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LUCRETIAN STILLNESS AND MOTION AS POLITICAL METAPHORS IN OVID'S *METAMORPHOSES*

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by

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Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Philosophy

The University of Texas at Austin

August 2022

Dedication

To my parents and Eden

Acknowledgements

So many people helped me intellectually and emotionally on this journey. I am grateful to Dr. Thomas Hubbard, who advised me formally before his retirement and informally afterward; he never failed to refer me to a relevant passage that I had not previously considered. Dr. Jennifer Ebbeler stepped in as advisor when needed and supported me in a variety of ways, including through discussions of literary theory and political history. Many thanks go to Dr. Joseph Farrell for engaging and assisting so profoundly in the revision process and for helping me situate my work in the field of Classics.

In addition, I appreciate the valuable feedback I received from Dr. Rabun Taylor, both on water in Rome and on writing. I am grateful to Drs. Pramit Chaudhuri and Ayelet Haimson-Lushkov for early conversations on Lucretius and political metaphor respectively. Drs. Jason Nethercut and Philip Hardie deserve credit for indulging me in conversations about Lucretius and Ovid. I am also appreciative of Drs. Paula Perlman and Michael Gagarin for helping me develop as a scholar.

The friendliness and professionalism of members of the UT Austin Classics Department, including Beth Chichester, Dr. Joann Gulizio, Vanessa Noya, Khoa Tran, and Shiela Winchester made my time here more enjoyable. The friendship and support of Madeline Monk, Michael Mignanelli, Sam Krupa, and James Thomas are also much appreciated.

Several of my teachers inspired me to become one myself, including Joann Roberts, Dr. Mark Duggan, and Dr. Steffen Hertog. I am also thankful to Dr. Elizabeth Hersh for helping me take the leap from law to Classics, and to my dear friend and gifted wordsmith Jacob D. Jaffe for editing countless abstracts and presentations. I am very appreciative of Victoria Eiger for proofreading this work. I am particularly grateful to my partner, Eden Hochbaum, for his belief in me and his immeasurable moral support. I am lucky to have had the encouragement of my parents, siblings, and extended family.

By receiving my PhD in Classics, I am continuing a family tradition. My great-grandmother, Gisela Menasse, received her PhD in German philology in 1912 at Jagiellonian University in Kraków, with a dissertation titled Heinrich von Kleist auf der Wiener Bühne. She was authorized to teach Classical philology. Her son and my grandfather, Adam Kahane, enjoyed learning Latin in high school in Poland. Although he went into business upon immigrating to the United States after World War II, he quoted Latin sayings for the rest of his life. I hope that my work honors their legacy.

Abstract

LUCRETIAN STILLNESS AND MOTION AS POLITICAL METAPHORS IN OVID'S *METAMORPHOSES*

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The University of Texas at Austin, 2022

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My dissertation examines the contrast between stillness and motion in Ovid's *Metamorphoses* as well as its connection to two other polarities in the poem: silence–sound and stagnation–fluidity. I argue that Ovid treats these three polarities as analogous and gives them political meaning, with stillness representing political sleepiness and suppression, and motion representing political freedom. Moreover, Ovid accomplishes this by politicizing Lucretius's naturalistic treatment of stillness and motion. In Chapter 1, I demonstrate that Ovid inserts Lucretian conceptions of stillness and motion into his Houses of Sleep and Fama in *Met.* 1 and *Met.* 12 to generate political meanings in addition to traditional metapoetic ones. In my second chapter, I show that Ovid's House of Sleep has three similarities with his still pool episodes in *Met.* 3-5: extreme stillness, a lethargic forcefield, and a Lucretian-inspired isolated flicker of motion. I argue that these combinations of stillness and lethargy symbolize political sleepiness and silencing. In Chapter 3, I demonstrate that Ovid's House of Fama shares with his Pyramus and Thisbe story in *Met.* 4 the incorporation of Lucretian flows of sound. In the latter episode, I identify two Lucretian-style flows—one of words and one of water—which Ovid treats as corrosive to Augustan power and infrastructure respectively. In Chapter 4, I extrapolate from

Ovid's analogous treatment of stillness and silence to argue that he regarded the individual's loss of motion, as well as of speech, as a metaphor for political silencing. In my final chapter, I show that Ovid links stillness and motion to power more directly in the first and last books of his poem. In *Met.* 1, he endows the Augustan Jupiter with extraordinary control over stillness, motion, silence, and sound. In *Met.* 15, Ovid's Pythagoras uses the Heraclitean doctrine of flux to highlight the impermanence of all such political regimes. By combining the traditional poetic use of flowing water as a symbol of literary and political expression with the traditional philosophic use of flowing water as a symbol of change, Ovid suggests that, in time, political expression will cause regime change. His use of the stillness–motion binary and its analogues not only serves a political function, but also gives readers the opportunity to gambol in the playground of Ovid's political imagination.

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Introduction

No book is genuinely free of bias. The opinion that art should have nothing to do with politics is itself a political attitude.

George Orwell, 1946

1. Introduction

When I first read Ovid's *Metamorphoses*, I sensed that certain polarities and analogies were deeply embedded in the language and structure of the whole poem. In particular, the stillness or motion of water seemed to contain meanings that could easily be read as political—with still water representing the stifling of individual expression and moving water the free exercise of it. I may have been more attuned to such possibilities due to my training in political science and law. I asked my professor if water might function as a political metaphor in the poem. He quickly replied, "No, water is a metapoetic symbol, not a political one."

In the years since, I have noticed that my professor's attitude toward political readings is not uncommon in the field of Classics. Latin scholars—often very persuasively—identify metapoetic symbols and intentions in Ovid's poetry, while devoting less attention to political ones. Throughout this dissertation, I try to correct for this imbalance by offering political interpretations of episodes in Ovid's *Metamorphoses* that have traditionally been interpreted metapoetically. For example, many scholars have interpreted the Houses of Sleep and Fama as metaphorical sites of poetic production.[1] Building on Bill Gladhill's article on the House of Fama,[2] I show that these two Houses may also be understood as sites of political activity.[3] As

[1] On the House of Sleep, see, e.g., Tissol (1997), Burrow (1999), Hardie (2002), von Glinski (2012), and Keith (2020). Regarding the House of Fama, see, e.g., Feeney (1991), Rosati (2002), Tissol (2002), and Hardie (2012).
[2] Gladhill 2013.
[3] The House of Sleep largely features inactivity, but as I will discuss in Chapter 1, the dreams in the house are active.

another example, Robert Shorrock interprets a fractured water pipe in the Pyramus and Thisbe episode as a metaphorical musical pipe;[4] I show that the water bursting from the pipe is one of two flows in the episode that evoke the weakening of Augustan infrastructure and power over time. I also demonstrate that Ovid uses Lucretian treatments of stillness and motion to make his political arguments, in these episodes and others.

I am encouraged by the work of Kirk Freudenburg who identifies muddy water in Latin satire not just as a metapoetic symbol—of poorly written poetry—but also as a cultural one—of immoral writing in need of purification by censorious poets.[5] As Freudenburg observes, literary meanings can obscure cultural ones, leading the latter to go unnoticed.[6] His work, and mine, support the notion that water is a multi-faceted symbol in Augustan poetry.

In this introduction, I will first explain the reasons for, and theoretical underpinnings of, my thematic focus on stillness and motion. I will then describe how my work contributes to both our understanding of silence in the *Metamorphoses* and our awareness of Lucretius's influence on the poem. Finally, I will situate my work in the scholarship on the politics and philosophy of Ovid's poetry before offering a summary of my dissertation chapters.

2. Thematic Focus on Stillness and Motion

In this dissertation, I focus on three pairs of analogous opposites: stillness and motion, silence and sound, and stagnation and fluidity. This focus was motivated by Ovid's strong

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[4] Shorrock 2013.

[5] Freudenburg 2018. Freudenburg points out that the censors in Rome were tasked with maintaining the purity of the water supply.

[6] Freudenburg (2018, 153) concludes:

> The main new contribution of this paper has been to spot and explore the censorial significations of Roman satire's water imagery that have previously gone unnoticed, largely because they are easily taken for other structures, especially literary structures, which they resemble uncannily. In its own way, then, this paper concerns the peculiar workings of Roman referentiality: how one intertext hides inside and inflects another, the cultural inside the literary (or this could go the other way around) to form a continuous structure, the separate parts of which cannot be teased apart without truncating or otherwise ruining the whole.

emphasis on stillness and silence or motion and sound on multiple occasions in the poem, including in water imagery. In time, I came to understand Ovid's likely reasons for emphasizing binaries in general and these binaries in particular.

Binaries may be fundamental to human thought,[7] and they were strong components of Greek myth, cosmological theory, and literature.[8] Heraclitus's coincidence of opposites and Empedocles's battle between love and strife are two examples already in pre-Socratic thought.[9] As Thomas Hubbard observes, Pindaric odes too, with their many analogies and polarities, feature a relational logic that would be "considered 'illogical' by the standards of our post-Aristotelian logic."[10] Given the prominence of polarity and analogy in myth and cosmology—themselves two threads of Ovid's *Metamorphoses*—it would be natural for Ovid to use such modes in his poem, and there are many signs that he does.[11]

Particularly relevant to the *Met.*, given Pythagoras's role in the last book, is the importance of binaries to the Pythagoreans. Aristotle reports the existence of a Pythagorean table of opposites (*Met.* 1.986a) that allegedly included ten pairs of analogous opposites, one of which was "being still and moving"(ἠρεμοῦν καὶ κινούμενον)—the binary that I argue is central to the *Metamorphoses*. According to Aristotle's report, the Pythagorean table of opposites was normative, with the Pythagoreans favoring the side featuring stillness.

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[7] Jakobson and Halle (1956, 60-61) call the discernment of oppositions a child's "first logical operation," and one in which we see "the primary and distinctive intervention of culture into nature." Lloyd (1966, 31), citing several anthropological studies, asserts that "the evidence for comprehensive dichotomous classifications of reality is widespread and relates to societies of many different types in many different parts of the world."

[8] For binaries in Greek myth and literature, see Levi-Strauss (1963), Detienne (1977 and 1979), Vernant (1983), and Segal (1981). For analogy and polarity in early Greek cosmology, see Lloyd (1966).

[9] In fact, as I will point out in Chapter 1, one Empedocles fragment on opposing personifications, may have inspired Ovid's contrasts between Somnus and Fama.

[10] Hubbard 1985, 9.

[11] For example, Ovid defines chaos as a clash of opposites (1.18-20). In addition, he uses analogy when he compares Jupiter's abode to the Palatine (1.176). Ovid's description of a clash of opposites—in which, for example, "cold things were fighting with hot,"—foreshadows Ovid's own treatment of opposites in the poem as in conflict. As an example of such a conflict, Iris's bright clothing lights up the dark House of Sleep (11.617-18). At the same time, the lethargy in the House of Sleep starts to infect the otherwise energetic Iris (11.630-31).

Ovid's use of binaries may have been influenced by the Pythagorean opposites, but his own sympathies lie with motion and its analogues.[12] His identification with the motion side follows from him identifying poetry with it. At the same time, Ovid often associates the Augustan regime with stillness and its analogues.[13] The Augustan regime itself may have also promoted such an association.[14]

Although there are many binaries in the poem, the three binaries on which I focus are fundamental to Ovid's use of philosophical and poetic sources to make a political argument.[15] They are logically connected[16] and are also linked in philosophical thought. As I will explain in Chapter 5, the stillness–motion and stagnation–fluidity binaries are both emphasized in the Heraclitean doctrine of flux, and all three are connected in the Epicurean understanding of sound as an effluence. We do not have to speculate about the influence of philosophy on Ovid's use of the binaries. As I will demonstrate in Chapters 1, 3, and 4, in diverse episodes of the poem, Ovid incorporates Lucretius's treatment of the <u>motion</u> of <u>sound</u> as a <u>flow</u>.[17]

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[12] As I will show in Chapter 1, in *Met.* 11, Ovid seems to acknowledge the appeal of withdrawal into sleep and death. Even in that book, however, he seems to identify with motion, including that of Morpheus in the House of Sleep.

[13] He does this in several different ways, including by suggesting that a figure associated with Augustus caused a character's speech or motion loss (as I will argue in Chapter 4) as well as by having still water in the poem evoke pools and baths constructed by Agrippa and Augustus (as I will argue in the appendix).

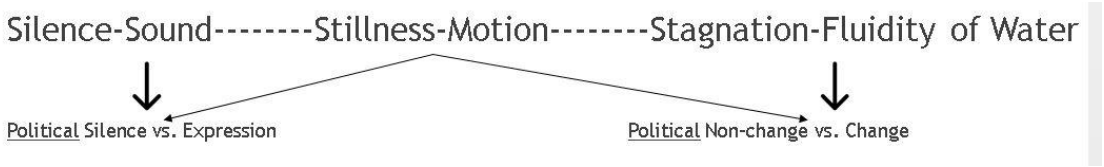
[14] Fabre-Serris (1995, 350-52) explains that the Augustan regime tended to link itself to the aspects of Pythagoreanism associated with symmetry and stability. She argues that Ovid challenges the regime's use of Pythagoreanism when he has Pythagoras assert universal flux in *Met.* 15. Ovid placing himself on the side of motion (and change) and Augustus on the side of stillness (and non-change) is consistent with Fabre-Serris's view.

[15] The male-female binary is an important binary in the poem and one that interacts with the three binaries of interest. However, it does not do so in a systematic way. There are examples of males, such as Apollo, desiring or causing the stillness of females, such as Daphne. This is consistent with my argument that, throughout the poem, the Augustan regime metaphorically imposes stillness on otherwise moving individuals. But note that the female nymph Salmacis is the aggressor who entraps Hermaphroditus. The male–female binary is also largely irrelevant to the philosophic doctrines I cite in this section.

[16] In addition to meaning, "I am still," the word ἠρεμέω also can mean, "I keep quiet." The stillness–motion binary applied to water is the stagnation–fluidity binary.

[17] I did not know any of this when I first read the *Metamorphoses* and sensed that stillness and motion were central to the text and had a political meaning. At that point, I noticed that Ovid consistently treated stillness as causing silence and motion as causing sound, including in descriptions of water. My methodology involved branching out from this initial impression of the text rather than selecting binaries I think should be important and imposing them onto the text.

I have come to believe that Ovid uses these three binaries in order to make a political argument while maintaining plausible deniability about his political views.[18] The following diagram illustrates how this works:



The silence–sound binary in Ovid's poetry can and has been read—in particular by Denis Feeney and Elizabeth Forbis—as representing political silencing versus political expression.[19] At the same time, the stagnation–fluidity binary can and has been read as representing political non-change versus political change. Here, I have in mind a tradition beginning with Leo Curran, who viewed the stagnation–fluidity binary in *Met.* 15 as representative of the Augustan promise of stability versus the Heraclitean notion that everything changes.[20] Moreover, the combination of sound and fluidity can easily be read as political as well; since the first similes of the *Iliad*, the sound of flowing water—particularly of waves—has symbolized political expression that threatens authoritarian power.[21]

I propose that the stillness–motion binary should be included among the binaries in the poem that can be interpreted politically. Whenever Ovid includes stillness in his poem, he evokes both silence, which symbolizes political silence, and stagnation, which symbolizes the preservation of the political *status quo*. Whenever he includes motion in his poem, he evokes

[18] In addition to seeking plausible deniability for his own safety, Ovid may have also viewed subtlety and indirection as more persuasive. As Ahl (1984, 45) writes, "Many ancient poets, and all ancient rhetorical theorists, lived when overt criticism of the ruling powers was dangerous. They sensed the need for obliqueness. But they also sensed the greater persuasiveness of oblique suggestion." I will return to Ovid's use of obliqueness, otherwise known as "figured speech," in the conclusion to this dissertation.
[19] Feeney 1992 and Forbis 1997.
[20] Curran 1972. See also Fabre-Serris (1995, 350-52) and Beagon (2009).
[21] See Feeney (2014) on the meaning and literary legacy of these similes.

both sound, which symbolizes political expression, and fluidity, which symbolizes political change.

In other words, he takes full advantage of both the horizontal and vertical relationships shown in the diagram above. The diagonal arrows in the diagram show the effect that is created as a result. More generally, all three binaries represent a fundamental opposition between political sleepiness or suppression and political freedom. Through establishing these connections, Ovid not only endows the stillness–motion binary with political meanings it might not otherwise have; he also connects political expression with regime change. Overall, Ovid combines the traditional poetic use of flowing water to represent literary and political expression with the traditional philosophic use of flowing water to represent change in order to suggest that political expression causes regime change.

It should be clarified here that Ovid is not the first writer or poet to imbue stillness and motion with political meaning. With the possible exception of Vergil in the *Aeneid*, however, other authors who do this, do it in explicitly political contexts or similarly narrow situations. For example, as Feeney has shown in his article on the first similes in epics,[22] stillness and motion represent political order and disorder in the first simile(s) of the *Iliad*. However, in those passages, the surrounding context is explicitly political. Stillness and motion do not retain such meanings throughout the rest of the poem. Similarly, while Lucretius treats the motion of atoms like that of Republican political actors,[23] this political meaning is relatively limited. Scholars have not argued that stillness and motion have a political meaning throughout *De Rerum Natura*. For his part, Cicero sometimes characterizes political inaction and action as stillness and motion respectively. Ovid very well may have been influenced by Cicero's treating stillness and silence

[22] Feeney 2014. I will return to his article in my analysis of the beginning of the *Met.* in Chapter 5.
[23] Fowler 1989, 147.

as unhealthy to the state (such as in *Pis.* 10, 26, and 32), and by his treating at least some kinds of motion (i.e., his own interventions) as healthy to the state (such as in *Verr.* 2.5.179). However, not only are there important differences between Cicero's and Ovid's treatment of stillness and motion,[24] but also Cicero's treatment occurs in explicit discussions of politics. Ovid—possibly following Vergil's practice in the *Aeneid* although still diverging from him in important ways[25]—seems to expand the relatively narrow treatments of stillness and motion as political in the works of Homer, Lucretius, and Cicero by making stillness and motion political throughout his poem.

