane's pool. The diegetic logic of the situation suggests perhaps not (since this detail is not included in her report to Ceres); however, on the textual level, we should consider the effects of the juxtaposition of the two accounts of events.

Arethusa's summary into a generalised lack of guilt (but also lack of action) on the part of the earth. The conjunction of the two versions neatly demonstrates one effect of the assimilation of women into the landscape: individuality is elided along with agency and action. Pluto's rape of her pool represents Cyane's forcible assimilation to the landscape; this assimilation is repeated linguistically by Arethusa's speech to Ceres.

Arethusa, like Cyane, is introduced in conjunction with her pool (*tum caput Eleis Alpheias extulit undis*, 'then Alpheus' nymph raised her head from the Elean waters', 5.487).[160] Again a woman is represented imagistically as part of the landscape: as in the case of Cyane, the effect is of a woman's body arising seamlessly from the water, half-woman half-pool, although Ovid this time varies the effect by having only Arethusa's head pop out of the water. Although a full *locus amoenus* description is omitted, Arethusa's introduction also very succinctly brings together the elements of a woman, water and rape; she is introduced as *Alpheias*, a reference to her rape or attempted rape by Alpheus.[161] Arethusa at first postpones the telling of her own story, offering to tell it at a more suitable time (*hora/ tempestiva*, 5.499–500), and instead explaining to Ceres what has happened to her daughter.

Prompted by Ceres, Arethusa returns to the tale at 5.577. As before, she raises her head from the water (*dea sustulit alto/ fonte*, 5.574–5), the repeated gesture underlining the thematic similarities of both tales that Arethusa tells. Arethusa's second tale takes place in a *locus amoenus.* Tired from the hunt, she comes upon a pleasant stream shaded by trees: *cana salicta dabant nutritaque populus unda/ sponte sua natas ripis declivibus umbras*

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[160] Rosati (2007: *ad loc*.) notes that *caput* can refer to both a human head and a spring's source, underlining the connection between Arethusa and her pool.

[161] On the unprecedented antonomasia of *Alpheias*, see Bömer 1976: *ad loc*. Rosati (2007: *ad loc*.) adduces as comparison Pausanias' mention of a regional epithet Ἀλφειαία for Artemis, after Alpheus' unsuccessful pursuit of her. Scholarly opinion differs as to whether Alpheus' attempt to rape Arethusa was successful. Barchiesi (2002: 191), with Forbes Irving (1990: 305–6), considers Ovid's Arethusa an example of rape frustrated (indeed the only example in the extant literature in which Arethusa escapes), as does Anderson 1996: *ad* 5.572–641. P. Johnson (1996: 144), by contrast, argues that Alpheus' attempt was successful. Although the passage is ambiguous, the emphasis placed on the continuity of Arethusa's identity as she turns into a stream of water suggests that Johnson is correct; Alpheus' mingling with Arethusa's waters should be read as rape. A potential allusion to Pindar's first *Nemean Ode* may offer clarification; Pindar speaks of a tradition in which Alpheus' waters surfaced in Ortygia, and the epithet *Alpheias* followed by Arethusa giving her location specifically as *Ortygia* (5.499), perhaps evokes this tradition.

('White willows and poplar nourished by the water gave shade of their own accord to the sloping banks', *Met.* 5.590–1).

Arethusa tries the water, then goes in for a swim; her entry into the waters of the *locus amoenus* marks the moment of danger. Unlike in previous *loca amoena*, it is not the woman's body which is associated with the land; here it is the body of the river-god Alpheus. The moment when Alpheus-the-river becomes Alpheus-the-man is elided; one moment Arethusa thinks she hears a sound under the water (*nescioquod medio sensi sub gurgite murmur*, 5.597),[162] then she hears Alpheus speak, and the next moment she is fleeing, with Alpheus running after, presumably on a pair of legs (*sic ego currebam, sic me ferus ille premebat*, 5.604). Thus, a strong connection is maintained between Alpheus' aquatic and human forms. Arethusa, too, is transformed into a spring, becoming part of the landscape (Ceres asks at 5.573 why Arethusa has become a sacred spring: *cur sis, Arethusa, sacer fons*), but Ovid in this episode varies the paradigm he has set up of the *locus amoenus* rape, in which it is the woman's body that is associated with the landscape (and especially the landscape's water features), by creating a *locus amoenus* in which the water feature is coextensive with a male body. The transformation in this passage is not of a female body into a traditionally feminine (in both grammatical and mythological senses) spring, but of a male body from a traditionally masculine river.[163]

The motif of viewing is also varied in the Arethusa episode. Both Persephone and Cyane were positioned, like the landscapes they inhabited, as the objects of viewing. Arethusa, in her first appearance, describes herself as viewer, not viewed. When she arrives in Sicily, she lifts her head to look at the unfamiliar constellations: *hic caput attollo desuetaque sidera cerno* (5.503). On her way through the underworld, she has also seen Persephone: *visa tua est oculis illic Persephone nostris* (5.505). Again, Persephone is the object of viewing, but the gendered schema is disrupted by the presence of Arethusa as viewer (underlined by the syntactical positioning of *Persephone* at the centre of Arethusa's field of view, between *oculis* and *nostris*). The *locus amoenus* is described in ecphrastic terms, with the audience invited to join in the act of viewing (*quas tu vix ire putares*, 5.589)—but this *locus amoenus* is linked not with Arethusa, but with a male