A variety of reader responses to the poem's political implications are possible. As Stephen Hinds explains, a subversive message in Ovid's poetry might be received or denied, depending on the reader's own predisposition.[26] In the case at hand, denial could take different forms, such as by not recognizing that stillness and motion in the poem have a political meaning or by recognizing it but reading stillness as something more positive, as security rather than suppression. Similarly, Rudich, writing on conditions under Nero, points out that not all of those who receive a work's subversive message would necessarily be sympathetic to it.[27] I agree with

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[24] While Cicero expresses concern with the silence of powerful Romans such as Piso, Ovid seems concerned with the silence and silencing of less powerful individuals. Another difference is that while Cicero treats political storms—i.e., civil wars—as bad (e.g., at *Rep.* 1.7), Ovid seems to relish them. These differences can in part be explained by their differing political contexts.

[25] Even if both Vergil and Ovid consistently treat stillness and motion as political in their epics, Ovid sharply diverges from Vergil's in the *Aeneid* by making stillness a political evil, i.e., a negative stifling rather than a positive calm.

[26] Hinds 2006, 45. Hinds argues that a poet who wants to express a subversive opinion in a repressive political atmosphere might intentionally make a passage vulnerable to both a subversive and a non-subversive reading. According to Hinds, some readers would be more predisposed to the subversive reading and some to the non-subversive reading, and the existence of the latter group provides a "hermeneutic alibi" for the poet. Hinds comes close to suggesting that for a text written in a repressive atmosphere that lends itself both to a subversive and a non-subversive reading, the subversive reading is likely to be closer to the poet's true feelings. I agree with this although I do not think one has to agree in order to give the arguments in my dissertation a fair hearing.

Hinds work may have been influenced by Ahl's 1984 article on the ancient Greek and Roman use of figured speech—or indirection and innuendo to express dissent safely. In the conclusion to this dissertation, I will argue that Ovid was trained in figured speech and that his treatment of Lucretian stillness and motion as political is an example of his use of it in the *Metamorphoses*.

[27] Rudich 1997, 11-13. As Rudich (13) writes, "And the decoder need not necessarily have been a sympathetic reader and fellow-dissident. He could be like Ovid's 'more cruel enemy,' a henchman of the emperor, or even an emperor himself. That means that the author might eventually find himself in real trouble . . ."

these analyses, but would just add that a subversive message can be received with varying degrees of awareness. A subversive message crafted with binaries may be especially likely to operate on a subconscious level.

In my use of binaries to illuminate the deeper meaning of a text, I take an approach based on structuralism and semiotics.[28] My approach has the most affinity with that of Michael Riffaterre. In his 1978 book, Riffaterre describes a poem as operating on two levels, the mimetic (i.e., surface) level and the deeper semiotic level. He asserts that readers move from mimesis to semiosis as they read. This process often involves "finding some basic topic of which we can see everything as a variant."[29] According to Riffaterre, a poem has a structural matrix, which is responsible for its unity.[30]

I most certainly do not believe that *everything* in the *Met.* can be explained as a variant or expansion on fundamental opposition between suppression and freedom that I identify. However, I do assert that there is an underlying matrix in the poem in which many seemingly different subjects (such as descriptions of water and of the consequences of transformation) should be considered such a variation or expansion. In addition, my approach of digging deeper when I notice something that does not add up (such as the striking verbal parallels between two passages in Ovid's Pyramus and Thisbe episode) recalls Riffaterre's belief that readers are prompted to dig deeper into semiotics when hit with "ungrammaticalities."[31]

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[28] For a clear summary of literary structuralism and semiotics, see the chapter with that title in Leitch (2009).
[29] Culler 1981, 102. This basic topic does not have to be but is often a binary.
[30] On the matrix, see Riffaterre (1978, 19-21) and Culler (1981, 90-109).
[31] Riffaterre (1978, 4) explains, "The ungrammaticalities spotted at the mimetic level are eventually integrated into another system. As the reader perceives what they have in common, as he becomes aware that this common trait forms them into a paradigm, and that this paradigm alters the meaning of the poem, the new function of the ungrammaticalities changes their nature, and now they signify as components of a different network of relationships."

Literary critic Jonathan Culler identifies one inconsistency in Riffaterre's theory: Riffaterre boasts about the novelty of his own interpretations of poems while also claiming to be shedding light on how most readers approach them.[32] Culler acknowledges that Riffaterre's approach "nevertheless does have some excellent results."[33] I ask that readers, whatever their opinions about structuralism, similarly judge my work by its results. In addition, against possible critiques of structuralism as dogmatic or reductionist, I would assert that binaries are my starting point, but they take me in unexpected directions on a journey only possible because of my lack of dogmatism.[34]

3. Silencing in Ovid's Poetry

Scholars have identified a theme of silencing in Ovid's poetry, and some associate it with a chilling of expression under Augustus. I expand on their work by arguing that both speech loss and motion loss throughout the *Metamorphoses* represent the stifling of individual expression.

With respect to the *Fasti*, Feeney sees the poem's unfinished nature as an "actualization" of the theme of silencing woven into the rest of the poem, and "a mute reproach to the

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[32] As Culler (1981, 94) puts it:

> There is clearly a tension in Riffaterre's writing between the desire to outdo previous critics by offering a new and superior interpretation, and the desire to develop a semiotics of poetry that would describe the processes by which readers interpret poems.

[33] Culler (1981, 107).

[34] I adopt an iterative approach that allows for the recognition of nuance. For example, when, in presenting my dissertation prospectus, I argued that still water in the poem represents suppression and flowing water freedom,a committee member asked what I thought about the flood in *Met.* 1. I had not given it much thought, but I acknowledged that flowing water in that scene is the instrument of an authoritarian. I did not attempt to hide or gloss over this fact. In time, however, I came to see that the sound of flowing water is conspicuously absent from Ovid's description of the flood, in contrast to depictions of flowing water elsewhere in the poem. I propose that Ovid wanted to preserve such sound as a symbol of political expression that threatens an authoritarian. This understanding evolved as I went along.

Another one, which I continue to ponder, is that the gently flowing water in the landscape scenes of the poem does not clearly fit into the dichotomy I have identified between the still pools in the landscape scenes (in Chapter 2) and the flowing water imagery in the Pyramus and Thisbe, Ceyx storm, House of Fama, and Cipus episodes (Chapter 3).

constraints set upon the poet's speech."[35] Feeney views the issue of freedom of expression under Augustus as complex but expresses accord with Due, who writes of Augustus:

> The strength of his power enabled him to permit a certain freedom of speech but he arbitrarily and unpredictably reserved for himself the right of determining the limits of it, and in his later years he was narrowing the limit.[36]

Subsequent studies address silencing in the *Met.* and in the exile poetry. De Luce points out that rape in the *Met.* often leads to dehumanization and speech loss, and argues that this is part of Ovid's larger treatment of power in the poem.[37] Johnson argues that the persecution of artists depicted in the *Met.* shows Ovid's awareness of the "real-world potential for an analogous silencing of artists by the Olympians' mortal counterparts in Rome."[38] Forbis, who states that "voice loss fascinated the poet," provides a list of 26 characters in the *Met.* whose "loss of voice is described explicitly as part of their physical transformation."[39] This list includes both those who, post-transformation, can make only animal sounds and those who can make no sound at all. Forbis interprets these instances as indicative of Ovid's concerns about expression:

> we perceive that the many silenced characters from the *Metamorphoses*, who later provide models for the exiled Ovid's own anguish, at least indicate the poet's increasing sensitivity to the precarious position of any creative artist under a totalitarian regime.[40]

Forbis laments that no one has undertaken a full-length study of voice loss in the *Met.* or the exile poetry.[41]

Natoli subsequently provided such a study. However, my dissertation goes further than this study in several ways. First, Natoli breaks from the tradition of the scholars who see such loss as representing Ovid's concerns about censorship and oppression. I pick up the thread of this

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[35] Feeney 1992, 19.
[36] Feeney 1992, 8 quoting Due 1974, 174, n. 92.
[37] De Luce 1993.
[38] Johnson 1997, 243.
[39] Forbis 1997, 245. The list is not exhaustive, nor does Forbis claim that it is. It does not include the loss of speech experienced by Aglauros (*Met.* 2.829-30) and Nelius (*Met.* 5.192-94).
[40] 1997, 248.
[41] Forbis 1997, 246.

tradition. Second, Natoli sees Ovid, in describing individual transformations, as especially interested in the contrast between sound and speech, while I see Ovid as more interested in the opposition between silence and sound. There are major ramifications of this, since if you believe that Ovid mainly emphasizes sound versus speech, then you could not argue, as I do, that silence and sound (and by analogy, stillness and motion) constitutes the defining polarity in the poem.

Relatedly, a possible critique of my dissertation is that I do not focus on the contrast between sound and speech enough. However, my focus on the opposition between silence and sound is grounded in Ovid's actual treatment of sound in the *Met.* While Ovid does allow for a difference between human speech and animal sound—and while those who are transformed into animals do, I maintain, experience a metaphorical silencing—the silence–sound binary is more central to the poem than is the sound–speech one.

One of the ways in which Natoli suggests that the sound–speech binary is important to Ovid in the *Met.* is by showing that other Roman authors saw it as important. As evidence of this, he stresses that Lucretius and Horace use the word *mutus*, which can mean "speechless,"[42] of animals that make sounds.[43] Their use of *mutus* in this way suggests they see human speech and animal sounds as distinct. But why look at how other authors treat speech, when you can look at how Ovid does? Ovid does not use *mutus* in the *Met.* in any situation in which a human turns into an animal and continues to make sounds. Instead, he uses *mutus* in situations where there is simply silence, such as descriptions of the underworld (4.33) or the House of Sleep (11.602) or when Philomela gets her tongue cut out (6.574). I propose that this is because to Ovid in the *Met.*, the silence–sound binary is central, and animal sound and speech are both sound.

[42] See *OLD*, definitions 1 and 2.
[43] Natoli 2017, 24-25 citing Hor. *Sat.* 1.3.99-106 and *DRN* 5.1056-61, 1087-90.

In arguing that human speech and animal sounds were distinct categories to Roman authors, Natoli cites a passage of Lucretius that suggests the opposite. Lucretius, making the point that human speech is *not* an anomaly, observes that even animals express different emotions using different sounds (*DRN* 5.1056-90). While Lucretius views human speech as more elevated than animal sound, he treats speech and sound as fundamentally alike. Moreover, other Lucretian material supports my view of this passage. In his treatment of sound in *DRN* 4 (4.524-614), Lucretius treats sounds and voices as largely interchangeable.[44] They both move according to the same principles. Lucretius's position on the relationship between speech and sound is important to our understanding of Ovid's position not simply because Lucretius is another Roman poet, but because, as I will argue throughout this dissertation, he was a major influence on Ovid's treatment of sound in the *Metamorphoses*. I maintain that Ovid followed Lucretius's lead in treating speech as simply one form of sound, albeit a more elevated one.

Finally, while the aforementioned scholars have studied speech loss in Ovid, almost none have focused on motion loss.[45] But as Solodow observes, motion loss is a consequence of many transformations in the *Met*.[46] In Chapter 4, I will argue that because Ovid treats silence and stillness as analogous to each other in his descriptions of transformations and throughout the poem, both speech loss and motion loss can both represent the effects of political censorship and oppression.

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[44] He often describes how voices move to show how sounds move generally (e.g., at 4.595-602).

[45] Feldherr (2010) interprets Perseus's petrificaction of his opponents as representing Augustus's elimination of dissent. I build on his work by arguing that motion loss throughout the poem, and not just in one episode, functions as such a political metaphor.

[46] Solodow (1988, 189) writes that while "the loss which Ovid dwells on most often is the loss of speech," Ovid also frequently emphasizes the loss of motion. He explains:

> Moreover, their motion or activity or location is much circumscribed. Daphne is rooted to the spot, no longer free to roam the trackless groves. Perdix always flies low. Niobe remains fixed in Asia. Ovid calls attention to this several times, as in the contrast he draws in the case of Daphne: "her foot, so swift but a moment ago, now is held fast in motionless roots" (1.551).

Solodow views speech loss as representing a loss of identity, and motion loss as representing a loss of independence.

4. Lucretius in the *Met.*

Throughout this project, I have frequently discovered that Lucretius's treatment of stillness and motion is behind Ovid's own treatment of the same binary. For example, I initially sensed that the still House of Sleep and bustling House of Fama were important constituents of Ovid's treatment of stillness and motion. I was surprised to learn that Lucretius's treatment of stillness and motion strongly influenced Ovid's depiction of the same in both Houses.[47] Similarly, I knew that I wanted to examine the relationship between Ovid's House of Sleep and his still pool episodes, on the one hand, and his House of Fama and flowing water passages, on the other. I eventually learned that Lucretian physics were behind these linkages as well.

Philip Hardie has shown that Ovid incorporates Lucretius's treatment of echo and reflection in *DRN* 4 into his Echo and Narcissus episode in *Met.* 3.[48] The nymph Echo stands in for Lucretius's treatment of echoes, whereas the story of Narcissus includes Lucretian material on reflections.[49] In this vein, I show that in other episodes, Ovid preserves much of the underlying Lucretian physical processes while adding mythical figures to represent them: Somnus, Morpheus, and Fama are additions that largely preserve the Lucretian physical processes of falling asleep, dreaming, and sound conduction respectively. Given that much of the relevant Lucretian processes are preserved, I consider this a "re-enchantment," rather than a full remythologization of Lucretius.[50]

I also argue that Ovid's Fama is akin to Lucretius's Epicurus and is an example of what Hardie calls the positive sublime. She stands at the end of a series of more negative sublime

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[47] In this, I expanded on the work of Kelly (2014), who first identified allusions to Lucretius's treatment of sound in Ovid's House of Fama.
[48] Hardie 1988.
[49] As Hardie observes, echo/Echo also functions as a kind of reflection.
[50] Gale (1994) views Lucretius as demythologizing and Vergil as remythologizing Lucretius.

monsters: Empedocles's Strife, Ennius's Discord, Lucretius's Religio, and Vergil's Fama.[51] Rehabilitating Vergil's Fama may be another way Ovid positions himself as at the culmination of the Greek and Latin tradition of hexameter poetry, as Hardie suggests he does in the speech of Pythagoras in *Met.* 15.[52]

Ovid's depiction of Jupiter in *Met.* 1 also relates to Lucretius. In Chapter 5, I argue that Ovid likens this Jupiter to figures associated with religion in *De Rerum Natura*. In so doing, he sets up a battle between the Religio-like Jupiter in *Met.* 1 and the Epicurean Fama of *Met.* 12, a battle that Fama wins.[53] Moreover, in *Met.* 1, Jupiter demonstrates total control of silence and sound, a control that has broken down by the Houses of Sleep and Fama in *Met.* 11 and 12. In this respect, the universe of the poem is more Epicurean than it was at the start. Nevertheless, by making Fama somewhat of an Epicurean, Ovid both imitates and contradicts Lucretius, as others have shown he does in the *Metamorphoses* and elsewhere.[54]

There are also some important differences between the Lucretian and Ovidian treatments of stillness and motion. First, while Ovid and Lucretius both treat sound as moving in a flow, Ovid emphasizes the sound of literal flowing water more often than Lucretius does. This difference may stem from Ovid's interest in using the sound of flowing water to represent political expression. Second, while both Ovid's Pythagoras and Lucretius emphasize that change is a constant in the universe, the Epicurean Lucretius treats the calm seas of *ataraxia* as desirable, while Ovid generally treats still water as harmful. Relatedly, while Ovid seems to

[51] Hardie (2009) identifies this series in his chapter on "Vergil's *Fama* and the Sublime."
[52] Hardie 1995. See also Hardie (2009, 138) in which he connects his work on sublime monsters to his interpretation of the speech of Pythagoras.
[53] Gladhill (2013) sees Jupiter in *Met.* 1 and Fama as in conflict, but he does not discuss Lucretian influences for these figures.
[54] For example, Schiesaro (2014, 74) sees Ovid in the Phaethon episode in *Met.* 1 and 2 adopting a strategy "of active confrontation and pointed contrast" with Lucretius. He argues that Ovid treats Phaethon's ambition as akin to Lucretius's, and both admires and faults such ambition. Miller 1997 shows how Ovid, in passages from *Fasti* 4 and *Ars Amatoria*, elevates his work by using Lucretius but also pokes fun at Lucretius.

ratify Lucretian metaphysics in the poem, he differs ethically from the Epicurean Lucretius in that he favors political engagement over political withdrawal.[55]

My work on Lucretius in the *Metamorphoses* is also in the tradition of Hardie's 1986 book arguing that Vergil in the *Aeneid* uses Lucretian material in drawing an analogy between the city of Rome and the cosmos. In a more recent book, Matthew Gorey asserts that Vergil strongly incorporates Lucretian atomism into the *Aeneid*, but ultimately rejects it by suggesting that order will prevail in Rome and in the cosmos.[56] Ovid also uses Lucretius to establish a homology between cosmology and Roman politics. However, in the *Met.*, unlike in the *Aeneid*, political and cosmic disorder prevail. Relatedly, while it may be true that both Vergil and Ovid treat stillness as political throughout their poems, Vergil treats this stillness as positive and long-lasting, and Ovid treats it as negative and fleeting.[57]

We can also go further back to Ennius's linking of the cosmos and Rome, and Lucretius's reaction to it. As Jason Nethercut explains, in his *Annales*, Ennius treats the cosmos and Rome as connected and even coextensive. He writes that "Ennius connects the potential of Roman hegemony with the unbounded expansion of the heaven above."[58] Nethercut further argues that

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[55] Ovid occasionally presents withdrawal as appealing in the *Met.*, but when he does so it is withdrawal into sleep and death rather than philosophy.

[56] As he puts it, "by the end of the *Aeneid*, the putative disorder of atomism yields, on the whole, to Roman rule and a divinely organized cosmos" (2021, 49).

[57] I make this case throughout my dissertation. For example, in Chapter 5, I show that Vergil's Neptune in *Aen.* 1brings about a relatively long-lasting calm, while Ovid's Jupiter in *Met.* 1 imposes an oppressive, but short-lived silence.

The treatment of Augustan rule as permanent in the *Aeneid* may also be suggested by the application of *stans* and *sedens* to Augustus (8.680 and 720), even if this is complicated by the flames spewing from his head.

[58] Nethercut 2020a, 64. On Ennius's linking of cosmos and Rome, Nethercut cites Elliott 2013, 257-60 and Feeney 2016, 186-87. Elliott (2013, 257) points out that Ennius Romanizes the sky, including with the phrase, *fortis Romani sunt quamquam caelus profundus* ("the Romans are brave as the sky is deep," *Ann.* 559), which she views as indicative of the "limitless of Rome's capacity to achieve dominion." She also observes that *Ann.* 51 "presents the sky as a habitation of the gods analogous, and rather quaintly so, to human habitations." This is something Ovid does in his description of Jupiter's house in *Met.* 1. Feeney (2016, 187) writes that the "bold attempt of Ennius to plot Rome into a cosmic framework, in a universal history that makes Rome the end point of divine planning for the known world, is an intellectual and poetic achievement in its own terms." Feeney (citing Elliott 2013, 234, n. 3) continues, that this had "a substantial impact on later Roman thinking about history and the destiny of empire, for

Lucretius in response "can be seen to detach from the cosmos the Roman elements with which Ennius had imbued it and lay bare the Epicurean reality that the cosmos is not 'Roman.'"[59] In a separate work, Nethercut acknowledges that he does not view Lucretius as entirely apolitical, however. He argues that with the plague episode in *DRN* 6, Lucretius demonstrates a different kind of connection between *urbs* and *orbis*, namely the fact that both will eventually suffer catastrophe or cataclysm. According to Nethercut, the finale of *De Rerum Natura* is "a powerful political statement about the futility of empire, in the midst of the destructive civil wars of the last century BCE."[60] Ovid seems to follow Ennius and Vergil in treating Rome and the cosmos as closely intertwined, but he remains loyal to Lucretius and Epicurean philosophy in emphasizing that both *urbs* and *orbis* are subject to change and destruction.

5. Politics in Ovid

On the question of the politics of Ovidian poetry generally, I continue the tradition of identifying a voice of protest in the poem and push back against the seemingly more influential approach, at least today, of breaking with that tradition.

5.1 Continuing a Tradition of Political Readings

My focus on the stillness–motion binary and its analogues allows me to connect diverse strands of scholarship that have identified a voice of protest in the poem. For example, I am able not only to show that speech *and* motion loss represent political repression throughout the poem, but also to connect this interpretation to Gladhill's political reading of the House of Fama. I

the centripetal universal destiny of Rome is a crucial context for framing Roman achievement in Virgil, Livy, and Ovid, most obviously, but also in Vitruvius, Strabo, and Valerius Maxiumus."

[59] Nethercut 2020a, 66.

[60] Nethercut 2020c, 115.

show that at both the level of individual transformations and the House of Fama, sound and motion threaten an authoritarian.[61]

Similarly, my focus on stillness and motion allows me to connect this scholarship to that of Segal and Hinds on violence in the poem's landscapes. Toward the end of his book, Charles Segal identifies a lethargy that permeates the poem's landscapes and suggests that this represents a political sleepiness of individuals that facilitates the excesses of the Augustan regime.[62] I argue that it is the combination of stillness and lethargy in some of the poem's landscapes that gives them this political meaning, and that this stillness is part of a constellation of similar stillness throughout the poem.

Finally, by emphasizing that stillness and motion are closely related to stagnation and fluidity, I am able to connect all of this scholarship to the tradition of reading flux in *Met.* 15 as a challenge to the Augustan regime. Although these different strands of scholarship are all aligned, I connect and expand on them by showing, for example, that Ovid's politicizes Lucretian stillness and motion throughout.

5.2 Pushing Back Against a Current Approach

In a 1992 chapter, Duncan Kennedy argues that inquiring whether a text is pro- or anti-Augustan (or both) is asking the wrong question.[63] He explains that Horace's *Satires* are an "integrative text *par excellence*" that do not fit into this dichotomy. He shows that Horace is

[61] Gladhill is essentially the one exception to the tradition of reading Ovid's Houses of Sleep and Fama metapoetically. Since Gladhill published his article, scholars who have cited it have done so approvingly, but they have not really picked up where he left off. I do so in two ways: by identifying Lucretian atoms and sounds as important models for the voices in the House of Fama and by expanding his political reading to many other episodes in the poem. In so doing, I take things in a different direction from Peter Kelly in his 2014 metapoetic reading of Lucretian material in the House.

[62] Segal 1969a, 82 and 93-94. On violence in the poem as possibly reflecting violence and subjugation in contemporary Rome, see also Segal 1969b, 36-39.

[63] For a criticism of Kennedy's position and a defense of political readings of Ovid's poetry, see Davis (2006, Chapter 2).

engaged in changing what certain political terms, such as *libertas*, mean—a project that tends to make dissent more difficult. On the basis of this, Elena Giusti more recently credits Kennedy with the idea that "Augustan revolution often makes the language of dissent and consent appear indistinguishable."[64] As an example, she explains that when Vergil in the *Aeneid* emphasizes the costs involved in founding the Roman state, it is nearly impossible to tell if this is anti-Augustan or pro-Augustan, since the Augustan regime also emphasized the costs of attaining peace.[65]

These points are valuable, but just because Horace's work is integrative, and determining the pro- or anti-Augustanism of particular passages in the *Aeneid* presents a special challenge, it does not follow that Ovid engages in integration more than in opposition or that determining the pro- or anti-Augustanism of his poetry is as challenging. Nevertheless, some Ovidian scholars have been strongly influenced by Kennedy's work and have taken it further.

In a 2009 chapter, Gareth Williams summarizes the existing scholarship on politics in Ovid's poetry. In the body of the chapter, he accepts traditional political readings of the *Fasti* and the *Met.* as valid. Nevertheless, in the introduction and later on, he articulates a position that could get in the way of such readings, which compels me to respond.

Early in the chapter, Williams praises "the more nuanced approach" to political interpretations of Augustan literature "that has gained ground in recent years of stressing Augustus' significance not as a person but as an idea, his power not static and immanent within him but relying on his exploitation of external energies."[66] He approvingly quotes Kennedy's statement that Augustan power is "a collective invention, the symbolic embodiment of the

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[64] Giusti 2016, 21.
[65] As Giusti (2016, 22) explains, "Scholars interested in recovering Virgil's intention can therefore either argue that Virgil's reminder of the price to pay for the *pax Augusta* attempts to dismantle the optimistic vision that the ideology of the *pax* itself wanted to promote, or instead posit that Virgil's civil war echoes are deliberately juxtaposed with the optimistic vision of the present and future regime in order to magnify the achievement of *pax*."
[66] Williams 2009, 203.

conflicting desires, incompatible ambitions and aggressions of the Romans, the instrumental expression of a complex network of dependency, repression and fear."[67] Williams continues that "'Augustanism' was not an ideology invented by a few and imposed on a passive audience from above, but a collective Roman experience; for Barchiesi, it is, 'an all-embracing discourse, which is able to take over and transform to its own ends the resources of the collective imagination.'"[68]

While it is true that even an emperor's power is not absolute and much of what Augustanism was involved what was going on in the heads of all Romans, few, if any, political theorists would agree that Augustus had almost no power at all. Where the "Death of the Author" refers to a literary theory in which the author's intentions are viewed as irrelevant to a text's interpretation,[69] "The Death of the Emperor" is what I would term the approach to Augustus that Williams urges. While this approach represents itself as more politically realistic than approaches that view Augustus simply as exerting power over individuals, it is, in my opinion, literary theory disguised as political theory.

Williams goes on to argue that Ovid's main goal in dealing with Augustus and Augustanism was to represent this complexity. He writes:

> any neat distinction between politics and literature collapses before Augustus' presence in Ovid's verse not as a fixed commodity but as a fluid object of *representation*, of controversy; at issue is not whether Ovid is pro- or anti-Augustan, but the extent to which he captures the complexity of Augustus as a floating signifier, an idea always in development. In any given passage or work the different implications of Ovid's treatment of Augustus, some loyal and flattering, others not, thus construct the problem that *is* Augustus: the balancing of perspectives is no mere game of innuendo, or the sly play of a poet indifferent to the "serious" politics of the age, but necessary for capturing the elusiveness that is *essential* to the nature of Augustus.[70]

Williams further argues that Ovid writes "not for or against but *about* Augustus and Augustan Romanness, and to privilege one reading over another is potentially to iron out or remove from

[67] Williams 2009, 203 citing Kennedy 1992, 35.
[68] Williams 2009, 203 citing Barchiesi 1997, 8.
[69] "La mort de l'auteur" is a 1967 essay by literary critic Roland Barthes.
[70] Williams 2009, 204.

the text a basic challenge with which it grapples, the difficulty of "fixing" Augustus."[71] He also describes Ovid's ambivalences as resisting "the totalizing tendencies of, and movement towards fixity of authority in, Augustan discourse."[72] This is a positon that Williams and his co-editor, Katerina Volk, reiterate in the introduction to the more recent work, *Philosophy in Ovid, Ovid as Philosopher*.[73]

Williams acts as if he has found a third way which surpasses the naive pro- or anti-Augustan debate. But the notion that Ovid wants to represent the difficulty of pinning Augustus down is at least as tendentious as any view that Ovid is pro- or anti-Augustan. Moreover, Williams does not make it clear whether he views Ovid as an apolitical quasi-historian trying to write "about" rather than "for" or "against" Augustus, or whether he views Ovid, in the final analysis, as anti-Augustan who resists the totalizing tendencies in Augustan discourse—in which case the third way arguably collapses.

His section on the politics of the *Fasti* and the *Met.* contains a similar dynamic. He seems to agree with Feeney's argument that there is both a voice of protest and an opposing voice in the *Fasti*. Many scholars would agree with this; I do not see how it furthers Williams's particular argument that Ovid treats Augustus as fluid and hard to pin down. With respect to the *Met*., Williams acknowledges pro- and anti-Augustan elements in the *apotheoses* of the last books, and then purports to transcend this debate by pointing out that the entire poem is about flux. He writes, "The intrinsic fluidity of movement necessarily affects political readings of the

[71] Williams 2009, 204-05.
[72] Williams 2009, 205.
[73] Williams and Volk 2020, 7-8. They write, "The phenomenon of Augustus is no fixed commodity but a fluid object of representation and controversy, and one that defies a reductive view of Ovid's attitude to the princeps; at issue is not whether Ovid can be seen to be solidly or consistently pro- or anti-Augustan, but the extent to which he captures Augustus' elusiveness as a floating signifier, or an idea that is always in development."

Metamorphoses, qualifying or undermining hard pro- and anti-Augustan positions by offering (as in the *Fasti*) a middle way."[74]

I deny that recognizing the significance of flux in the poem necessitates a third way of reading the poem politically. Anti-Augustans have long read the emphasis on flux in the poem as a sign that Augustus's rule will not last, while pro-Augustans would have viewed Augustan rule as the one exception to universal flux. Moreover, as Williams proceeds, he himself seems to view flux in the anti-Augustan manner. He writes that in the *Metamorphoses*, "Relativism and change thus displace the sense of history that drives the *Aeneid*, challenging Augustan confidence."[75] That is a pretty anti-Augustan statement. Moreover, Williams concludes his discussion of the *Metamorphoses* by seemingly giving credence to the work of those who have interpreted silencing in the poem as representing oppression and censorship—again seeming to come down on the anti-Augustan side.

Overall, I agree with Williams that Ovid's stance toward Augustus changes throughout his corpus and that individual poems or passages sometimes include both flattering and unflattering elements. However, even if there are two perspectives in a poem, it does not follow that Ovid intends to present Augustus as elusive or as a moving signifier. As Davis points out, one perspective could be dominant in the text,[76] and as Hinds suggests, both may be present simultaneously in order to provide Ovid with plausible deniability for his political views.[77] I assert that the question of the pro- or anti-Augustan nature of Ovidian poetry remains a perfectly valid one, even if the answer is often both.

[74] Williams 2009, 216-17.
[75] Williams 2009, 218.
[76] Davis 2006, 14.
[77] Hinds 2006, 45.

5.3 The Character of Augustus in the *Met.*

Above, I explained why the "Death of the Emperor" theory falls short in its ability to describe political realities. At the same time, I propose that the notion that Ovid wants to represent Augustus as a moving signifier falls short of describing literary realities. Instead, Ovid generally represents Augustus in the poem as a political archetype, or more specifically, as an authoritarian who is threatened by and restrictive of free speech. While not every reader would grasp this or see it as a negative, and while there are elements in the poem that are more flattering in their treatments of Augustus, this does not mean that Ovid intends him to be a moving signifier.

We can imagine Ovid targeting his political message to two sets of readers, the less historically informed and the more historically informed.[78] As I will show in Chapter 5, in the divine council scene of *Met.* 1, Ovid directly compares Jupiter to Augustus and presents Jupiter as an authoritarian. Shortly thereafter, he explicitly ties Apollo to Augustus and treats Apollo as an aggressive boor. Based on both of these treatments, a reader knowing almost nothing about Roman history might think "Jupiter is an authoritarian, and Apollo is an aggressor, and both are compared to Augustus, so Augustus is an authoritarian and an aggressor." A more historically informed reader will know that Ovid is building off of the historical Augustus's own efforts to connect himself to Jupiter and Apollo. This reader may also pick up on Ovid's referring to Jupiter as a *rex* three lines after the comparison to Augustus, and would understand the negative connotations of that term to Romans.

[78] Imagine that someone from the 1800's traveled to the future and read *Animal Farm*. They would probably view these work as having a political message, even if they would not know, as a contemporary reader would, which historical regimes were being satirized.

I believe that Ovid intended non-Roman readers to view the character of Augustus, throughout the poem, as an authoritarian or something similar, while he intended Roman readers to view the character as a *rex*, with everything that entails for them. In other words, I assert that historical knowledge enhances a political reading of Ovid's poem without rendering it categorically different.

To take another example, a relatively uninformed reader might grasp in Ovid's House of Fama episode an underlying conflict between a leader who restricts individual's speech (and motion) and a group of people that engages in it. Ovid's use of analogy and polarity makes it more likely this conflict would be recognized. More informed readers might realize that Ovid incorporates Ciceronian language about Republican political activity, including electioneering and revolution, into the episode.[79] They might sense a conflict between a (negative) *rex* and a (more positive) Republic, as the Republic was conceived by Cicero.

While I hold that Ovid's political message, which is largely achieved through his use of binaries, is available simply from reading the poem itself, I admit that it is hard to test this theory. In my initial reading of the poem, I did not know much, but I may have known that Ovid was exiled, a fact that inevitably affected my reading. In my dissertation research, I produced my political readings while having a larger base of historical knowledge. Additionally, I sometimes used historical context in support of my political readings with full awareness. For example, I used a first century BCE law about damaging aqueducts in support of my interpretation of a fractured pipe in Ovid's Pyramus and Thisbe episode as a political symbol.

Feeney devotes about half of his 1992 chapter on silencing in the *Fasti* to discussing the political situation during Ovid's time. He identifies some dualities (e.g., old and new) inherent in

[79] Gladhill 2013.

Augustan ideology, points out that the voice of protest he identifies is but one aspect of the poem, and traces how the conditions of speech likely changed throughout Augustus's reign. As one example of complexity, he points out that it was not just Augustus who was restricting the speech of others, but that Augustus's own speech was constrained by external factors.[80] Overall, Feeney suggests that at the beginning and end of Augustus's rule, it was dangerous to speak freely, and that even amid the supposed tolerance of the middle period, there were risks of doing so.[81]

Feeney's section on the political situation is wonderful, but it should be noted that in the more philological portion of the chapter, he stresses that Ovid in the *Fasti* presents his speech as constrained by the emperor. Perhaps the poem should be able to speak for itself, even on the issue of politics, and the introductory section should not be necessary. However complex and nuanced the real political situation was, Ovid expresses a concern in the *Fasti*, as well as in the *Met.*, with restraints on speech. That in itself is not that complicated. In the same way, while Feeney's analysis on the narrowing limits of free speech under Augustus certainly complements my own political reading of the *Metamorphoses*, it is not absolutely necessary for such a reading.

It would be foolhardy to ignore the historical context in which a poem is written, and we cannot unlearn what we already know. However, we should recognize that the political meaning of Ovid's poem has a universal aspect to it, and in doing so, honor Ovid's own desire for his poem to be read "through all ages" (15.878).

6. Ovid as a Philosopher

In the introduction to their book on Ovid and philosophy, Volk and Williams emphasize the difficulty of saying anything concrete about Ovid's use of philosophy—given that it is

[80] Feeney 1992, 8-9.
[81] Feeney 1992, 7-9.

manifold and ever-changing—but also seek to identify what makes that use idiosyncratic. To determine Ovid's "idiosyncratic imprint," they first consider Horace's and Vergil's such imprints. They explain that John Moles identifies Horace's slipperiness while identifying a main strand of Epicureanism.[82] Similarly, with respect to Vergil, Volk and Williams describe Susanna Braund's view as follows:

> If the distinctive philosophical signature of Moles's Horace lay in 'the main thread' of his Epicureanism, Braund's Virgil applies his philosophical apparatus in the wider service of Roman self-definition—in an intellectual context, that is where the strands of Hellenistic thought, 'were adapted to serve specifically Roman needs, both for the individual and for the collective Roman state with its ideal of *Romanitas*.'[83]

Noting, based on these studies, that the "appeal to diverse philosophical ideas is unremarkable in itself," Volk and Williams identify three ways that Ovid's use of philosophy is idiosyncratic. While I agree with two of their three points,[84] I do not fully agree with the following one.

Volk and Williams argue that while Vergil's use of philosophy is more about identifying what it is to be Roman, Ovid's is more exploratory. They attribute this to the differing socio-political contexts in which the poets were living, with Vergil writing when the Augustan regime was still being established, and the younger Ovid writing once it was more established. As they explain:

> in many contexts Ovid can be seen to probe and play with philosophical ideas rather than ideologically building with and on them in the Virgilian sense; to posit ideologies of the self rather than of the state (witness the erotic 'philosophy' of the *Ars*), and even, in his erotodidaxis, to explore certain 'techniques of the self' that touch on and redirect the ethical-therapeutic strain in philosophy from the Hellenistic age onward; and, in his restless appetite for experimentation, to be more interested in the intellectual process of inquiry than its end result.

While it may be true that in other works, Ovid acts as a philosophical explorer who is more focused on the self than on the state, I would argue that this description does not characterize his use of philosophy in the *Met*. Ovid in the *Met.* establishes a homology between the cosmos and

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[82] Moles 2007.
[83] Williams and Volk 2020, 7 citing Braund 2019, 282.
[84] They see Ovid as philosophically taking bold initiative and having an eye for extreme effect. They also propose that philosophy in Ovid is more than "mere window dressing."

the polity when he harnesses Lucretian stillness and motion to make a political argument. If, as I argue in this dissertation, stillness and still water in the poem represent the stifling of expression, and motion and flowing water represent popular expression that threatens an authoritarian, then Ovid in the poem "ideologically builds with and on" philosophical ideas, as Volk and Williams describe Vergil as doing, and he focuses on the state and not just the self.