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[162] *murmur* may refer equally to a voice or to a non-human sound: *OLD*^{2} s.v.
[163] As suggested by the transformation *from* a river, Alpheus is not subject to loss of agency via his transformation in the way that Ovidian nymphs often are.

body, and it is Alpheus' clear waters (*perspicuas ad humum*, 5.588) which offer no obstacle to Arethusa's gaze.

Finally, at the end of Alpheus' pursuit of Arethusa, the nymph escapes altogether the danger of the gaze; Diana hides her in a dense cloud, which veils Alpheus' sight with darkness (*caligine*, 5.622). Alpheus is reduced to making inferences based on his lack of sight: *neque enim vestigia cernit/ longius ulla pedum* (5.630-1). Alpheus does recognise the stream into which Arethusa dissolves; but Diana responds by snatching Arethusa into the 'blind caverns' of the underworld (*caecisque ego mersa cavernis/ advehor Ortygiam*, 5.639-40), away from Alpheus' sight forever.

The conjunction of these three narratives, like the conjunction of the Daphne, Io and Syrinx episodes, brings out thematic resonances in Ovid's treatment of rape narratives. The introduction of Cyane to the story of Persephone—likely an innovation by Ovid, as is the involvement of Arethusa[164]—allows Ovid to emphasise the theme inherent in the *locus amoenus* rape narrative, the association of women with a sexualised landscape, by having a symbolic rape happen to a woman who is not only the *numen* of a *locus amoenus* but also, in a sense, herself transforms into a *locus amoenus*. After this pointed dramatisation of the theme, Arethusa offers a variation: Ovid subtly challenges the notion that the association of women with the earth is natural by presenting a story in which both a female and a male character are part of the landscape.

Already before the Arethusa episode, Ovid, having set up a paradigm in which the association of women with the landscape is dramatised through the rape of virginal women in *loca amoena*, begins to challenge and undermine it. The most obvious variation (even inversion) of the paradigm occurs in book 4, in the story of Salmacis and Hermaphroditus.[165] It is unclear whether Ovid was aware of the more peaceful version of the myth preserved in the Salmakis inscription;[166] however, it seems clear that Ovid,

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[164] Zissos 1999: n. 9; Kenney 1986: 406.

[165] The situation, of a beautiful boy raped by a nymph at her spring, recalls the rape of Hylas, as depicted most famously by Apollonius (1.1172ff.) and Theocritus (*Idyll* 13). On the emphasis placed on the lovely setting by both Apollonius and Theocritus, cf. Murgatroyd 1992. On the literary tradition relating to Hermaphroditus, cf. Robinson 1999: 212–217.

[166] On the Salmakis inscription, see Sourvinou-Inwood 2004 and Gagné 2006. Romano 2009 argues for a reading of Ovid's version as a response to the Halicarnassus version. Diodorus (4.6.5) attests to the circulation of a version of the myth in which Hermaphroditus was born with both

regardless of whether the rape and subsequent metamorphosis are his own contribution, at least places significant emphasis on these elements.

Salmacis, like Cyane or Arethusa, is conflated with her spring. As in the Cyane episode, the first use of the name (4.286) refers to the spring, while the rhyming effect of *lymphae* (4.298) and *nympha* (4.302) underscores her status as a nymph belonging to a particular spring.[167] Keith notes that 'a pun on *Lycia* in *lucentis* grounds Salmacis still more firmly to the place.'[168] She is described throughout the episode in terms 'applicable to both spring and nymph'.[169] Her clothes, like her waters, are *perlucenti* (4.313); the leaves and grass that fringe the spring are *mollibus* (4.314), a term also often used of bodies, especially youthful and/or female ones.[170] The idea of *mollitia* recurs at the end of the episode, with Hermaphroditus' prayer that any man who entered the pool should soften and become half a man (...*exeat inde/ semivir et tactis subito mollescat in undis*, 4.385–6). Here the sense is of a soft, feminised body,[171] reinforcing the feminine connotations of the spring's soft vegetation.

Salmacis looks at her reflection in the water as if in a mirror (*et quid se deceat spectatas consulit undas*, 4.312). Keith notes that her waters' reflective qualities are matched by her eyes' reflection of the sun at 4.347–9, creating a parallelism between the nymph's body and her pool;[172] the use of her waters as a mirror also produces another visual effect of an entity that is simultaneously woman and spring, with a variation. This time, instead of rising out of the water as Cyane and Arethusa do, Salmacis' body is superimposed upon the water. Salmacis' speech to Hermaphroditus, alluding as it does to Odysseus' address to Nausicaa at *Od.*6.149ff.,[173] further stresses that this episode takes place in a *locus*

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male and female features, suggesting that the metamorphosis, if not also the rape, may have been Ovid's innovation.