This is not to say that Ovid's use of philosophy is simple. For example, stillness and lethargy can, and in Ovid's poetry do, represent both the stifling of individual expression and the temptation to withdraw from the miseries of life. In the *Met.*'s still pool episodes and descriptions of "stilled individuals," the stifling-of-individual-expression meaning is more apparent while in the House of Sleep and *Ex Ponto* 2 (when Ovid wishes to be Niobe), the advantages of stillness are underlined. But this is not a contradiction. A writer could think that an execution was unjust and still express a longing for the fate of someone executed. We should not mistake Ovid's subtleties and complexities for the lack of a consistent political or philosophical position.

7. Chapter Overviews

I begin this dissertation with an analysis of the Houses of Sleep and Fama, where Ovid's incorporation of Lucretian contrasts between stillness and motion is the most emphatic and clear. I then show that Ovid emphasizes stillness and motion in similar ways in the still pools of the poem (Chapter 2), the flowing water of the poem (Chapter 3), and in descriptions of individual transformations (Chapter 4). While I offer political readings of stillness and motion as I go along, I conclude by showing that in the divine council of *Met.* 1 and *Met.* 15, Ovid more clearly ties stillness and motion to power (Chapter 5).

7.1 Chapter One

With his description of the House of Sleep, Ovid cements the link in the poem between stillness and silence; with his description of the House of Fama, he affirms the link between motion and sound. At the same time, a closer look shows that both episodes feature stillness and motion.

The House of Sleep is extremely still and its god, Somnus, extremely sluggish, but the dreams in the House, including Morpheus, are highly mobile. The stillness and motion in the House cannot be traced back to models in Homer or Vergil, but instead derive from Lucretius's treatment of the stillness of the body in sleep and the motion of the mind when dreaming in *DRN* 4.

Similarly, the motion of the voices throughout Ovid's House of Fama derives not only from the flow of voices in *DRN* 4, as Kelly first observed,[85] but also from the incessant motion of atoms in *DRN* 2. Moreover, Ovid likens the still observer of all this motion, Fama, to an Epicurean sage, as described by Lucretius. Gladhill has interpreted the House of Fama as a site of Republican activity that threatens the Augustan Jupiter in *Met.* 1;[86] my analysis raises the possibility that the House of Sleep, in opposition to the House of Fama, represents forces that might lull potential political actors to sleep.

7.2 Chapter Two

In this chapter, I first show that the still waters that figure into the Narcissus, Hermaphroditus, and Arethusa episodes in *Met.* 3-5 are literarily distinctive in their stillness and tendency to hinder rather than help the protagonist. While Segal has identified a lethargy in the *Met.*'s landscapes that he interprets as a kind of political sleepiness, I propose that it is the

[85] Kelly 2014.
[86] Gladhill 2013.

combination of stillness and lethargy in the landscapes that represents this. In making this case, I identify three similarities between the poem's still pool episodes and the House of Sleep: a very still setting, a forcefield of lethargy, and an isolated flicker of motion derived from Lucretius.

I also demonstrate that Ovid's still pool and the House of Sleep episodes both feature individuals who move in the same way that images in mirrors and dreams do in *DRN* 4. I propose that Ovid's linking of his still pools to his House of Sleep can be traced back to Lucretius's similar linking of mirrors and dreams. I conclude this chapter by pointing out that stillness and lethargy have political meaning in the exile poetry.

7.3 Chapter Three

In the House of Fama, Ovid treats sound as moving in a Lucretian-style flow and compares the sounds in the House to the sounds of waves (12.50-52). Ovid similarly links motion, sound, and fluidity in other passages in the poem. In two depictions of flows in the Pyramus and Thisbe episode in *Met.* 4, he incorporates Lucretius's treatment of sound as moving in a flow through openings, as he does in the House of Fama. Ovid also incorporates Lucretian material on destruction as well as material from contemporary architectural discourse to suggest that flows of words and water will gradually destroy Augustan power and infrastructure respectively. Moreover, the Ceyx storm includes a greater emphasis on the sound of waves than other epic storms do. I propose that the sound of waves in this scene, as well as in the House of Fama[87] and in the last simile of the poem in the Cipus episode (15.604-06), symbolize popular expression that threatens an authoritarian.

[87] Gladhill has argued that when Ovid compares the sounds in the House of Fama to that of waves, if someone hears them from afar (12.50-52), he implies that they are a threat to the Augustan Jupiter from *Met.* 1.

7.4 Chapter Four

In this chapter, I show that Ovid uses similar language to emphasize stillness and motion in his stories of individual transformation as he does in the two Houses as well as in his water passages. Just as the House of Sleep features extreme stillness with an isolated flicker of motion, Daphne, Niobe, and Dryope are all nearly stilled and silenced but retain some ability to move or communicate.

Ovid incorporates Lucretius's motion of sound into these descriptions, just as he does in the House of Fama and in the flowing water passages. As one example, as Dryope changes into a tree, her lips continue to provide an *iter vocis* ("journey of the voice," 9.369-70) before the way is obstructed (9.388-92). Ovid similarly refers to the *iter vocis* through the wall in the Pyramus and Thisbe episode (4.69).

My analysis of the Dryope expands on Feeney's work on speech and silencing in the *Fasti*.[88] Just as Ovid uses language relating to the permission to speak in the *Fasti*—especially in language likely added from exile to *Fasti* 1 and 4—he uses language relating to the permission to speak *and* move in the Dryope episode. This is exactly what we would expect given my arguments about speech and motion loss serving as political metaphors in the *Met.* My identification of linguistic connections between Ovid's fate in the *Fasti* and Dryope's in the *Met.* dovetails with Forbis's identification of similar connections between Ovid's fate in *Tr.* 1.3 and Dryope's in the *Met.*[89] My analysis suggests that Ovid likely edited the Dryope episode from exile and that he intended with *Fasti* 1 and 4, *Tr.* 1.3, and the *Met.*'s Dryope episode to evoke silencing by the emperor.

[88] Feeney 1992.
[89] Forbis 1997.

7.5 Chapter Five

In the divine council scene and subsequent flood in *Met.* 1, the Augustan Jupiter displays more control over silence and sound than any of his epic predecessors. I propose that Ovid starts with this picture of absolute power in order to show its breakdown as the poem progresses. Moreover, although the flood is another example of flowing water in the poem, it is the only major one in which Ovid does *not* emphasize the sound of water. This may be because Ovid wants to preserve the sound of water as a symbol of popular expression that threatens a dictator.

In Pythagoras's speech in *Met.* 15, Ovid, via Pythagoras, renders the Heraclitean doctrine of flux more political than it was in its traditional articulation. He transforms the traditional image of a river into an image of successive waves, each of which pushes the next out of the way (15.180-185). I argue that Ovid does this to make the image represent not just linear change, but cyclical power shifts. Moreover, throughout his speech, Pythagoras treats flowing water not just as representative of political change, but as an important agent of it.

Overall, throughout the *Met.*, motion, sound, and flowing water represent political change and the political expression that causes it, and stillness, silence, and still water represent political non-change and the political silence and sleepiness that causes it. To link expression to change, Ovid combines the poetic use of flowing water as a symbol of poetic and political expression with the philosophic use of flowing water as a symbol of change.

7.6 Appendix

In the appendix, after briefly considering the uses of clear glass in Rome, I point out that although the word *stagnum* is used in the *Met.* only of natural formations, the word was contemporaneously applied to both natural and artificial bodies of water. It is on these grounds that I propose that Ovid wanted the naturally still pools of his poem to evoke artificial pools

being constructed by powerful Romans at the time, in order to implicate such men in the violence that happens in the natural landscapes of the poem. He may also have wanted to imply that increased luxury exists in tension with political engagement.

Chapter One: Lucretian Stillness and Motion in Ovid's Houses of Sleep and Fama

"At a place in the valley not far from here," he began, "where the echoes used to gather and the winds came to rest, there is a great stone fortress, and in it lives the Soundkeeper, who rules this land. When the old king of Wisdom drove the demons into the distant mountains, he appointed her guardian of all sounds and noises, past, present, and future."

Norton Juster, *The Phantom Tollbooth*[90]

A man strikes a light for himself in the night, when his sight is quenched. Living, he touches the dead in his sleep; waking, he touches the sleeper.

Heraclitus[91]

1. Introduction

The *Metamorphoses* features four cases of what Feeney calls "extended personification allegories:"[92] Invidia (*Met.* 2.760-811), Fames (*Met.* 8.796-822), Somnus (*Met.* 11.592-649), and Fama (*Met.* 12.39-63). For each of these, Ovid describes the personified abstraction as well as its home. There are several reasons to view Somnus and Fama as a pair: they are the only two personifications that occur in consecutive books, and they are opposites of each other in many respects.[93] In general, Somnus's cave, the so-called House of Sleep, is extremely still and silent, while Fama's House is full of motion and sound. As a case in point, the thresholds of both places have no doors but for divergent reasons: in the House of Sleep, this policy prevents the sound of motion, namely the creaking of hinges, while for Fama's House, this policy facilitates the motion of sound, namely the unobstructed flow of voices through openings (*Met.* 11.608-09 and *Met.*

[90] 1961, 147.
[91] This is Kahn's translation of XC.
[92] Feeney 1993, 241. On personification allegory in the *Aeneid* and the *Metamorphoses*, see Lowe (2008).
[93] The House of Sleep is largely still, silent, dark, deep, at the edge of the world, and a place of forgetfulness, while the House of Fama is generally bustling, noisy, bright, high, central, and a place of remembering. Due (1974, 148-49) and Kaczor (2019, 46-49) comment on the opposition between them. Due notes that the names of personifications in the House of Sleep are Greek, while the personification names in the House of Fama are Latin. He writes that the two passages, "together provide another tie to bind the mythical and the historical parts of the poem together" (149).

12.44-47). The oppositions between Ovid's Sleep and Fama can potentially be traced back to Empedocles.[94] His fragment B123 reads as follows:

> Growth and Decay, and Sleep and Roused-from-sleep,
> Action and Rest, and Glory many-crowned,
> And Filth, and Silence and prevailing Voice.[95]

Three of these opposing personifications, namely Sleep and Roused-from sleep, Rest and Action, and Silence and Voice apply to Ovid's Houses of Sleep and Fama respectively. The House of Sleep is largely a place of sleep, immobility, and silence, while the House of Fama is a place of waking, movement, and voice.[96] Lloyd explains that while the context of Empedocles's list is not clear, "the list reads very much like a Table of Opposites."[97] In fact, he cites Action and Rest, or what he calls Movement and Immobility, as comparable to the Pythagorean pair "moving" and "at rest," which I mentioned in my introduction.[98] It appears that both Empedoclean and Pythagorean thought then includes oppositions between stillness and motion that could have inspired Ovid's own oppositions between them in the *Met.*—oppositions encapsulated in his Houses of Sleep and Fama. I start my dissertation by analyzing the two Houses because I believe that they shed light on Ovid's treatment of stillness and motion throughout the poem.

In spite of the differences between the two places, Hardie has pointed out some similarities: he views both as "versions of the underworld," and he sees the voices in the House of Fama as a counterpart to the floating dreams in the House of Sleep.[99] A major similarity

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[94] On Ovid's use of Empedocles in another part of the poem—the speech of Pythagoras in *Met.* 15—see Hardie (1995) and Rostagni (1924).
[95] This is Leonard's translation.
[96] Moreover, for Sleep, Empedocles uses the word εὐναῖος meaning in one's bed. This word describes Somnus in the House of Sleep perfectly.
[97] Lloyd 1966, 63. Moreover, fragment B 122 may be related to fragment B 123 and contains additional oppositions, including the famous opposition, Love and Strife (see Lloyd 1966, 63). The locations of Ovid's Somnus and Fama recall those of Empedoclean Love and Strife. In fragments B 35 and 36, Empedocles describes a time when Love is dominant. Strife stands at the edge of the world when Love is at the center. Somnus and Fama are likewise located at the periphery and center respectively.
[98] Lloyd 1966, 63.
[99] Hardie 2012, 173-74.

between the voices in the House of Fama and the dreams in the House of Sleep is that they both are highly mobile, as we will see. Indeed, a closer look at these two *ekphrases* reveals that the still House of Sleep contains some motion and the bustling House of Fama contains some stillness.

Scholarship on these two Houses tends to highlight their metapoetic aspects. Critics have interpreted Morpheus and his siblings as metaphorical stage actors, and Morpheus specifically, as a figure for the poet.[100] Gladhill refers to the House as "a sort of Dream Theatre in which all the elements of dreaming reflect stagecraft and acting, mimesis."[101] Critics have, in different ways, seen the voices in the House of Fama as representing the manifold voices that contribute to the poetic tradition.[102] While these interpretations are important, we can go beyond metapoetics here.

Summary of Chapter

In this chapter, I will show that Ovid's Houses of Sleep and Fama exhibit strong contrasts between stillness and motion and that these contrasts are deeply connected to Lucretian physics. The House of Sleep features a more sustained focus on stillness and silence than its putative literary models. The stillness of the setting as well as the distinctive sluggishness of Ovid's god of sleep, Somnus, derives from Lucretius's treatment of sleep in *De Rerum Natura* 4. At the same time, the exuberant motion of Ovid's god of dreams, Morpheus—as well as that of his siblings—stems from Lucretius's depiction of dreams in *DRN* 4. Moreover, Ovid's contrast between the sluggish Somnus and the moving Morpheus corresponds to Lucretius's own contrast between the stillness of the body in sleep and the motion of the mind while dreaming. To extend

[100] Tissol 1997, 78 and Hardie 2002, 277. On allusions to the dramatic stage in the House of Sleep, see also Burrow (1999), von Glinski (2012), and Keith (2020).
[101] Gladhill is quoted in Keith 2020, 151.
[102] Feeney (1991); Rosati (2002); Tissol (2002); Hardie (2012).

the scope of this analysis still further, throughout *Met.* 11, Ovid treats sleep and death as a sweet release, in part through an unusual image, repeated five times, of a head received into soft material. I propose that Morpheus is not only a metaphorical stage actor but also a metaphorical political actor who continues to act despite the appeal, especially in a stifling political atmosphere, of just going to sleep, i.e., of politically disengaging.

The House of Fama features a greater emphasis on the motion of sound than its likely literary models. The voices in the House move like both Lucretian atoms and sounds. In this, I build on the work of Peter Kelly, who has identified several passages in Lucretius's treatment of sound in *DRN* 4 as influential to Ovid's House of Fama.[103] The still observer of this motion, Fama, is a descendent of Lucretius's Epicurean sage. Finally, like the House of Fama itself, *Met.* 12 as a whole features unrestrained motion, sound, and flows. I propose that by likening Fama and voices to Epicurus and atoms respectively, Ovid suggests that Fama and her voices resist Olympian, and imperial, control. In so doing, I build on Gladhill's political interpretation of Ovid's House of Fama.[104]

Ovid engages in mythopoesis in these two *ekphrases*, by preserving Lucretian ideas about physical processes while adding mythical figures to represent them. It is not exactly "remythologization;"[105] the underlying Lucretian processes are too thoroughly characterized for that. For example, the motion of sound in *DRN* 4 operates very similarly to the motion of sound in the House of Fama, even though Lucretius's version does not have a Fama character. We

[103] Kelly 2014.
[104] Gladhill 2013.
[105] Gale (1994) argues that whereas Lucretius demythologizes traditional myths in favor of more rationalistic accounts, Vergil "remythologizes" Lucretian material. For example, while Lucretius gradually replaces the goddess Venus with concepts such as nature and desire, in the *Aeneid*, Vergil restores Venus's status.

might call Ovid's use of Lucretius in these episodes a "reenchantment" of Lucretius's own disenchantment of mythological material.

2. The Still and Silent House of Sleep

The House of Sleep episode occurs during the Ceyx-Alcyone story. Alcyone, unaware that her husband Ceyx has drowned, prays to Juno for his safety. Irritated by Alcyone's prayers, Juno sends Iris to the House of Sleep to request that a dream figure in the guise of Ceyx appear before Alcyone and tell her what happened. Somnus selects his son, Morpheus, for this task.

The artist Morpheus has drawn the attention of scholars interested in metapoetics, but the distinctive stillness in the House deserves attention too. Ovid's House of Sleep description contains a sustained description of silence—specifically, silence caused by stillness—which goes beyond anything in its epic precursors. This stillness as well as Somnus's distinctive sluggishness can be traced back to Lucretius's treatment of falling asleep in *DRN* 4. At the same time, Morpheus is more active than his dream counterparts in previous epic, and his exuberant motion can be traced back to Lucretius's treatment of images in dreams in *DRN* 4. In contrasting the sluggishness of Somnus with the motion of Morpheus, Ovid incorporates Lucretius's own contrast between the stillness of the body in sleep and the motion of the mind in dreams.

The broader context of book 11 includes alternating motion and stillness with both sleep and death represented as opportunities for peace and reunion. Ovid's treatment of sleep and death as nothing to fear is consistent with Lucretius's view of death and at odds with Lucretius's view of poets' treatment of death.[106] Relatedly, *Met.* 11 features a recurring and unusual image of a head received into soft material—an image which I will suggest evokes a theme of withdrawal

[106] Lucretius rejects the poetic version of the underworld (3.978-1023). See also 1.102-26 on the idle threats of *vates* concerning the afterlife. Ovid alludes to Lucretius's position when he has Pythagoras ask why the human race fears the Styx and shades, the subject of poets (12.153-55).

that unites the whole book. With his House of Sleep episode, Ovid seems to suggest the allure of remaining silent—an allure that is increased when speaking out is risky. Despite any temptation to withdraw into silence, however, Morpheus continues to act, and Ovid continues to write.

2.1 The House is Literarily Distinctive in its Stillness and Silence

Toward the beginning of his description of the House of Sleep (11.592), Ovid spends five and a half lines listing items that do not cause sound:

> non vigil ales ibi cristati cantibus oris
> evocat Auroram, nec voce silentia rumpunt
> sollicitive canes canibusve sagacior anser;
> non fera, non pecudes, non moti flamine rami
> humanaeve sonum reddunt convicia linguae.
> muta quies habitat; *Met.* 11.597-602
>
> Not there does an alert bird with a crested face summon the Dawn with its songs. Neither do anxious dogs shatter the silence with their voice nor the goose shrewder than the dogs. Neither beasts, nor cattle, nor branches moved by a breeze, nor the clamors of human speech give back a sound. Speechless silence makes its home.

As far as I can tell, no setting in extant classical literature receives such a sustained treatment of stillness or silence as Ovid's House of Sleep.[107] While Ovid's silence is generally expressed by the lack of sound-making creatures, by specifically excluding the motion of branches, he emphasizes that silence is caused by stillness.

Ovid acknowledges that there is some sound in the House. He writes:

> saxo tamen exit ab imo
> rivus aquae Lethes, per quem cum murmure labens
> invitat somnos crepitantibus unda lapillis. *Met.* 11.602-04
>
> Nevertheless, from a deep rock flows a stream of water, the Lethe, through which, water, gliding with a murmur over rustling pebbles, invites sleep.

[107] In Chapter 2, I will argue that Ovid's descriptions of absent motion in still pools overlap with this description; however, those descriptions are shorter than this one. Similarly, in Chapter 4, I will argue that Ovid's description of Niobe's transformation to stone has parallels with his descriptions of the House of Sleep and still pools.

Ovid again posits a link between motion and sound when he suggests that the motion of the water over the pebbles creates the sound. This is but one example of a larger phenomenon in the poem, in which even depictions of extreme stillness contain isolated flickers of motion.[108]

Shortly after this interlude, Ovid emphasizes silence once more:

> ianua, ne verso stridores cardine reddat,
> nulla domo tota est. *Met.* 11.608-09
>
> There is no door in the whole house, lest with the hinge turned it give back harsh sounds.

Here too Ovid emphasizes the link between stillness and silence: because there is no motion of turning doors there is no sound. Ovid's description of the House features ring composition,[109] with a core of motion and sound, but Tissol is right to observe that Ovid "most fully evokes its soundlessness."[110]

Ovid draws on many poetic sources in his House of Sleep in a sophisticated manner. As Keith has observed, "Ovid engages Vergil (*Aen.* 6.273-81, 703-5), and through him Homer (*Od.* 19.562-9, 11.14-19) and Hesiod (*Theog.* 758-60), in intensely intertextual dialogue and literary competition."[111] Nevertheless, Ovid's models in Hesiod, Homer, and Vergil do not include a similarly sustained focus on silence or stillness.

Hesiodic and Homeric Places of Sleep or Dreams

Hesiod and Homer, like Ovid, mention specific homes for sleep or dreams. Hesiod locates the "houses" of Sleep and Death, the children of Night, in the underworld (*Theog.* 758-59). All he says about these places is the sun, whether rising or setting, never looks upon them

[108] I will provide other examples in Chapter 2 (on still pools) and in Chapter 4 (on individual transformations).
[109] Reed (2013) has identified ring composition in lines 11.592-615—not just in terms of motion and sound, but in general. Ovid's description of the motion and sound of the Lethe occurs exactly in the middle of his description of the setting.
[110] Tissol 1997, 76.
[111] Keith 2020, 139. Keith cites *Od.* 16.562-69, but it is clear from her subsequent discussion that she meant 19.562-69, on the gates of dreams. Paszkowsi's 2015 Master's thesis identifies many of Ovid's influences.

(759-61). Near the end of the *Odyssey*, Homer mentions a land of dreams (24.11-12), and places it in the same general area where he locates the Cimmerians earlier in the poem (11.13-14),[112] which is to say, not quite in the underworld but close to it. He describes the land of the Cimmerians as a place where the sun, whether rising or falling, does not reach (11.15-18). Ovid locates his House of Sleep near the Cimmerians (11.592)[113] and states that Phoebus is not able to enter the House of Sleep, whether at dawn, dusk, or midday (11.594-95). Ovid's House of Sleep gets its absence of sunlight from these Hesiodic and Homeric places of sleep or dreams, but not its silence or stillness.

The Underworld More Generally

Ovid's House of Sleep contains a network of allusions to the Vergilian underworld. Keith argues that Vergil's situating Sleep at the entrance to the underworld (6.273-81), his particularization of the Lethe as a river (6.703-05), and his reworking of Homer's gates of dreams at the end of *Aen.* 6 (6.893-96) all influenced Ovid.[114] While Keith and others[115] are right about the similarities between the traditional underworld and Ovid's House of Sleep, it is also important to keep in mind the differences. The traditional underworld includes both terrifying and alluring aspects (e.g., in the contrast between Tartarus and Elysium), but the House of Sleep is mainly inviting, with its intentional quiet, gently flowing stream, and soft bedding (11.610-11).

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[112] Bömer 1980 on 11.592-673.

[113] According to Herodotus, the Cimmerians once inhabited the area later known as Scythia (4.11), perhaps not far from where Ovid was exiled.

[114] Keith 2020, 139-141. Bömer (1980 on 11.592-673) argues that Ovid does not make much use of Vergil's famous gates of sleep in his House of Sleep. What he may mean here is that even if Ovid does reference Homeric and Vergilian passages about the gates, as Keith believes, he does not create his own version of them.

Another mention of sleep and dreams occurs when Charon refers to the underworld as the *umbrarum . . . locus . . . somni noctisque soporae* ("place of shades, sleep, and drowsy night", 6.390). Keith (142) refers to the "dream-like quality" of Aeneas's *katabasis*.

[115] Hardie (2012, 173) refers to both the Houses of Sleep and Fama as "versions of the underworld." Paszkowski (2015, 12-15) identifies many similarities between Homeric and Vergilian treatments of the underworld and Ovid's House of Sleep.

More to the point, poets do not treat the underworld as particularly still, and the traditional underworld is *not* the acoustic model for Ovid's House of Sleep, for at least two reasons.

First, while Ovid devotes six and a half lines to the House's absence of sound, Vergil's references to the silence of the underworld are limited to one- or two-word descriptions that do not feature negation. Examples include: the *umbrae silentes* and *loca tacentia* of Hades ("silent shades" and "quiet places," *Aen*. 6.265-66); the *tacitum nemus* near the river Styx ("quiet grove," *Aen*. 6.836); the *muta silentia* of the path to and from the underworld ("speechless silence," *Aen.* 4.433 and 10.53).

Second, there is sound in the underworld, and much of it is loud or unpleasant. Hesiod calls the halls of Hades ἠχήεντες ("echoing," *Theog*. 767). Alluding to Lucretius, Vergil declares happy he who understands the causes of things and who has trampled . . . the *strepitum* ("din") of greedy Acheron (*G*. 2.490-92). Similarly, Vergil describes Tartarus in *Aen*. 6 mainly in terms of its unpleasant noise. Sound words include *sonantia*, *exaudiri*, *sonare*, *stridor*, *strepitum*, and *plangor* (*Aen*. 6.551-61). Moreover, the gates of Tartarus open *stridentes horrisono cardine* ("screeching on a horrid-sounding hinge," *Aen.* 6.473)—a phrase which Ovid reverses by pointing out the absence of creaking hinges in the House of Sleep. In Elysium too, there are sounds, albeit more pleasant ones: the *virgulta sonantia* ("rustling thickets") and a murmur of bees in the field (*Aen.* 6.704 and 6.709).

There is, perhaps, reason to see Vergil's Elysium, with its presence of the river Lethe and its gentle sounds, as similar to Ovid's House of Sleep, but the fact remains that no part of the traditional underworld, including Elysium, serves as the model for the emphatic soundlessness and motionlessness of Ovid's House of Sleep.

Peaceful Nights

The soundlessness of the House of Sleep has linguistic connections to the peaceful night of epic.[116] Vergil and Apollonius describe silent nights, during which their love-sick heroines are the only creatures awake. After pointing out some sleepy individuals, Apollonius mentions the absence of dog and human noises and states that silence held the night (*Argon*. 3.749-50). Vergil, after the opening phrase, *Nox erat*, describes bodies, forests, water, fields, flocks, and birds as sleepy, calm, or quiet (*Aen*. 4.522-27).[117]

In his description of the House of Sleep, Ovid picks up on Apollonius's identification of sounds that are not present and mentions a similar array of creatures as Apollonius and Vergil (e.g., birds, dogs, flocks, and humans). However, Ovid's five-and-a-half-line passage (11.597-602) is singular in its exclusive devotion to silence and stillness. Vergil's description of the night, although of similar length, is more varied, as it includes moving stars and tired (rather than explicitly silent or still) creatures. Moreover, while silence in the nighttime descriptions is a function of the time of day, in the House of Sleep, it is a permanent attribute of the place. Compare Apollonius's description of silence holding the night (3.750) and Vergil's *Nox erat* to Ovid's *muta quies habitat* (11.602).[118] Ovid's abode of sleep features a stronger distillation of stillness and silence than these nighttime scenes, and as far as I can tell, than any setting in extant classical literature.[119]

[116] Bömer 1980 on 11.600.
[117] Another *Nox erat* description occurs at *Aen*.8.26, but it is shorter and less focused on silence and stillness than this one. Ovid himself, in narrating Medea's nocturnal gathering of herbs (7.184-88), links the absence of motion to the absence of sound with the phrase *inmotaeque silent frondes* ("and the unmoved leaves were silent," 7.187).
[118] Bömer points out that this is a singular use of *habitat*.
[119] Ovid's description of Niobe's transformation to stone (6.301-09) rivals his description of the House of Sleep with its stillness. The two passages have verbal parallels, as I will show in Chapter 4.

2.2 Sluggish Somnus

Ovid does not just describe the House of Sleep as mostly still and silent; he also describes its main inhabitant, Somnus, as far from vigorous. Although Ovid is not the first Greek or Latin poet to personify sleep, he may be the first to draw out the character's sluggishness.[120]

In Greek poetry, Sleep often is a positive figure who is not lacking in energy. Hesiod explains that Death, Sleep (ὕπνος), and the Tribe of Dreams are among the children of Night (*Theog*. 212). Sleep roams over the earth and sea and is kind to men (762-66). In other Greek poetry, ὕπνος often travels to carry out specific tasks. In *Il*.14, Hera bribes ὕπνος into putting Zeus to sleep so that she may secretly help the Greeks. She calls him the lord of gods and men, and νήδυμος ("sweet"), a frequent epithet of his. To accomplish the task, he goes to Mount Ida and hides in a tree in the form of a bird. In *Il*. 16, Apollo sends the twins and "swift conveyers," Death and Sleep, to take Sarpedon away (681-82). In the *Argonautica*, Medea calls on Sleep, "the highest of the gods," to help calm the serpent (4.146).

Sleep in Latin poetry is a bit different. In Catullus 63, Catullus refers to the *piger sopor* that visits the worshippers of Cybele (37). Although this is an instance of sleep being referred to as inert, it is just a word describing sleep rather than an extended description of a character. In *Aen*.5, Somnus is more cruel than sweet. He puts Palinurus to sleep and pushes him overboard. In addition, Sopor is one of the frightening personifications Aeneas comes across outside the entrance to Hades (6.278).

Ovid's Somnus is not the cruel Somnus or frightening Sopor of the *Aeneid*. He possibly is a positive figure like Hesiod's version, if we trust Iris's address of him as *placidissime* and *pax animi* (11.623-24). He is most like the *piger sopor* of Catullus, however. The Sleep of Hesiod

[120] Although Somnus appears to be the first sluggish god of sleep in Greek and Latin literature, the god ὕπνος is shown asleep in fifth-century Greek art (Bažant 1997, 645).

roams the world, and the Sleep of both Homer and Vergil visits certain individuals. Ovid's Sleep is far too tired for that. He has to send his more energetic son, Morpheus, in his place.

Ovid plays up Somnus's lethargy. The first adjective to go with Somnus in *Met*. 11 is *ignavus* ("sluggish," 11.593). He lies on a couch *membris languore solutis* ("with his limbs released into languor," 11.612). Ovid refers to him as *tarda . . . deus gravitate* ("the god with a slow heaviness," 11.618). He has trouble opening his eyes, lifting his head, and propping himself up on an elbow (11.618-21).[121]

The messenger goddess Iris serves as a foil to Somnus. She is more energetic: not only does she travel to the House of Sleep, but she clears a path for herself in order to approach Somnus (11.616-17). Her robe of one thousand colors (11.589) is opposite to his monochrome bedspread (11.611), and as a result, her robes brighten up the place (11.617-18). Iris leaves when she can no longer tolerate the paradoxical *vim soporis* ("the potency of sleep") and senses sleep seeping into her limbs (11.630-31). The bright visitor Iris both affects and is affected by the dreary setting and god. The liquid-like spreading of light through the cave is counteracted by a similar spreading of stillness and lethargy.

Ovid has still more to say about Somnus's torpor. After Somnus engages Morpheus to execute Juno's request:

> rursus molli languore solutus
> deposuitque caput stratoque recondidit alto. *Met.* 11.648-49
>
> he, again released into a soft languor, puts down his head and buried it in his deep bedding.

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[121] deus . . . iacentes
vix oculos tollens iterumque iterumque relabens
summaque percutiens nutanti pectora mento
excussit tandem sibi se cubitoque levatus,

and the god . . . scarcely lifting his downcast eyes, and, again and again sliding back, and striking the top of his chest with his nodding chin, finally shook himself off, resting on his elbow…

Somnus, having moved enough for one day, returns to his slumber. Line 11.648 constitutes the second time Ovid uses *languor* and *solutus* to describe Somnus's loose body. The prevalence of the liquid consonants *l* and *r* in 11.648 act as a sound painting of the looseness and limpness described.[122] Above I argued that light and lethargy spread like liquids in the House of Sleep; here I add that Somnus's bodily movements are liquid-like.

Moreover, Ovid applies the same word to water that he does to sleep: he uses *labens* to describe the Lethe (11.603),[123] *relabens* of Somnus's body (11.619), and *labi* of sleep entering Iris's limbs (11.631). Since the personifications of sleep in the epic poets are unlikely to have been models for the sluggish Somnus, we should look to another possible source: Lucretius's naturalistic explanation of sleep.

Lucretius seems to share Ovid's preference for liquid-dominated prosody in his theory of sleep. For example, Lucretius says that sleep *profudit membra* (literally, "causes the limbs to pour forth," 4.757) and that it *inriget* ("diffuses") rest through the limbs (4.907-08). Lucretius writes of the process of falling to sleep:

> et quoniam non est quasi quod suffulciat artus,
> debile fit corpus languescuntque omnia membra,
> bracchia palpebraeque cadunt poplitesque cubanti
> saepe tamen summittuntur virisque resolvunt. *DRN* 4.950-53
>
> And since there is nothing as it were to prop up the limbs, the body becomes weak and all the members are languid, arms and eyelids fall, the knees often at the moment of lying down give way beneath you and lose their strength.[124]

This is a more extended description of the process of falling asleep than is normally found in epic poetry, and one that sounds like Ovid's description of Somnus. There is the conceit of not

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[122] Ancient grammarians such as Scaurus (Keil vii. 25.20-26.1) and Servius (Keil iv. 422.26-27) tell us that *liquidus* was a term used of *l*, *m*, *n*, and r.
[123] Otis (1970, 250) points out that Ovid's description of the Lethe emphasizes liquidity. He notes that line 11.604 (*invitat somnos crepitantibus unda lapillis*) produces an effect of "soothing fluidity" and "soporific regularity" with the "even spondaic disyllable (*somnos*), the centrally placed *crepitantibus*, and the smooth, liquid dactyls."
[124] All my Lucretius translations are based on those by W.H.D. Rouse.

being able to lift the eyes and the rest of the body. In addition, Lucretius's *languescere* and *resolvere* are cognates of Ovid's *languor* and *solutus*, twice used of Somnus. These parallels alone are only suggestive,[125] but there is more evidence that Lucretius's explanation of both sleep and dreams are behind Ovid's.

2.3 Moving Morpheus

While the House of Sleep and its main god are largely still, the dreams inside of it move. There are two types of dreams in the House of Sleep, a cluster of floating dreams (*Met.* 11.613-15) and the more personified dream children of Somnus (*Met.* 11.633-48). Both type of dreams are more mobile than their epic counterparts, and I propose that they inherit their mobility from Lucretius's delicate images, or *simulacra*, that enter the mind to cause thoughts or dreams. I identify two main similarities between Ovid's dreams and Lucretius's dream images. First, both authors describe the dreams or dream images as being summoned to appear for whatever purpose they are needed. Second, both authors liken dreams or dream images to fancy-footed performers.

While Tissol rightly views Ovid's dreams as "specialized stage actors," and Hardie correctly refers to Morpheus as a symbol of the poet,[126] my focus on the distinctive mobility of the dreams allows me to identify Lucretian influences and go beyond metapoetics. Moreover, while Paszkowski has more recently identified some similarities between Ovidian and Lucretian dreams, my focus on the mobility of dreams allows me to identify additional such connections.[127]

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[125] For example, as another possible model for Ovid, Aristotle discusses the head-heaviness caused by sleep and narcotics in his work, *On Sleep and Waking* (456b 27-33).

[126] Tissol 1997, 98 and Hardie 2002, 277 and 2012, 174. Hardie (2002, 277) writes:

> "The Cave of Sleep is the source of poetic fictions, and Morpheus is one of the great metapoetic figures for the writer in the *Metamorphoses* . . . . In Orpheus Ovid offers one sketch of a figure of the poet, but in Morpheus the model is perfected, an Orpheus for the Metamorphoses."

Burrow (1999), von Glinski (2012), and Keith (2020) also view the House as a metaphorical site of artistic production.

[127] Paszkowski (2015, 61-62) sees a connection between Ovid's and Lucretius's account of dreams. She points to two main pieces of evidence: 1) Ovid's use of the Lucretian word *simulacra* to mean dream (at 11.628) and 2) similarities between Morpheus in Ovid and Ennius's dream vision of Homer as described by Lucretius (at *DRN*

Moving Morpheus: The Summoning Motif

Both types of dreams in the House of Sleep—the cluster of floating dreams and the personified dreams—feature what I call the summoning motif. This motif can be traced back to Lucretius, and is not present in Vergil or Homer.

Ovid's cluster of floating dreams in *Met.* 11.613-15 has several potential models in Homer and Vergil. Homer describes horn and ivory gates of dreams through which true and false dreams respectively pass (*Od.* 19.562-67). The similar gates of sleep appear in Vergil's underworld (6.893-96). Although gates of dreams require the movement of dreams through them, these passages do not include descriptions of actual dreams. The mass of dreams clinging to a tree outside the entrance to Hades in *Aen.* 6 (6.283-84) is much closer to Ovid's cluster of dreams. However, although the Vergilian and Ovidian masses of dreams are likely based on Lucretian *simulacra*, Ovid endows the dreams with a Lucretian-style versatility, and hence mobility, that Vergil does not.