[167] For the etymological connection drawn by Latin authors between *lympha* and *nympha*, see Walde–Hofmann 1965: s.v. *lumpa* and Maltby 1991: s.v. *lympha*, *nympha*.

[168] Keith 1999: 217.

[169] Keith 2009b: 361.

[170] *OLD*[2] sense 3a. Ovid describes female bodies in his elegiac works as *mollis*: see for example *Am.* 2.4.30 and *Ep.* 14.56.

[171] Cf., however, Nugent's argument (1990: 160) that Hermaphroditus' transformation tends to 'legitimate sexual polarity'.

[172] Keith 2009b: 362.

[173] The allusion is noted by Davis 1983: 79.

amoenus, establishing the episode's place in an Ovidian epic tradition of sexualised *loca amoena*.

Keith notes that Salmacis, unlike most other nymphs in the *Metamorphoses*, does not hunt, but prefers the activities of an elegiac puella, such as combing her hair, checking her appearance in a 'mirror' and adorning herself in attractive outfits.174 Styled hair, as discussed above, is presented as a necessary qualification for any puella aspiring to be written into Ovid's elegies, and careful toilette is seen to be characteristic of personified Elegy herself in Amores 3.1:

> venit odoratos Elegia nexa capillos,
> et, puto, pes illi longior alter erat.
> forma decens, vestis tenuissima, vultus amantis,
> et pedibus vitium causa decoris erat.
> (*Am.* 3.1.7–10)

> Elegy came with her scented hair bound, and (I think) one of her feet was longer than the other. Her shape was becoming, her clothing very fine, her face that of a lover, and the fault in her feet was a source of beauty.

This attention to her *cultus* differentiates Salmacis from sworn virgins such as Daphne, Callisto and Syrinx, and from Persephone too, who according to Venus wishes to emulate Pallas and Diana in remaining a virgin: *Cereris quoque filia virgo,/ si patiemur, erit; nam spes adfectat easdem* (5.376–7). This differentiation unsettles the now almost paradigmatic combination of a *locus amoenus* and a vulnerable, virginal woman; water and plucked flowers are commonly symbolic of virginity, but Salmacis' activities are more reminiscent of a poet's girlfriend adorning herself for a date.

The gendered aspects of the tale are further unsettled when Hermaphroditus arrives. The reader, by this point in the *Metamorphoses*, is used to unwilling female virgins being approached by male, usually divine, aggressors.[175] In this episode, Salmacis propositions

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[174] Keith 2009b: 362; on the elegiac *puella's* generically mediated body, cf. also Wyke 1989, Keith 1994 and Perkins 2011.

[175] Robinson (1999: 217) points to artistic representations of Hermaphroditus with a female body and male genitals and postulates that, as Hermaphroditus is not described before his metamorphosis, the reader might imagine a scenario in which Salmacis mistakes him for a woman, much like Jupiter's strategy against Callisto. However, Salmacis' introduction as a nymph who is uninterested in hunting and *non nota Dianae* (4.304) has already introduced an unsettling note (acknowledged by Robinson 1999: 218); this nymph is not the virgin huntress of previous episodes.

Hermaphroditus; then, when he refuses her, waits for him to dive into her pool. Salmacis is still closely associated with her pool, and the moment of entry into the water seems equivalent to the moment of rape: *vicimus et meus est* (4.356), she exclaims—'I have won, and he is mine'—before she has even touched him with her physical body. Hermaphroditus also conflates nymph and pool: after Salmacis prays for and is granted their transformation into one body, Hermaphroditus judges that it is the waters that have made him only half-male, *semimarem* (4.381). Both nymph and boy treat nymph and pool as one and the same. However, this episode is a startling variation on the paradigm in which the woman is vulnerable in a sexualised landscape: the woman is still conflated with the landscape, but in this episode it is the male who is vulnerable. The unsettling of gender roles in this episode is accompanied by an unsettling of the patterns of the gendered landscape.[176]

The Actaeon episode also offers an undermining variation on the *locus amoenus* rape theme. Ovid and his characters are by no means unaware that scenic woodlands are a dangerous place to spend time in.[177] This interpretation is underlined by the description of the *locus*, which is described in terms that relate it to a female body: Salzman-Mitchell notes that the sexual metaphor of *vallis* (3.155), and the enclosed nature of the space, construct the space as a female body, linking it specifically to Diana's body;[178] the link is reinforced by the similar adjectives (*succinctae…Dianae,* 3.156; *fons…incinctus,* 3.161–2) used to describe goddess and pool.[179] By book 3, the connections between the landscape and sexual violence have become clear to Diana, so that she assumes Actaeon means her harm.

Salzman-Mitchell argues that Actaeon's intentions, had Diana turned out to be an unwary nymph rather than a powerful, observant goddess, are unknown.[180] This is overstated; as noted below, Ovid increases the pathos of the story by stressing Actaeon's innocence.

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[176] On Ovid's play with gender in the episode, cf. Robinson 1999: 217–223 and Zajko 2009: 185–196.
[177] Heath 1991.
[178] Salzman-Mitchell 2005: 47.
[179] Barchiesi 2007: *ad loc.* Barchiesi relates the Gargaphian grotto to *nymphaea,* another evocative link between female bodies and landscape (or *landscaped*) features.
[180] Salzman-Mitchell 2005: 49; Segal (1969a: 44) views Actaeon's entry to the grove as 'a symbolical attempt on the goddess' chastity, and so understood by the goddess.'

However, given the associations between hunting and erotic desire,[181] Diana might be forgiven for inferring that he had more on his mind than a bath.[182] However, hunting in the *Metamorphoses* is also the province of virgin nymphs, who are entirely uninterested in an erotic romp in the woods; Actaeon may have more in common with Daphne than with Apollo. Further, Schlam argues that Ovid stresses Actaeon's innocence of sexual and/or violent intentions toward Diana, a feature borrowed from Callimachus.[183]

Textual similarities suggest a connection between Actaeon and Daphne, the programmatic hunting virgin: Daphne wanders trackless groves (*nemora avia lustrat*, 1.479), while Actaeon ranges through similarly trackless wildernesses (*per devia lustra vagantes*, 3.146). Ovid in the Actaeon story stresses that it takes place at noon (*iamque dies medius rerum contraxerat umbras*, 3.144), and the oppressive light of the midday sun may recall the insistent presence of the god of the sun in the Daphne episode, furnishing another point of connection between the two hunters. The focus on the sun's position high in the sky also recalls Callisto, who, like Actaeon, rests from hunting during the middle of the day: *ulterius medio spatium sol altus habebat* ('the high sun held the space past the midpoint', 2.417). These echoes of earlier passages align Actaeon with the female rape victims found elsewhere in the poem, in conjunction with a *locus amoenus*.[184] However, the episode inverts the motif of female vulnerability in a *locus amoenus*: instead of sexual violence enacted upon a female body, the violence is both non-sexual and enacted upon a male body. Diana resists the association of women with the landscape: she recognises the *locus amoenus* as a site of danger for the female body, and undermines the motif by committing rather than suffering violence.

Most of Ovid's explorations of the theme of the *locus amoenus* rape occur in the first five books of the poem, culminating in the Persephone-Cyane-Arethusa nexus. As James

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[181] Salzman-Mitchell 2005: 48; see also Davis 1983.
[182] Previous versions of the Actaeon myth offer a less innocent hero: Diodorus (4.81.4) reports that he is said to have been punished either because he tried to rape Artemis (a motivation also found in Acusilaus, according to pseudo-Apollodorus 3.4.4) or because he boasted that he was superior to her in hunting. The 'hunting boast' explanation appears also in Euripides' *Bacchae*, 337–340. On these alternative versions of Actaeon's crime, cf. Van Tress 2004: 78.
[183] Schlam 1984: 98. Callimachus (*Lav. Pall.* 109–116) is the first extant source of the bath story, which is reported also by Pseudo-Apollodorus (3.4.4) as the majority opinion.
[184] The setting at the spring of Gargaphie is an Ovidian innovation, and Ovid takes pains to describe the pleasant aspects of the spot, emphasising the *locus amoenus* setting. On the Gargaphie innovation, cf. Van Tress 2004: 98.

notes, roughly seventy-five per cent of the poem's rape narratives occur in books 1–6 (including eighteen in Arachne's tapestry at 6.103–128).[185] For James, the 'dizzying' variety of rapes in the early books, capped off by the rapes depicted in Arachne's tapestry, is part of the point: their effect on the reader is generated partially by repetition; repetition and proximity also permit these episodes to comment closely and effectively on each other.[186] However, later books also hark back to this theme.

The story of Dryope approaches the *locus amoenus* theme from an oblique angle. Dryope comes upon a *locus amoenus* introduced by a variation of a formula commonly used to introduce descriptions of this type: *est lacus* (9.334).[187] Hinds discusses Ovid's wordplay on the *est locus* formula in the opening of the Persephone episode; the Dryope episode exhibits similar wordplay. The phrase *est lacus* is both a standard variation on the *est locus* formula and a punning play on the similar sounds of the words *locus* and *lacus*.[188] The Persephone episode continues the sound-play with *luco* at 5.391; the Dryope episode begins with the *est lacus* play and continues with alliterative sound-play: *lacus* at 9.334 leads to *lotos* (9.341) and then to *Lotis* (9.347). All three words are key to the themes of the passage: *lacus* identifies the setting as a *locus amoenus*; the virginal symbolism of the plucked *lotos* is an instance of sexualisation of the landscape, and the name *Lotis* is an example of a female body being literally part of the landscape, after her transformation into the water-lotus to escape rape. We might add *lactis* (9. 339), *litoris* (9.335) and *latura* (9.337) to the list of alliterated words. *lactis* supplies a latent connection to the theme of the earth as a generative body: the landscape, after Dryope's transformation, contains the bodies of both a nymph fleeing sexual pursuit and a mother. *Litoris* picks up, through both sound and meaning, the image of the *lacus*; and *latura* focuses attention on