According to Lucretius, *simulacra* are thin images that stream through the air, entering the eyes to cause vision or the mind to cause thoughts and dreams. Lucretius describes the *simulacra* that enter the mind as multitudinous, moving about in the air, thinner than the *simulacra* that enter the eyes, and akin to a spider web or leaf of gold (4.724-27). This artful description likely inspired both the Vergilian and Ovidian clusters of dreams, but note that Ovid's Iris uses the term *simulacra* of dreams in her request to Somnus (11.628). This term does not appear in *Aen.* 6. This is a small way that Ovid signals his faithfulness to Lucretius's depiction of dreams.

1.124-26). Paszkowski's take-away from these connections is that Ovid is inserting himself into a poetic chain: from Homer to Ennius to Lucretius to Ovid. However, there is more evidence that Ovid is working with Lucretius's treatment of dreams than she points out. She overlooks the influence of Lucretius on the mobility of Ovid's dreams.

More importantly, Ovid describes the dreams floating around Somnus as *varias imitantia formas* ("imitating different forms," 11.613)[128]—a quality not mentioned by Vergil in the corresponding passage. Ovid's description suggests their use for all sorts of needs. I believe this versatility, which is absent from the *Aeneid*, can be traced back to a summoning motif in *DRN* 4. In his account of thoughts, Lucretius wonders how it could be that whatever image the mind calls appears in a moment. He asks:

> anne voluntatem nostram simulacra tuentur
> et simul ac volumus nobis occurit imago,
> si mare, si terram cordist, si denique caelum?
> conventus hominum pompam convivia pugnas,
> omnia sub verbone creat natura paratque? *DRN* 4.778-85
>
> Do the images wait on our will, and soon as we wish it does an image present itself to us, be it sea, be it earth we desire, or be it heaven? Congregations of men, processes, banquets, battles—does nature make and represent them all at a word?

Lucretius' suggestion of numerous images waiting to be summoned is similar to Ovid's treatment of versatile floating dreams.

In addition, Somnus's selection of Morpheus from his 1,000 available dream children (11.633-35) further brings to life the selection and summoning process suggested by Lucretius. Picking up on this "one from many" motif, von Glinski writes that the dreams floating around Somnus represent "an abundant potential of storylines with which we are teased but which we are also incapable of seeing."[129] While there is merit to this metapoetic reading, the fit between the puzzle Lucretius puts forth in 4.778-85 and Ovid's portrayal of dream selection is too close to overlook. This motif of summoning one from many that we see in Lucretius's account of thoughts and Ovid's account of dreams is not present in Vergil's corresponding passage. With

[128] It is unclear whether Ovid here means that different dreams imitate different forms (with each dream imitating only one form) or that any given dream can imitate different forms. The latter is more likely. Von Glinski (2012, 133) argues that Ovid, in comparing these dreams to ears of corn, leaves, and sand in similes (11.614-15), suggests the ability of any given dream to change form. Moreover, we know from later in the episode, that Somnus's dream children are each able to imitate multiple forms.
[129] von Glinski 2012, 136.

both his cluster of dreams and his anthropomorphized dreams, Ovid seems to have mythologized the puzzle of *DRN* 4.778-85. The only difference is that while Lucretius imagines images being summoned by the mind, Ovid imagines them being summoned by a god, Somnus.

Moving Morpheus: Dreams as Mobile Performers

While Ovid's cluster of dreams seems inspired by Lucretius's description of *simulacra* and the summoning of such images by the mind, his Morpheus seems to be inspired by Lucretius's own anthropomorphic images we see in dreams. Although it is common for a character in Homeric, Ennian, or Vergilian epic to see the image or likeness of someone in a dream,[130] Ovid, more than other poets, emphasizes the *movement* of this figure. For example, while Homer and Vergil comment on the resemblance of figures seen in dreams to their targets in terms of their appearance and voice,[131] Ovid remarks upon Morpheus's ability to imitate others' appearance, voice, *and* movement (11.636). In addition, although the Homeric, Ennian, and Vergilian images and ghosts that appear in dreams may weep (like the ghost of Hector at *Aen.* 2.270-71 and the ghost of Homer who appears to Ennius),[132] even these figures do not perform the rapid and varied movements of Morpheus-as-Ceyx (e.g., of water flowing from his beard, and of his bending down, crying, and gesturing; 11.655-73).

Morpheus is, as Hardie puts it, a "kind of moving work of art."[133] Ovid introduces him as an *artificem simulatoremque figurae* ("an artist and imitator of shapes"; 11.634) able to imitate the gait, countenance, and sound of speaking of anyone (11.636).[134] After Somnus selects

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[130] See Fantham (1979) for a discussion of the epic models for Morpheus's appearance as Ceyx.
[131] Here I have in mind the appearances of Patroclus in *Il.* 23.66-67 and Mercury in *Aen.* 4.558-59.
[132] Near the beginning of Ennius's *Annales*, Homer appears to Ennius in a dream to tell him about the transmigration of souls and that he, Homer, was reborn as Ennius. On the fragments and testimonia establishing this, see Skutsch (1985, 147-67).
[133] Hardie 2002, 136.
[134] Homer and Vergil comment on the likeness with respect to appearance and voice of the images of Patroclus (*Il*. 23.66-67) and Mercury (*Aen*. 4.558-59). The ability to imitate motion seems to be an Ovidian addition. See Fantham (1979) for a discussion of the epic models for the dream vision of Ceyx.

Morpheus for the task at hand, he flies to Alcyone on wings (11.650), moving quickly to arrive at his destination after a short time (11.651). Although the god of sleep is often depicted with wings,[135] in this episode they, fittingly given Morpheus's active nature, belong to Morpheus rather than Somnus.[136] Taking off his wings, Morpheus plays the role of a drowned Ceyx with a wet beard and *gravis unda* ("heavy water") flowing from his dripping hair (11.655-56).[137] With his multiplex character and his dripping beard, he resembles shape-shifting river gods, including the so-called Old Men of the Sea, Proteus, Nereus, and Glaucus as well as Acheloös.[138] Morpheus bends down and pours out tears (11.657), adding even more water to the scene.[139] He speaks to Alcyone (11.658-70) with the voice as well as the *gestum manus* ("the gesticulation of the hand") of Ceyx (11.671-73). Whereas at 11.636, Ovid mentions Morpheus's ability to imitate others' gaits, here Ovid mentions Morpheus's ability to imitate hand motions.

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[135] On the portrayal of ὕπνος as winged on vases, see Stafford 1991-1993, 141. Stafford remarks that his wings may stem from his appearance as a bird in the *Iliad*. See also Lowe (2008, 430, n. 69) who points out that sleep as winged in Propertius (1.3.45-46) and even in Ovid, earlier on in the poem (*Met.* 8.823-24).

[136] Morpheus flies on silent wings (11.650). This is an exception to Ovid's usual rule of linking motion and sound, but it may be an intentional exception to fit the narrative requirement that Morpheus not wake anyone.

[137] Bömer (1980 on 11.656) points out that the dripping Morpheus appears as Notus did in *Met*. 1. Morpheus, then, is one of several figures in the poem that feature motion, sound, and flowing water. Triton in *Met*. 1 also has a dripping beard. 1.339. In Sophocles's *Trachiniae* (13-14), the river god Acheloös is described as having water flowing from his beard.

[138] I am grateful to Rabun Taylor for this point. In his 2009 chapter on "River Raptures," Taylor describes two main types of water gods: 1) formerly human heroes who drowned and became water gods and 2) shape-shifting gods whom humans seize for their own ends, especially for oracular knowledge. Although we could imagine that Morpheus playing the drowned Ceyx is like the first type, the more interesting comparison is between Morpheus and the shape-shifting water gods. The very mutability and versatility I identify in Morpheus and Ovid's other dreams also characterizes these river gods.

Taylor (2009, 30) describes Proteus as "able to assume any form" and states that "water is infinitely mutable and thereby unpredictable." Taylor (31) explains that often a truth-seeking hero must seize the elusive river god to get him to divulge information. He writes:

> The truth-seeker's struggle with a mutable monster is a beautifully apt metaphor. The acquisition of truth, after all, is a kind of containment of an unruly foe—the realm of a thousand possibilities, each taking a different form. The seeker wrestles equally with all possible outcomes, of which one outcome, the authentic one, must be singled out.

Although Alcyone does not need to wrestle with Morpheus to learn the truth, Taylor's description of one actuality from many possibilities is nevertheless reminiscent of the summoning motif I identify in Ovid's dreams. That Morpheus is a descendent of the shape-shifting gods of the sea fits with my argument that Morpheus is on the side of motion, sound, and flowing water in the table of opposites I have identified in the poem.

[139] Paszkowski (2015, 62) argues that Morpheus, shedding tears, appears like Homer does to Ennius in *De Rerum Natura* at 1.125. Hector is another crying figure in a dream (*Aen*. 2.72).

Like Ovid, Lucretius describes physical, human-like images that occur in dreams:

> Quid porro, in numerum procedere cum simulacra
> cernimus in somnis et mollia membra movere,
> mollia mobiliter cum alternis bracchia mittunt
> et repetunt oculis gestum pede convenienti?
> Scilicet arte madent simulacra et docta vagantur,
> nocturno facere ut possint in tempore ludos. *DRN* 4.788-93
>
> What are we to say, moreover, when we see in dreams the images footing it featly[140] and swaying their supple limbs, swinging one supple arm after the other in rippling movement and repeating before our sight the same gesture with foot answering to hand? **Assuredly the wandering images are steeped in art and well trained, so that they can make sport in nighttime.**

This entire passage, especially the last line of it, could describe Morpheus.[141] While Lucretius's trained images *madent* ("overflow") in talent, Ovid's Morpheus overflows with talent and more literally, with water, when he appears to Alcyone. The words relating to motion in this passage (*movere* and *mobiliter* and *vagantur*) are evidence that Lucretius treats dreams as very mobile, in contrast to how he treats sleep. Although Ovid does not use words like *movere* and its cognates of Morpheus, motion is nevertheless a key attribute of Morpheus, by which he is distinguished from his literary predecessors and from Somnus.

2.4 Still Sleep vs. Moving Dreams

Of the many scholars who have focused on the dreams in Ovid's House of Sleep, a few, in passing, have noted a contrast between sleep and dreams. For example, Tissol emphasizes that the functions of Somnus and Morpheus are distinct: the former puts to sleep and the latter creates images.[142] Hardie writes, "the inert Somnus is as it were the matter within which Morpheus impresses the manifold form of dreams."[143] Scholars should pay more attention to the opposition between stillness and motion in this episode. Adopting such a focus allows us to see that Ovid

[140] "Footing it featly" is W.H.D Rouse's translation of *in numerum procedere*. Other options would be "moving to the beat" or "going forth rhythmically."
[141] In Chapter 2, I will argue that this same passage inspired Ovid's depiction of the swimming Hermaphroditus.
[142] Tissol 1997, 80.
[143] Hardie 2012, 174.

transforms Lucretius's treatment of sleep and dreams in *DRN* 4, into the figures of Somnus and Morpheus respectively. This result is consistent with what we already know about Ovid's incorporation of Lucretius's account of the echo and reflection, also in *DRN* 4, into the stories of Echo and Narcissus respectively.[144] If Lucretius demythologizes and Vergil remythologizes,[145] we might say that Ovid "reenchants" through creating mythopoeic figures to oversee Lucretian physical processes.

We have seen evidence that both Lucretius and Ovid treat sleep as still and dreams as moving. Lucretius does more than this: he marvels at the contrast between the stillness of the body and the activity of the mind during sleep. He writes:

> Praeterea molli cum somno dedita membra
> effusumque iacet sine sensu corpus onustum,
> est aliud tamen in nobis quod tempore in illo
> Multis modis agitator et omnis accipit in se
> laetitiae motus et curas cordis inanis. *DRN* 3.112-16
>
> Besides, when the frame is given over to soft sleep, and the body lies outspread heavy and without sensation, there is yet something in us which at that time is agitated in many ways, and admits into itself all the motions of joy and cares of the heart, which have no meaning .

We saw earlier that Lucretius uses motion words to describe the anthropomorphized images we see in dreams. He uses a motion word (*motus*) here as well. In his account of sleep and dreams in *DRN* 4, he similarly writes:

> denique cum suavi devinxit membra sopore
> somnus, et in summa corpus iacet omne quiete,
> tum vigilare tamen nobis et membra movere
> nostra videmur, et in noctis caligine caeca
> cernere censemus solem lumenque diurnum,
> conclusoque loco caelum mare flumina montis
> mutare et campos pedibus transire videmur,
> et sonitus audiere, severa silentia noctis
> undique cum constent, et reddere dicta tacentes. *DRN* 4.453-61
>
> Further, when sleep has fast bound our limbs, with sweet drowsiness, and our whole body lies in profound quiet, yet we seem to ourselves then to be awake and to move our limbs, and in the blind darkness of night

[144] Hardie (1988, 74) suggests that in combining echo and reflection, Ovid was inspired by Lucretius's treatment of these subjects in *DRN* 4. Hardie points out that Lucretius treats echo and reflection as similar processes.
[145] Gale 1994. For example, she shows that Lucretius gradually replaces the goddess Venus with concepts such as nature and desire. In the *Aeneid*, Vergil restores Venus's status.

> we think that we see the sun and the light of day, and we seem to exchange our narrow room for sky and sea, rivers and mountains, and to traverse plains afoot, and to hear sounds everywhere, and to utter speech while saying nothing.

Words like *quiete* and *silentia* and *tacentes* emphasize stillness and silence while words and phrases like *movere*, *mutare*, *transire*, *sonitus audire*, and *dicta* emphasize motion and sound.[146] In both of the above passages, Lucretius first describes sleep and then dreams, much like Ovid does with Somnus and Morpheus in his House of Sleep. Ovid not only incorporates Lucretian material on sleep for Somnus and on dreams for Morpheus, but with his House of Sleep, he also mythologizes Lucretian ideas about the contrast between sleeping and dreaming.

Ovid's incorporation of Lucretian physics into the House of Sleep has an implication for our interpretation of the divine council scene of *Met.* 1, which I analyze in Chapter 5. In that scene, Jupiter is in control of silence and stillness; in *Met.* 11's House of Sleep, silence, stillness, and sleep spreads unbidden. Toward the end of the poem, silence is associated, then, not with Jupiter's command, but with the forces of sleep and stagnation in the universe.

As I have already mentioned, Hardie argues that Ovid hints at a connection between dreams and rumors.[147] I would add that in the *Met*., dreams are to sleep as *fama* is to death. Farrell shows how, at the end of the poem, Ovid contrasts the death of the poet's body with the survival of his voice through *fama*.[148] Dreams and *fama* are means by which the poet

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[146] Lucretius's paradox of sleep somehow equating to a form of wakefulness has precedent in Heraclitus's paradoxical aphorisms, where sleep and waking illustrate the unity of opposites, but are also frequent metaphors for enlightenment and ignorance (see, e.g., fragments I, V, XC, and XCIII in Kahn 1979). In I and V, Heraclitus treats ignorance as essentially sleep-walking through waking life. Lucretius similarly treats ignorant men as metaphorically dead and asleep (e.g., at 3.1046-48). In XC, Heraclitus refers to the ability of a man "living to touch the dead in his sleep" and "waking to touch the sleeper." Kahn (215) interprets the first part to mean that in sleep, we "make contact with the realm of the dead – a realm which is 'touched' but not entered, since the sleeper is still alive." He understands the second part to mean that when the sleeper awakes, he is "now 'in touch' with all that precedes." In fragment XCIII, Heraclitus posits an analogy between living/dead, waking/sleeping, and young/old.
[147] Hardie 2012, 174. When Morpheus appears to Alcyone, he asserts his own credibility by contrasting himself with duplicitous rumors. However, Hardie points out that: "This denial of any connection with the agents at work in the House of Fama only serves to draw attention to the close relationship between the delusive and distorting operations of dreams and rumours, and to the even closer relationship between Morpheus and Fama as figures for the poet."
[148] Farrell 2002.

(symbolized by the figures of Morpheus and Fama) overcomes the stillness of sleep and death respectively. Lucretius blames poets for creating fictions about ghosts and the underworld. Ovid's treatment of sleep and dreams allows for a more positive role for the poet: Ovid concedes that poets create fictions, but he treats those fictions as entertaining and beneficial antidotes to stillness and silence in the universe.[149]

2.5 Broader Context of *Met*. 11: Sleep and Death as a Sweet Release

The larger Ceyx and Alcyone narrative includes the storm in which Ceyx drowns, the House of Sleep digression, and the couple's transformation into birds along with the creation of the Halcyon days. I am not the first to emphasize contrasts within the narrative. Brooks Otis, in particular, calls the House of Sleep the "exact opposite of the storm."[150] He identifies a number of other contrasts in the tale: "the rise and fall of the tension, the rhythmic succession of violence and quiet," "the contrast between the real and unreal," and "the demythologized storm and mythologized sleep."[151] Otis is hardly alone in emphasizing such contrasts.[152] The contrasts in the Ceyx-Alcyone narrative could also be framed as between motion and stillness, or sound and silence. The storm scene of *Met.* 11, which I analyze in Chapter 3, contains perhaps the greatest

[149] My argument that he treats them as entertaining is based on others' recognition of Ovid's treatment of the personified dreams in the House as metaphorical stage actors as well as my own identification of Ovid's adoption of Lucretius's comparison between dream images and performers. My argument that Ovid treats dreams and *fama* as beneficial is based on Morpheus's helping Alycone move on as well as Ovid's relatively positive treatment of the character, Fama—which I will say more about in the section in this chapter on her House.
[150] Otis 1970, 248.
[151] Otis 1970, 251. Otis (1970, 257) even maps out the rise and fall of the emotional tone with a graph. The two climaxes are Ceyx's drowning and Alcyone's realization of his death, with the House of Sleep "the dead centre of calm between them" (256). Otis also contrasts the indifference of the traditional gods, such as Lucifer, Aeolus, and Juno, in the first part of the story with the sympathy of divine forces of nature, including Aeolus, at the very end.
[152] Griffin (1981) focuses on the contrast between *ferocia* and *pax* in the Ceyx-Alcyone story. He cites the storm/sleep contrast as the most obvious example (153). He also points out that Nicander's version of the story, like Ovid's, included a contrast between a storm and the Halcyon days (151). Other scholars have emphasized a contrast in tone between Ceyx-Alcyone scenes and the House of Sleep episode. Galinsky (1975, 146) argues that the House of Sleep is "full of Ovidian whimsy and ingenuity" and is the "counterpart to the description of the storm and offsets the pathos of the conclusion of the episode." Fantham (1979, 343) writes, "After the sentiment of their parting and the dramatic terror of the storm, Ovid's double invention of the drowsy house and person of Sleep himself, followed by the quick-change versatility of the professional dream, not only provides an easing of the tension but offers the greatest possible contrast with the intense emotion of Alcyone's reaction."

extremes of motion and sound in the entire poem, with the crashing of waves drowning out the sailors' voices (11.465). The House of Sleep, despite containing some motion, features the most stillness and silence of the poem. After Alcyone's upset reaction to the news that Ceyx has died, that stillness is reintroduced with the establishment of the Halcyon days.