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[185] James 2016: 155. James contends (163–70) that the prevalence of rape in the mythological, 'Greek' books of the poem leads up to and contrasts with the absence from the later books of Roman foundational rape narratives such as Lucretia and Verginia. In light of this, Ovid's comment-by-silence on these political myths of rape may be read alongside Ovid's critical engagement with the motif of the *locus amoenus* rape.
[186] James 2016: 169.
[187] Hinds (2002: 126) discusses the variation of the formula *est locus* by naming specific types of place.
[188] Hinds 1987b: 36.

Dryope's 'crime' of plucking the flower, and therefore on the image of the sexualised landscape.[189]

In book 11, the bay near which Peleus finds Thetis (11.229) is reminiscent of the shape of the bay where Cyane and her pool were to be found (5.409). The grotto which Thetis was accustomed to visit is described, like Diana's grotto at 3.158ff., in terms that equivocate between nature and art: *est specus in medio (natura factus an arte/ ambiguum, magis arte tamen)*—'there is a grotto in the middle (it is uncertain whether made by nature or by art, yet more by art)', *Met.* 11.235–6.[190] The focus on the bay in the description of the landscape differentiates it from the more usual type of *locus amoenus*, but other common features of the *locus amoenus*, such as shady trees and a pleasant grotto, are present, and the commonalities between this spot and the locations of the Diana-Actaeon and Cyane episodes lead us to read this episode in light of Ovid's previous *loca amoena.*

Galatea, in book 13, successfully performs the difficult manoeuvre (for an Ovidian heroine) of inhabiting a pleasant place but avoiding rape. Galatea narrates her own episode, one that is notable for its mixture of genres.[191] Polyphemus attempts to conflate Galatea with the landscape, describing her with a variety of animal and vegetable comparisons. The list of comparisons is both varied and expanded from Ovid's Theocritean model (*Idyll* 11.19–21): Galatea's fairness is compared to privet rather than to curds and her softness to swansdown and curds rather than to wool, while other botanical and animal comparisons are added. These variations on the model serve to emphasise Polyphemus' association of Galatea with the landscape, both through the abundance of natural features to which he compares her, and through the strongly marked echoes of Horace's *Fons Bandusiae* (*Odes* 3.13).[192] Galatea is described as *splendidior vitro, tenero lascivior haedo* ('more splendid than glass, more playful than a tender kid',

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[189] Dryope's story also recalls Ovid's engagement with the earth-mother metaphor; when she arrives at the spring, Dryope is breast-feeding her son, an act that, as I have previously argued, creates a metaphorical link between human motherhood and the earth's fertility. Dryope's metamorphosis in a sense makes her part of the landscape (cf. Salzman-Mitchell 2012: 157), but the same metamorphosis also dries up her milk: *nec sequitur ducentem lacteus umor*, 9.358.
[190] Diana's grotto is described as *antrum...arte laboratum nulla* ('a cave worked by no art', 3.157–8), but nature has imitated art: *simulaverat artem/ ingenio natura suo* ('nature had imitated art by its own genius', 3.158–9).
[191] On the generic mixture of the episode, see Farrell 1992.
[192] Gross 2000: 55.

13.791); *splendidior vitro* is, of course, a direct quotation of *Odes* 3.13.1, while *lascivior haedo* recalls *cras donaberis haedo* (3.13.3) and *lascivi suboles gregis* (3.13.8).

Salzman-Mitchell observes that Polyphemus' list of comparisons largely compares Galatea's attractiveness to landscape motifs, recalling other episodes in which women are assimilated into the landscape.[193] As well as comparing Galatea implicitly to a Horatian spring, Polyphemus uses language that recalls especially the Persephone episode. Where the ground around Pergus put forth flowers (*flores*, 5.390), Galatea is *floridior pratis* (13.790); where the lilies that Persephone plucks at 5.392 are *candida*, Galatea is *candidior* (13.789). Even the swans Ovid locates on the waters of both Cayster and Pergus are present in Polyphemus' speech: Galatea is *mollior...cycni plumis* (13.796).[194] Polyphemus aggressively assimilates Galatea to his imagined landscape: flowers and whiteness, which carried an evocatively symbolic charge in connection with the story of Persephone but were nevertheless descriptions of the landscape rather than of the goddess, become in Polyphemus' speech explicitly part of Galatea's body. Barchiesi has noted the emphasis on ownership (absent from Theocritus) in Polyphemus' enumeration of the beauties and advantages of 'his' landscape as a feature of the 'Romanisation' of bucolic;[195] in the context of Polyphemus' assimilation of Galatea to the landscape, his assertion of possession and control of the land reflects his attempt to establish control over Galatea.