As a whole, *Met.* 11 has a unifying theme pertaining to stillness and motion. The beginning and end of the book both highlight the sweet release that death provides from the suffering of life. At the beginning, Orpheus undergoes a violent death, only to be permanently reunited with his love in the underworld. At the end, Aesacus inadvertently causes his love interest to be bitten by a snake. He tries to free himself from his grief through a watery suicide, but some "pitying" god transforms him into a diving bird instead. Ovid writes, *optatae non est data copia mortis* ("the opportunity of a desired death was not given," 11.786). Aesacus is forced *invitum vivere* ("to live, against his will"), and his spirit, although willing, is thwarted from exiting *misera de sede* ("from its wretched seat," 11.787-89). In other words, his spirit cannot leave his body. Aesacus *pronus abit letique viam sine fine retemptat* ("going downward, goes away and attempts again, without end, the way of death," 11.792).

Ovid's Aesacus's suicide attempt without end is a reversal of the Vergilian Jupiter's notion of Rome as an empire without end (*imperium sine fine*, *Aen.* 1.279). This is one of several ways in which Ovid, in this book, applies language and imagery from the *Aeneid* about triumphant or heroic matters to non-heroic contexts. All Aesacus wants is an end to life, not an unending empire. In *Met.* 11, Ovid seems to agree with Lucretius's argument that the true torments are found in this life rather than in Hades (*DRN* 3.978-1023). Rather than recommending escape from these torments through the study of philosophy like Lucretius or

through an idealized future like Vergil, Ovid suggests that sleep and death may be the best possibilities for escape.

Recurring Image of a Head Received into Soft Material

Moreover, there is a repeated image in *Met*. 11 that has not been noted before: that of a head or face received into billowing water, air, or bedding. There are at least five instances of this. First, referring to the head of Orpheus, Ovid says to the river Hebrus, *caput…excipis* ("you receive the head," 11.50-51). Second, Bacchus, advising Midas how to wash away the effects of his foolish wish, says s*ubde caput* ("submerge your head," 11.141). Third, of Ceyx's death, Ovid writes: *rupta mersum caput obruit unda* ("a wave having broken buries the engulfed head," 11.569. Fourth, of Lucifer seeing this *densis texit sua nubibus ora* ("covers his own face with dense clouds," 11.570). Repeating forms of *nubis* and *tego*, Ovid somewhat similarly refers to the House of Sleep as the *tecta sub nube latentia regis* ("the house of the king hiding under a cloud," 11.591). Fifth, after Somnus has done what Iris asked of him, he *deposuitque caput stratoque recondidit alto* ("puts down his head and buries it again in the deep bedding," 11.649). In addition, as a bird, the suicidal Aesacus dives head first into the water again and again.

Ovid's repeated use of the engulfed head image in *Met.* 11 seems to be literarily distinctive: Although a similar image occurs once in Ovid's Narcissus episode,[153] this is just one instance of the image rather than several within a single book. Moreover, as far as I can tell, even if other poets have used such an image, they have not used it repeatedly, as Ovid does.

There are some possible poetic models for the image however. The "cloud" aspect of some of these images may go as far back as Hesiod's and Homer's description of Night and the

[153] As he dissolves, Narcissus similarly *caput . . . fessum submisit in herba* ("lowered his tired head into the grass") in *Met.* 3.502. In Chapter 2, I will cite Ovid's portrayal of Narcissus as affected by lethargy as one example of Ovid's similar treatment of stillness, lethargy, and motion in his still pool episodes and House of Sleep.

Cimmerians respectively as wrapped in clouds (*Theog*. 745 and 757 and *Od*. 11.15). These descriptions appear just before these authors' statements about sunlight never penetrating places, lines to which Ovid directly alludes in the House of Sleep.

As for the "head" aspect of these images, there already existed a motif in epic poetry connecting heads and death, in the famous similes comparing dying young men to poppies (*Il*. 8.306-08 and *Aen*. 9.433-37). I propose that Ovid adapts this image for non-heroic contexts.

In these similes, Homer and Vergil emphasize the head of the body and the flower, and the language that Vergil uses to describe the dying Euryalus could be applied to someone falling asleep:

> inque umeros cervix **conlapsa recumbit**:
> purpureus veluti cum flos succisus aratro
> **languescit** moriens **lasso**ve papavera collo
> **demisere** caput pluvia cum forte **gravantur**. *Aen.* 9.434-37
>
> and his dropping neck sinks on his shoulder, as when a purple flower, severed by the plough, droops in death; or as poppies, with weary neck, bow the head, when weighted by a chance shower.

Words that pertain to languor and limpness are bolded. One can compare *demisere caput* to the phrase *deposuitque caput*, which Ovid uses of Somnus (11.649).

The drooping heads of warriors who die honorably in battle is to be contrasted with the idea of being drowned, as Achilles in the *Iliad*, Odysseus in the *Odyssey*, and Aeneas in the *Aeneid* all complain (*Od.* 5.299-312, *Il.* 21.273-83, and *Aen.* 1.94-101). In *Met.* 11, Ovid seems to adapt imagery famously used of heroic deaths to non-heroic contexts. Orpheus and Ceyx die non-heroic deaths, while others' attempted withdrawal from the world also is non-heroic, although it may be an understandable reaction to human suffering. The abundant poppies that flourish at the entrance to the House of Sleep (11.605) may hint at Ovid's adaptation—we might even call it a reversal—of this image.

Both Hilllman and De Ruyck point out potential allusions to opium in Ovid's House of Sleep, including, but not limited to, the numerous poppies lining the entrance.[154] Hillman points out that the word *sopor* (a word used three times in the House of Sleep) denoted a deeper sleep than *somnus* and was the word used to describe a state of opium-induced intoxication.[155] De Ruyck cites the darkness, fumes, and possible allusion to opium-harvesting (at 11.606-07) as evidence that Ovid's House of Sleep is an "opium den."[156] It is difficult to verify the claims of Hillman and De Ruyck since most of the connections to opium they identify also relate to un-medicated sleep. Nevertheless, there may be something to their arguments given that withdrawal from the suffering of the world permeates the entire book.

While in *Met*. 1, silence and stillness are something imposed on others by Jupiter, in *Met*. 11, silence and stillness represent sleep, death, and the desire to withdraw into both. The forces of stagnation in the universe lead to a desire to abstain from poetry and politics and just accept defeat. Morpheus's presence in the House of Sleep, however, suggests that even under such circumstances, poets should continue to write.

3. House of Fama

At the start of *Met.* 12, Aesacus's family mistakenly mourns for him, unaware that he is still alive. Their situation is opposite that of Alcyone, who prayed for the return of someone already dead. This is one manifestation of a thematic difference between books 11 and 12. While *Met.* 11 emphasizes sleep and death, *Met.* 12 features a high level of action and several escapes from or triumphs over death.

[154] Hillman 2008, 156 and De Ruyck 2019, 16-19.
[155] Hillman 2008, 67.
[156] De Ruyck 2019, 17.

Before the House of Fama *ekphrasis*, which begins at 12.39, Ovid tells the story of Iphigenia. As the story generally goes, the Greeks decide to sacrifice Agamemnon's daughter, Iphigenia, to appease Artemis and thereby gain favorable winds for their journey. In some versions of the story, Iphigenia is killed, while in others, most famously in Euripides' play on the subject, Iphigenia is saved at the last minute by Artemis.[157] Ovid, for his part, states that "it is said" (*fertur*) that she was saved (12.34).

Iphigenia, then, may be another figure in *Met.* 12 who survives, unbeknownst to many. In addition, if one believes the report of Iphigenia's rescue, then the gods are not as cruel as they might otherwise seem. Near the start of *De Rerum Natura*, Lucretius associates *fama* with the oppressive Religio (1.62-71).[158] He then cites the sacrifice of Iphigenia as an example of the evil deeds that Religio causes (1.82-101). Ovid, however, raises the possibility that no crime took place at all.[159] Moreover, similar to how Lucretius juxtaposes *fama* and the Iphigenia story, Ovid juxtaposes the Iphigenia story and the House of Fama (12.39-63).

Ovid's House of Fama has received more scholarly attention than his House of Sleep. Scholars tend to interpret both settings metapoetically, and not surprisingly, they are particularly drawn to the metapoetic possibilities inherent in the topic of *fama*.[160] A few scholars have identified political aspects of the House of Fama.[161] Kelly has more recently identified a series of parallels between Ovid's House of Fama and Lucretius's treatment of sound in *DRN* 4.[162] Kelly is especially interested in the passages in which Lucretius treats the voice as dividing as it moves

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[157] Euripides' *Iphigina in Tauris* includes the last-minute intervention by Artemis. Ovid also treats Iphigenia as having survived in both *Tr.* 4.4 and *Pont.* 3.2.
[158] On Religio and fama, see Feeney 2009, 72.
[159] We might consider Ovid as "correcting" Lucretius's version. On correction, see Thomas (1982), along with the response of Zetzel (1983); see also Thomas (1986).
[160] See, e.g., Feeney (1991), Rosati (2002), and Tissol (2002). Feeney (248) writes that Fama is a "condensation of ancient attitudes towards the plasticity of tradition and the variable nature of poetic truth."
[161] Zumwalt 1977 and Gladhill 2013. See also Hardie (2012, 163).
[162] Kelly 2014.

through space, becoming confused, and having a harmful effect on the body. He argues that Ovid draws on this material to emphasize the instability of the poetic voice.

Summary of Section

In this section, I will argue that while Kelly was right to identify the treatment of sound in *DRN* 4 as a model for Ovid's House of Fama, the influence of Lucretius on Ovid's House is more extensive than Kelly suggests, and about more than metapoetics. The House of Fama includes a greater focus on the motion of sound than its epic precedents. To depict the motion of the voices through the House, Ovid both draws on Lucretius's treatment of atomic motion in *DRN* 2 and incorporates Lucretius's treatment of sound as moving in an outward flow, or effluence. More specifically, Lucretius often illustrates such effluences by describing the movement of voices through the openings in the walls of houses, and that is exactly what Ovid does in the House of Fama.[163] By imitating Lucretian effluences, Ovid makes the House of Fama a place of constant motion, sounds, and flows that not even Jupiter or Augustus may stop.

While the voices in Fama's House move, Fama herself is still. Ovid's bold, elevated, and all-seeing Fama is similar to Lucretius's Epicurean sage described in the beginnings to *DRN* 1, 2, and 3. Summers and Hardie have argued that Vergil's Fama is a descendent of Lucretius's Religio;[164] I add to this the idea that Ovid's Fama descends from the opponent of Lucretius's Religio, Epicurus—whom Lucretius treated as a liberator from tyranny. Ovid's Fama should thus be understood as a liberator as well.

Unrestrained motion, sound, and fluidity does not just characterize the House of Fama but the rest of *Met.* 12 as well. At the end of the book, Ovid writes that although Achilles's ashes

[163] In Chapter 3, I will argue that he does the same in the Pyramus and Thisbe episode when he describes the movement of the lovers' voices through the crack in the wall.
[164] Summers 1995, 54 and Hardie 2009, 75.

would not fill an urn, his glory would fill the whole world (12.616-17). The House of Sleep and the House of Fama fit into this contrast between eternal sleep and eternal glory, which is also emphasized in Ovid's *sphragis* (15.871-79).

3.1 The House is Literarily Distinctive in Its Emphasis on the Motion of Sound

The bulk of the 25-line description of Fama's House is, in one way or another, about the motion of sound. After describing the central and elevated location of the House (12.39-43), Ovid explains that it is designed it in such a way so as to maximize the presence of sound (12.44-46):

> innumeros aditus ac mille foramina tectis
> addidit et nullis inclusit limina portis;
> nocte dieque patet: tota est ex aere sonanti *Met.* 12.44-46
>
> She added innumerable entrances and one thousand openings to the house, and enclosed the thresholds with no doors; it lies open night and day: the whole is from resounding bronze.

These lines—describing the movement of voices from their sources into the House and their making contact with the bronze material in the House—feature the motion of sound.

Ovid then states that there is no silent part of the House and compares the sounds in the House to those of waves or thunder heard from afar (12.48-52), in lines which also suggest the spreading of sound. Ovid then names six personifications related to rumor in the House before asserting Fama's ability to see everything that happens in the world (12.59-63).

Although Ovid's House of Fama was influenced by a variety of sources, such as depictions of certain harmful creatures in Greek and Latin poetry, up to and including Vergil's Fama, as well as comparisons of rumors to wind and water more generally, Ovid's House includes an emphasis on the motion of sound that these models do not.

Harmful Creatures

Ovid's Fama is presented in a much less negative light than Vergil's.[165] Nevertheless, it is worth considering the ancestors of Vergil's Fama, with which Ovid was reckoning. The earliest appearance of personified Fame, and one of the most prominent, is found in Hesiod's conclusion of the "works" portion of *Works and Days*, where the poet warns his brother Perses about the goddess Φήμη (760-64), an evil divinity who, he says, becomes more burdensome over time. Hesiod does not describe the appearance of Φήμη, but Vergil's Fama resembles various chthonic creatures whom Hesiod describes elsewhere. For example, the many mouths of the Vergilian Fama and the many entrances to the Ovidian Fama's House recall the hundred heads of Hesiod's Typhoeus—heads which each emit a different type of sound (*Theog*. 825-35).[166] Another characteristic of Vergil's Fama is that she grows in height as she moves from place to place, and in this respect, she is like Homer's Eris, who goes through a crowd multiplying the groans of men (*Il*. 4.443-45).[167] Moreover, Hardie argues that Empedocles's Strife, Ennius's Discordia, and Lucretius's Religio are also precedents of Vergil's Fama.[168] Of all of these harmful figures, Hesiod's Φήμη and Homer's Eris become worse over time, Typhoeus and Religio are noisy and gigantic, and Eris both moves and makes sounds. It is not until the Vergilian Fama however that we get a strong emphasis on both motion and sound.

Vergil states that Fama suddenly goes through great cities, and no other evil is swifter (4.173-74). Moreover, she *mobilitate viget virisque adquirit eundo* ("thrives with motion and

[165] As Hardie (2012, 152) puts it, "One might say that Ovid has extracted the pure essence of *Fama*, leaving the contamination of the Fury to one side."
[166] See Hardie (2012, .99).
[167] See Hardie (2012, 87-89). Ovid's use of *crescere* and *adicere* of the way that rumors grow (12.58) is similar.
[168] Hardie 2009, 75-76 and 99-100. Hardie refers to Lucretius's Religio and Vergil's Fama as "sublime monsters" (75). In addition to both being menacing, their bodies both reach the sky, Lucretius associates *fama* with Religio (at 1.68), and both figures are loud with associations to the thunderbolt.

acquires strength in going," 4.175).[169] Her many mouths resound (4.183), and she shrieks (4.185). She also fills the people with talk (4.189). Nevertheless, many of the lines in Vergil's description of Fama focus on other topics, such as her body. Also, while Vergil's Fama is stationary during the day and in motion at night, Ovid's Fama herself is still while her voices move night and day. This modification by Ovid allows for, in the House of Fama, a distilled treatment of the motion of sound without any distractions. To put it simply, Vergil's Fama sometimes moves while making noise, while Ovid's House of Fama features the continual motion of sound.

Rumor and its Equivalents

In emphasizing the motion of sound in his treatment of Fama, Ovid may be drawing on earlier treatments of rumors and words as winged, fast, and water- or wind-like. Homer uses the phrase "winged words" and certain messenger gods and goddesses, like Iris, Mercury, and the goddess of rumor, were imagined as winged.[170] Guastella explains that to the Greeks flight through the air seemed like the fastest method of sending messages.[171] In addition, rumor is often treated as fast. In the *Odyssey*, Ὄσσα is a swift messenger (24.413). Bacchylides calls on φήμα to hasten to Ceos with a message of victory (*Ep*. 2.1-5).

Rumor is often compared to water or wind, especially in political contexts.[172] One example is Ὄσσα in the assembly scene of *Iliad* 2. Ὄσσα, "the messenger of Zeus," goes with the men, blazing and urging them on (2.93-94). Her actions stir up noises, including in the men (2.94-96),[173] noises which later in the scene are compared to waves (2.144-46, 209-10, and 294-

[169] As Hardie (2009, 71) has noted, this language recalls Lucretius's description of the thunderbolt at 6.177 and 6.341-42.
[170] See Guastella (2017, 15, 23, and 29).
[171] Guastella 2017, 23.
[172] Hardie (2012, 94) notes the strong associations of *Fama* with storms and winds.
[173] The place of assembly is in turmoil, the earth groans, and a din arises (2.94-96).

97). In a similar vein, Cicero compares rumor's effect on elections to that of waves or winds.[174] Vergil compares waves to political murmurs (in the statesman simile of *Aen*. 1), and political murmurs to waves (in the divine council of *Aen*. 10).

Even Vergil's Fama has associations with natural phenomena. Vergil describes her in the same terms with which Lucretius describes the thunderbolt.[175] Moreover, she is the sister of the giant *Encelados* (4.179), whose name is a derivative of the Greek word κέλαδος, which literally means "noise as of rushing waters" (LSJ). In addition, she "pours out" (*diffundit*, 4.195) her messages onto the mouths of men. Ovid seems to have been influenced by these treatments of rumor and its equivalents in his comparison of the sounds in the House of Fama to the sounds of waves (12.49-51) and in his treatment of the voices as metaphorical political actors.[176]

However, of all the models I have mentioned, only Ovid's House of Fama includes a long description of the unconstrained motion of sound. After describing the architecture of the House, Ovid writes:

> Tota fremit voces refert iteratque quod audit;
> nulla quies intus nullaque silentia parte . . . *Met.* 12.47-48
>
> The whole (house) resounds, carries back voices, and repeats what it has heard; There is no quiet within or silence in any part . . .