Line 13.797 underlines the sexualisation of both nymph and landscape in this comparison: if Galatea were not fleeing (*si non fugias*)—that is, if she were amenable to sexual contact with Polyphemus—she would then be comparable to a well-watered garden (*riguo...horto*). The focus on the well-watered nature of the garden recalls the *loca amoena* of the rape narratives found earlier in the poem, in which water was an important feature.[196] The comparison to a *riguo...horto* in connection with a discussion of Galatea's

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[193] Salzman-Mitchell 2007: 123.
[194] Another variation on the Theocritean model, in which Galatea was *ἁπαλωτέρα ἀρνός*, 'softer than a lamb' (11.20).
[195] Barchiesi 2006: 423–4.
[196] That it is specifically a garden rather than an uncultivated grove perhaps suggests Polyphemus' desire to 'cultivate' or acculturate Galatea by bringing her sexuality under his control; cf. Dougherty (1993: 62-5) on the cultivation of the female body. A similar symbolism is at play in the Pomona/Vertumnus episode in *Met.* 14 (Myers 1994b: 228–9).

attractiveness and Polyphemus' desire for sexual contact emphasises the sexual symbolism of a watered landscape.[197]

Galatea resists this assimilation to the landscape, and rejects Polyphemus' suit.[198] Her resistance is expressed in part by her refusal to be viewed; her control over her narration allows her to emphasise a motif of blocked or inverted viewing. Polyphemus, frightful in appearance, is unsafe for others to look upon (*horrendus silvis et visus ab hospite nullo/ impune*, 13.760–1). Having fallen in love with Galatea, he tries to improve his appearance, gazing at his rough features in a clear pool and trying to look more pleasant (*spectare feros in aqua et componere vultus*, 13.767); Polyphemus' gaze is turned back on himself, as his song will emphasise.[199] Underlining Polyphemus' failure of viewing, Telemus warns him that he will lose his eye (*'lumen…/ rapiet tibi' dixit 'Ulixes'*, 13.772–3), casting an ironic light on Polyphemus' self-praise of his eye (13.851–3). Polyphemus tries to assimilate Galatea to the landscape, but Galatea resists both viewing and assimilation.

Galatea's variation of the motif is underlined by the fact that it is Acis, not Galatea, who becomes part of the landscape by transforming into a body of water. Galatea's control of her generic material and her resistance to being assimilated to a sexualised landscape further undercut the association of women with the landscape; as with the metaphor of the earth as a generative body, Ovid draws attention to the association of women with the landscape as a pre-existing poetic practice. His text shows that poetic metaphor is not a

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[197] There is a humorous touch in the echo (emphasised by the identical position of *riguo...horto* in both lines, which are metrically identical after the caesura) of Philemon's and Baucis' horticultural efforts: *quodque suus coniunx riguo collegerat horto/ truncat holus foliis* ('and she strips of its leaves the cabbage which her husband had gathered from the well-watered garden', 8.646–7). The old couple's vegetable garden itself echoes the cabbage of Horace, *Serm.* 2.4.15–16: *cole suburbano qui siccis crevit in agris/ dulcior: inriguo nihil est elutius horto.* Neither intertext is particularly *à propos* for Polyphemus' attempt at erotic persuasion; however, the echo of the Philemon/Baucis episode (in which both spouses became features of the temple grounds) points to Polyphemus' attempt to assimilate Galatea to the landscape. The echo of another *riguus hortus* at *Met.* 10.190 (in which Hyacinthus' drooping, dying head is compared to broken flowers in a 'well-watered garden') adds a darker undertone of violence to Polyphemus' desire.

[198] For Galatea as a resistant reader of elegy, and of Polyphemus' construction of his female beloved, see Salzman-Mitchell 2007.

[199] *liquidaeque in imagine vidi/ nuper aquae, placuitque mihi forma videnti* ('And not long ago I saw myself in the reflection of liquid water, and when I looked, I liked my appearance', 13.840–1).

reality, and with Galatea Ovid offers a possibility of a poetics in which women are not objectified and conflated with a sexualised landscape.

Ovid's repetition and variation of the *locus amoenus* rape theme challenges the association of the female body with a sexualised landscape. In the *Metamorphoses*, characters such as Diana and Galatea resist the objectifying effect of assimilation with the earth. Even Cyane, whose story most clearly dramatises the assimilation of women into the landscape, resists the immobilising and silencing effects of her metamorphosis: although Ovid stresses that she cannot speak after being subsumed into her pool (*ea ni mutata fuisset,/ omnia narrasset*, 5.465–6), she is still able to communicate by showing Ceres the *zona* at *Met.* 5.470. As with the metaphor of the earth as a mother, Ovid at first appears to accept the association of women with the earth, but in fact undermines it, opening up narrative distance between women and the landscape.

Gender and genre

The emphasis on viewing in these ecphrastic landscapes points us towards a potential metapoetic reading. Landscape ecphrasis is not as obviously relevant to artistic reflection as the ecphrasis of an artwork, but we have already been primed to view landscape in terms of art, with the description of Gargaphie in book 3. The grotto has not been refined by art, but Ovid encourages us to see Nature as an artist with her own *ingenium*: *arte laboratum nulla*; *simulaverat artem/ ingenio natura suo* (3.158–9). Furthermore, as Hinds notes, the *lacus* with which the ecphrasis of Enna opens recalls the formula *est locus*.[200] We recall here that a *locus* in Latin may be either geographic or textual. There is poetry in the atmosphere in Enna: as, indeed, is emphasised by the simile of the swans on the Cayster.[201] The layers of internal narration also point to a metapoetic reading: the Persephone, Cyane and Arethusa episodes form part of Calliope's entry in a poetry contest, while the Syrinx episode is narrated by Mercury, the Salmacis episode by the Minyeid Alcithoe, the Dryope episode by Iole and the Galatea episode by Galatea herself.

I have argued that the motif of the *locus amoenus* rape forms part of Ovid's dialogue with the epic genre. The *locus amoenus* becomes a site for examination and interrogation of generic norms; the raped women of Ovid's *loca amoena* speak to the gendered nature of

[200] Hinds 1987b: 36.
[201] Hinds 1987b: 27.

these norms. Epic, in the Roman code model, is constructed as a quintessentially masculine genre, one of *res gestae regumque ducumque et tristia bella* (Horace, *AP* 73)—or the *arma gravi numero* of *Amores* 1.1. This gendered construction persists despite the manifest presence of women in every epic poem that has come down to us. Women, in this essentialised schema, are relegated to the subject matter of elegy. Ovid shows his awareness of this gendering of genre in the *Remedia Amoris*: *Callimachi numeris non est dicendus Achilles,/ Cydippe non est oris, Homere, tui* ('Achilles should not be sung in Callimachus' metre, and Cydippe is not for your mouth, Homer', *Rem*. 381-2).[202] It is significant that the rape motif in the *Metamorphoses* is varied in several episodes with marked non-epic colouring: Daphne, in an episode which blends epic and elegy, narrowly avoids rape; Salmacis, herself a rapist rather than a victim, appears in a recherché story told by the Minyeid Alcithoe while she and her sisters spin fine-spun yarn (*levi deducens pollice filum*, 4.36) and fine-spun tales; Galatea takes control of her generically mixed narrative and of her destiny.

As Keith has shown,[203] the gendering of the epic landscape, with women assimilated to the earth, reflects and supports the gendered schema of epic as quintessentially masculine; if women fade (literally) into the background, becoming assimilated to the setting, men and male agency are correspondingly foregrounded. In his narratives of rape in an idealised landscape, Ovid dramatises this pattern of assimilation.[204] The repetition of the 'landscape rape' motif draws attention to epic's patterns of exclusion, and by associating the idealised, sexualised landscape with sexual violence, Ovid both dramatises and problematises the ways in which women are stripped of agency by being assimilated to epic's setting and background.

Throughout the *Metamorphoses*, Ovid interrogates and dramatises women's assimilation to the landscape. The landscapes of the *Metamorphoses* become sites for the contestation of gender and genre, sites in which the poet examines gendered patterns in literary and

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[202] Hinds 2000: 224.
[203] Keith 2000: 36–64.
[204] Gamel (1990: 172) argues roundly for reading Ovid as textually dramatising social processes and discourses: 'I have argued elsewhere that Ovidian texts offer special opportunities for feminist investigation – not because they are creations of "rare genius" or because (*pace* Amy Richlin) I "really love" them. Rather, I read these texts as dramatizing the problems of Roman social and political relations with special attention to questions of gender.'

cultural views of the physical world. Ultimately, the text resists and reworks the gendered code model of epic, bringing both female agency and the landscape into the foreground.

Conclusion

One of the most notable qualities of the *Metamorphoses* is the sheer scope of material it offers for the reader's interpretation. The poem audaciously embraces not only all of historical and prehistorical time, but also the entire *oikoumene*, from India to Spain, from the sun-baked Nile to far-northerly frozen Scythia. Ovid's geographical themes prove to be a complex and multifaceted element of this complex poem, and the preceding chapters represent an attempt—necessarily far from comprehensive—at surveying these poetic vistas.

Space and the physical world in the *Metamorphoses* are more than just a setting and backdrop for narrative action; from the poem's initial cosmogony to the sphragis, space appears as an important theme in its own right, intertwined with the poem's other concerns. The significance of space, place and landscape emerges through the poem's many journeys, cartographic views, landscape ecphrases, and, not least, through its place names. I argue that the spaces of the poem are sites of metaliterary activity, within which and through which Ovid negotiates the boundaries of genre, reflects on narrative structure and engages with his poem's place in the literary tradition. In the world of the *Metamorphoses*, textual *loci* and spatial *loci* are two sides of the same coin.

My first chapter looked at space—or rather, at ways of looking at space. In this chapter I explored the tension in ancient evidence, both literary and non-literary, between two modes of conceptualising and representing space: the cartographic and hodological viewpoints. The cartographic viewpoint prioritises simultaneity and a top-down eusynoptic view of space, in which the viewer can (or hopes to) take in a wide expanse of space at one time. By contrast, the hodological viewpoint emphasises movement through space over a period of time. Landmarks are encountered one by one, and space is focalised through the embodied perception of the travelling observer; places are seen to the left and right, and space and time are intertwined in language which relates places in time as much as in space—Ps.Scylax's hypothetical sailor sees Corinth after (μετά) the Megarians, and Jupiter in the *Metamorphoses* passes first through Maenalus and then through Cyllene.

Building on Purves's insight into the relationship in ancient Greek literature between these contrasting ways of perceiving space and different types of narrative, I argued that

Ovid's cartographic and hodological viewpoints support a metaliterary reading and shed light on the poem's narrative structures. The cartographic viewpoint holds out the promise of being able to see and grasp the entire world, or an entire literary work, at once; however, this promise fails to come to fruition. The world—and the *Metamorphoses*—are too large, with too much complexity and detail, to view at a glance. The hodological viewpoint promises a gradual, human-scale accumulation of detail; however, too much focus on the twists and turns of a narrative path also presents narrative pitfalls. Through exploring the advantages and disadvantages of both cartographic and hodological viewpoints, Ovid examines and represents the difficulties inherent in composing a poem as expansive in scope as the *Metamorphoses.* In order to form his mass of *materia* into a cohesive narrative whole, the poet is required to synthesise different narrative strategies, and this synthesis is represented through flight. Flight, on my reading, combines aspects of both cartographic and hodological perspectives; a combination of eusynopsis and fine-grained detail prove necessary for the poem's success. Ovid's flight narratives present several figures for the poet who enjoy varying degrees of success; in the end, Medea appears as a successful artist, in control of both perspectives, of her material, and of her project.

My second chapter analysed place through the medium of toponyms. Place names in the poem, I argued, shed significant light on Ovid's poetics, and are an important component of Ovid's self-fashioning and self-presentation, as well as sites of generic negotiation and metapoetic reflection.

Names are an opportunity for the poet to display *doctrina*, showing off his knowledge of obscure places and learned texts, entering into scholarly difficulties or engaging in etymological wordplay. They are also an avenue for poetic innovation, creating new poetic forms of names or introducing new names into poetry. Place names also modulate Ovid's engagement with his predecessors in the poetic tradition. A name or cluster of names may function as a marker alerting the reader to a site of intertextual interaction; names or clusters of names may also mark textual engagement with a specific genre. Through comparison between episodes, I analysed how toponyms contribute to structural effects across the poem: place names function as signposts along the poem's narrative course, contributing to Ovid's structural strategies and helping to create a sense of spatial and narrative unity. Finally, I explored the varied toponymic effects at play in several

prominent catalogues. As with the perceptions of space discussed in chapter 1, place and place names proved to be an important lens through which to read the *Metamorphoses*.

My third and final chapter investigated landscape, viewed as aestheticised and acculturated space. Landscape is both a way of looking at space and a way of encoding cultural meaning on to the physical world; in my discussion I explored one aspect of this cultural encoding, the gendering of landscape and the assimilation of women to the earth. The gendered landscape, as Keith has shown, is one of the background assumptions of hexameter poetry, both epic and didactic,[1] and Ovid's landscapes serve to interrogate and trouble this background, with implications for Ovid's approach to both gender and genre. In the first part of the chapter, I discussed representations of the earth as a mother, analysing depictions of the earth as a generative body in earlier poetry and then in the *Metamorphoses.* Ovid tends, I argued, to link the conceptual metaphor of the earth as a mother to internal narration and interpretation, reflecting his text's interpretation and interrogation of the metaphor. Ultimately, the validity of the metaphor is questioned; Ovid's Tellus speaks back. I then discussed the narrative motif of rape in a sexualised landscape. Women's bodies, like aestheticised landscapes, become the objects of viewing, and the violence of rape enacts their assimilation to the landscape and the concomitant loss of agency. Analysing commonalities and divergences in Ovid's representations of these rape narratives, I argued that the 'landscape rape' motif functions as a response to the code model of epic, dramatising how women (and women's agency) are excluded from this code model and troubling the construction of epic as quintessentially masculine.

My goal in this thesis has been to gain an overview of Ovid's poetic geographies, and to explore the contribution these geographies make to our understanding of the text. The geographies of the *Metamorphoses* have proven to be as varied and multifaceted as any other aspect of this polyvalent poem, and in the preceding chapters, I have examined Ovid's representations of the physical world from three different angles, corresponding broadly to space, place and landscape. This thesis has argued that all three aspects of geography in the poem permit a metaliterary reading; in traversing this poetic terrain, we gain a deeper understanding of Ovid's poetic, generic and narrative strategies.

[1] Keith 2000: 36–64.

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