While in Ovid's still pool and House of Sleep episodes, there is an isolated flicker of motion, in his House of Fama, there is *no* corresponding isolated flicker of stillness. Ovid's House of Fama features the motion of sound with no exceptions. His *ekphrasis* describes almost nothing other

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[174] *Pro Murena*, 35-36. Hardie (2012, 241-42) translates this passage as follows:

> For what strait, what channel do you think has so many currents, such variety of disturbances and changes in the waves, as the commotions and surges that accompany the working of elections? Everything is often thrown into confusion by breaking off for a day or the interval of a night, and sometimes public opinion (*opinionem*) is totally changed by a slight breath of rumour (*aura rumoris*) . . . . There is nothing more fickle than the mob, nothing murkier than what men want, nothing more deceptive than the whole way in which elections work.

[175] Hardie 2009, 71.

[176] Zumwalt 1977 and Gladhill 2013. I will say more about this below.

than the movement of voices through a house. Unlike the noisy men in the assembly scene of *Iliad* 2 and the noisy mob in the statesman simile of *Aeneid* 1—who are quieted by a leader—or even Vergil's Fama who is at least quiet during the day, there simply is no quiet in the House of Fama. I propose that this incessant motion of voices in the House derives from Lucretius's accounts of the motion of atoms and sound in *DRN* 2 and 4.

3.2 Moving Voices Are Like Lucretius's Atoms and Sounds

While I argued above that Lucretian dream images inspired Ovidian moving dreams, I now propose that both Lucretian atoms and sounds are ancestors of Ovidian moving voices. Although Kelly's identifications of Lucretian intertexts are very useful, I believe that Ovid draws on Lucretius for more reasons than his wanting to make a metapoetic point about the disunity of the voice. Ovid is fascinated by Lucretian physics, apart from any metapoetic uses of them. More concretely, as he nears the end of his poem, he seems to want to suggest that the universe operates according to principles that are larger than any ruler or god. Certain principles of Lucretian physics—namely, that atoms are in constant motion or that sounds constantly flow—are especially useful for making a political argument that poetic and popular expression will not be constrained.

Ovidian Voices and Lucretian Atoms

Ovidian voices and Lucretian atoms have much in common. They are both imagined as moving incessantly through a room, whether through the atrium of the House of Fama in *Met.* 12.53 or through the sunlit room in the famous dust motes analogy of *DRN* 2.112-41. Similar language is used of their movement through empty space (e.g., *nulla quies*, *turba*, *miscere*, *vagari*, and *vacuus* in *Met.* 12.48-56 and in *DRN* 2.95-151). Finally, they are both anthropomorphized using political language and metaphor.

First, they are both imagined as moving incessantly and rather haphazardly through a room. The voices in the House of Fama move in and around its *atria* (12.53):

> atria **turba** tenet: veniunt, leve vulgus, euntque
> **mixta**que cum veris passim commenta vagantur *Met.* 12.53-54
>
> a throng holds the atrium: they come, the fickle mob, and they go, and fictions, having been mixed with true things, wander at random

Similarly, to illustrate the invisible motion of atoms, Lucretius offers the analogy of the motion of dust particles in a sunlight room:

> contemplator enim, cum solis lumina cumque
> inserti fundunt[177] radii per opaca domorum:
> multa minuta modis multis per inane videbis
> corpora **misceri** radiorum lumine in ipso
> et velut aeterno certamine proelia pugnas
> edere turmatim certantia nec dare pausam,
> conciliis et discidiis exercita crebris;
> conicere ut possis ex hoc, primordia rerum
> quale sit in magno iactari semper inani.
>
> hoc etiam magis haec animum te advertere par est
> corpora quae in solis radiis **turbare** videntur,
> quod tales **turbae motus** quoque materiai
> significant clandestinos caecosque subesse.
> multa videbis enim plagis ibi percita caecis
> commutare viam retroque repulsa reverti,
> nunc huc nunc illac, in cunctas undique partis. *DRN* 2.114-31
>
> Do but apply your scrutiny whenever the sun's rays are let in and pour their light through a dark room: you will see many minute particles mingling in many ways throughout the void in the light itself of the rays, and as it were in everlasting conflict struggling, fighting, battling in troops without any pause, driven about with frequent meetings and partings; so that you may conjecture from this what it is for the first-beginnings of things to be ever tossed about in the great void.
>
> Even more for another reason it is proper that you give attention to these bodies which are seen to be in turmoil within the sun's rays, because such turmoil indicates that there are secret and unseen motions also hidden in matter. For there you will see how many things set in motion by unseen blows change their course and beaten back return back again, now this way, now that way, in all directions.

In these two passages, Lucretius and Ovid describe numerous particles moving frenetically around a room. As shown in bold, both passages contain *misc*- and *turb*- words. Moreover, Lucretius's description of atoms changing their course, being beaten back, and returning (2.130)

[177] This is one of many examples of Lucretius describing the movement of small particles as liquid-like.

is similar to the returning and repetition of voices that Ovid mentions earlier in his House of Fama digression (12.47).

Second, beyond *miscere* and *turba*, Ovid and Lucretius use other similar words to describe the motion of atoms and the motion of voices respectively. Lucretius uses the word *vagantur* ("they wander") to describe atoms' movement at 2.83, 2.105, and 2.109. Ovid uses it to describe voices' movement in the House of Fama at 12.54. Lucretius often refers to the *inane* as *vacuum* (at 2.151, 2.158, 2.202, 2.236). Ovid describes voices as filling *vacuas aures* (12.56). In addition, the motion of both Lucretian atoms and Ovidian voices is incessant. Lucretius notes that there is *nulla quies* ("no rest," 2.95) for atoms. Ovid, likewise, states that there is *nulla quies intus* ("no rest within," 12.48) the House of Fama. In addition, the word *plagas* in the House of Fama (12.40) is generally taken to mean "regions," (and rightly so due to the short length of the first –a), but *plagas* might also be an allusion to Lucretian *plagae*, the unseen blows that lead atoms to move (at 2.129, 2.141, 2.223, 2.227, 2.285, and 2.288). The likelihood that Ovid in his House of Fama is alluding to Lucretius's dust motes analogy is increased by Hardie's identification of a similar allusion in *Met.* 4.[178]

Additionally, there is another connection between Lucretius's depiction of atomic motion and Ovid's House of Fama. Shortly after Lucretius's description of atomic motion in *DRN* 2.95-151, he goes on to identify a goal of Epicureanism: *ut videant qua quidque geratur cum ratione* ("that they see in what way each thing is done with reason," 2.166). Similarly, Fama *quid . . . que geratur . . . videt* ("sees what is done," 12.62-63) in the last two lines of the House of Fama passage. I will return to this language below when I discuss Ovid's treatment of Fama as an

[178] Hardie argues that the motion of Perseus in *Met*. 4 is similar to that of Lucretian atoms. He (2009, 79) writes, "At the same time this offspring of a rainstorm (the shower of gold) is blown about like a rain-cloud, or buffeted like Lucretian atoms in the image of motes of dust seen in a sunbeam . . . ." Hardie (2002, 80) goes on to say that this passage contains "hint . . . of Lucretian atoms moving in the infinite void."

Epicurean sage. But already there is a sign that the motion of atoms and their Epicurean observer are analogous to the motion of voices and their observer in Ovid's House of Fama.

Third, both Lucretian atoms and Ovidian voices are anthropomorphized using political language and metaphor. In an article on "social metaphor" in Lucretius, Cabisius points out the tendency of ancient authors to compare the physical processes of the universe to political life.[179] He provides an example from Lucretius:

> According to Lucretius, the constructing of a human society or an atomic *concilium* requires a combination of creative activity and good luck. When danger threatens, the atoms of a compound that had been stable and harmonious may suddenly become a *turba*, a group of disparate individuals each hurriedly following his own path.[180]

Writing a few years later, Don Fowler observes that Epicurean physics, with no divine ruler, "looked very democratic." Fowler more specifically comments on the metaphorical ability of Lucretian atoms to freely join compacts: "In this respect the atomic society is strongly republican . . . ."[181] Like Cabisius, Fowler notes that these agreements do not last forever and at times atoms fight with one another.

Scholars have likewise shown that Ovid characterizes voices in the House of Fama using political language and metaphor. Zumwalt points out that with the phrase *atria turba tenet*, Ovid may allude to the practice of clients congregating in the *atria* of their patrons' houses (as in Hor. *Ep*. 1.5.31 and Juv. 7.91).[182] She also notes that the words *turba*, *vulgus*, and *Seditio* "suggest the familiar characterization of the Roman mob."[183] Gladhill interprets Ovid's House of Fama as a

[179] Cabisius 1985. Such comparisons were prevalent in early Greek philosophy as well as other systems of thought (Lloyd 1966, 201-32).
[180] Cabisius 1995, 114.
[181] Fowler 1989, 147.
[182] Zumwalt 1977, 211.
[183] Zumwalt 1977, 211.

center for Republican political activity, such as canvassing and meetings.[184] In his introduction, Gladhill writes:

> the poetics of cosmology in Roman literature are political. As we have learned from Don Fowler, the universe of cosmology in Lucretius' *De rerum natura* is composed of a Republic of atoms in contrast to Manilius' *Astronomica*, a didactic poem imbued with the political machinery of a Stoicized Principate.[185]

Despite his mentioning of Lucretius's Republic of atoms and his interpretation in the same article of Ovid's House of Fama as Republican, Gladhill does not go so far as to treat Lucretius as a source for Ovid's House. Yet he might have done so profitably. Although there are some differences,[186] Lucretius's Republic of atoms is clearly analogous to Ovid's Republic of voices.

A caveat: It is no easy task to ascertain whether Ovid, with his political language, is imitating an author who writes directly about politics, like Cicero or Horace, or an author who uses political metaphor to describe physical processes like Lucretius, or both. Ovid's use of political language alone does not establish Lucretius as his major model. However, the use of such language in conjunction with the other parallels I identify goes a long way in doing so.

Ovidian Voices and Lucretian Sounds

Kelly cites several different passages from Lucretius's explanation of sound in *DRN* 4 as behind Ovid's depiction of voices in the House of Fama.[187] In arguing that those voices are analogous to Lucretian sounds, I will start by summarizing his findings. I will then point out some broader similarities between Ovidian voices and Lucretian sounds.

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[184] Gladhill 2013, 303 and 308.
[185] Gladhill 2013, 297.
[186] While Lucretius's Republic of atoms consists of compacts formed and dissolved, Ovid's Republic of voices seems to contain canvassing and meetings (Gladhill 2013, 303 and 308). Perhaps Lucretius's atomic polity is more senatorial/oligarchic and Ovid's polity of voices is more democratic.
[187] Kelly 2014.

Kelly starts his analysis of Lucretian material in Ovid's House of Fama by pointing out that the 1,000 *foramina* in the House of Fama, through which voices enter and exit, correspond to the *foramina* described by Lucretius in *DRN* 4:[188]

> conloquium clausis foribus quoque saepe videmus,
> nimirum quia vox per flexa **foramina** rerum
> incolumis transire potest, simulacra renutant *DRN* 4.598-600
>
> We often witness a conversation going on behind closed doors of course because the voice can pass unimpaired through tortuous passages in a substance, while images refuse.

This observation is excellent and raises the prospect of additional allusions to *DRN* 4. Kelly goes on to cite several other likely intertexts. For example, he suggests that Lucretius's treatment of a voice splitting into many voices and spreading like fire (4.604-09) corresponds to the multiplying of voices in Ovid's House of Fama (12.46).[189] Kelly then cites *DRN* 4.613-15 as especially influential to Ovid's House of Fama:

> et tamen ipsa quoque, dum transit clausa domorum,
> vox optunditur atque auris confusa penetrat
> et sonitum potius quam verba audire videmur.
>
> And yet even the voice itself, in passing the walls of a house, is blunted and confused when it penetrates the ear, and we seem to hear sound rather than words.

Kelly identifies the following parallels:

> The *vox* which *auris penetrat*, 'penetrates the ear,' after passing through the *domus* echoes strongly with Ovid's *penetrat cavas vox omnis ad aures* 'and every voice penetrates its [the house's] hollow ears (*Met.* 12.42). Furthermore, the voices enter *confusa*, 'in a confused state, just as the rumours in the House of *Fama* are described as tossing around their *confusa verba, 'confused words.'* The indistinguishable *parvae murmura vocis* 'murmurings of a low voice' from within the House of Fama (12.49) also reflects the *vox optunditur,* 'the blunted voice', that can only be heard as a body of sound and not words.[190]

These are excellent points, to which I would just add that while the passage Kelly cites deals with the way a wall or other barrier blunts the voice, Lucretius earlier describes the effect of *distance* on the voice in similar terms. He writes that distance causes *verba confundi* and *vocem*

[188] Kelly 2014, 70-71. In Chapter 3, I will argue that this passage is also behind Ovid's treatment of the movement of lovers' voices through a crack in the wall in *Met.* 4.
[189] Kelly 2014, 71-72.
[190] Kelly 2014, 73.

conturbari ("words to be confused" and "the voice to be disturbed," 4.558-59). Moreover, when voices travel a long distance, it can be impossible to distinguish the sense of the words, so *confusa venit vox* ("confused does the voice arrive," 4.561-62). *Contubare* is a cognate of *turba*, which is a term from Lucretius's description of atomic motion, and which Ovid uses to describe the voices in Fama's House (12.53). Ovid may be drawing on this passage to suggest that when the voices travel from all over the world to the House of Fama, they become less intelligible.[191]

Finally, Kelly cites two passages from *DRN* 4 on the movement of voices through the throat and from the body respectively. In a passage on the throat, Lucretius writes that the throat is worn down when the *turba* ("throng," 4.530) of passing voices scrapes the *ianua oris* ("the doorway of the mouth," 4.532). Kelly points out parallels between Ovid's House of Fama and Lucretius's treatment of the throat.[192] He argues that in the Ovidian passage, the traditional Fama has been disembodied and her former body has become the House, essentially a reversal of Lucretius's treatment of the throat as a house.[193] In another passage, Lucretius describes how in speaking a person loses part of his body (*DRN* 4.541-42). Kelly sees this passage as also underlying the disembodiment of Fama in *Met.* 12.[194]

Overall, Kelly argues that Ovid uses all of this Lucretian material to emphasize the breakdown of the voice, identity, and body. In other words, Kelly sees Ovid as using Lucretius's

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[191] Speaking of distance, De Lacy (1964) has referred to the "distant views" of Lucretius. For example, Lucretius (2.317-32) explains the fact that the constant motion of atoms is invisible to us by noting how a flock of moving sheep or clashing armies from a distance appear still. Ovid seems to be adopting a "distant view" when he notes that despite the many voices in the House, their sound, rather than being a clamor, is like that of waves or thunder heard from afar (12.49-52).

[192] I am grateful to Joseph Farrell for pointing out to me that Lucretius here depicts ". . . vocal production at the atomic level in terms drawn from Roman social life, imagining a "throng" of atoms as if they were so many *clientes* pressing themselves through the "doorway" of a patron's house." He points out that just as a throng of clients fill up the enclosed space of the atrium when they have gained entrance, so too does Lucretius use the verb *explere* ("to fill up," 4.532) to describe the voice particles filling the mouth. As Zumwalt (1977) has shown, the *turba* of voices in Ovid's House of Fama also behave like metaphorical *clientes*.

[193] Kelly 2014, 78-79.

[194] Kelly 2014, 80-81.

treatment of sound to make a metapoetic argument. While Kelly's identification of connections between Lucretius's treatment of sound in *DRN* 4 and Ovid's House of Fama is excellent, I want to step back a little. If we focus exclusively on metapoetics, we may overlook the simple fact that Ovidian voices move as Lucretian sounds do, whether in passages relating to the confusion of words and the diminishing of the body or not.

Accordingly, another connection between Ovid and Lucretius is that both authors use action words to describe the motion of voices. To describe such motion, Lucretius uses language like *venire* (e.g., at 4.554, 4.562, and 4.597), *penetrare* (e.g., at 4.544 and 4.613), *reddere* (6.574 and 6.577 with reference to echoes), *transire* (e.g., at 4.600 and 4.612), and *replere* (4.607). Ovid likewise describes the motion of the voices in the House of Fama using *penetrare* (12.42), *reddere* (12.52), *ire* and *venire* (12.53), and *implere* (12.56).

Ovid is the first poet to give Fama a house. Kelly argues that by transferring Fama's body to a house, Ovid emphasizes "the dislocation of the voice from the speaker and the mind from its body."[195] I suggest we take a step back here as well. I propose that in giving Fama a house, Ovid was inspired by Lucretius's visualization of atoms and sounds as moving through houses and other places. Including a house allows both Lucretius and Ovid to illustrate the motion of sound in a concrete manner.[196]

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[195] Kelly 2014, 79.

[196] The city of Dis in *Met*. 4, which has a thousand entrances and no gates so that it can receive all souls (4.439-41), is another Lucretian-like structure through which many floating things pass. Words Lucretius uses in his description of atoms and sound particles, such as *errare* and *turba*, are used in this passage.

The giving of Fama a house may also be connected to Ennius's treating the abode of the gods as like a human house (with the phrase *cenacula maxuma caeli*, *Ann.* 51 Sk). Skutsch (1985, 203) cites Jupiter's house in *Met.* 1 as an example of this type of metaphor. So Ovid's House of Fama is potentially another example. Moreover, even in Homer, the gods are described as inhabiting buildings, made at least partly of bronze, the material used in the House of Fama (see, e.g., *Il.* 1.426, 18.369-71 (Hephaistos's house), and 21.505). Nevertheless, Ovid's houses with many entities flitting about apparently do not have counterparts in Ennius or Homer, only in Lucretius.

Lucretius repeatedly depicts the motion of voices in and around different places in *DRN* 4. Unlike Epicurus, who explains the movement of sound without much in the way of illustration,[197] Lucretius luxuriates in portraying the movement of sound through different spaces, be they the throat (4.528-34), the countryside (4.580-94), houses (e.g., at 4.596-600 and 4.613-14), or hidden places (4.607-08).[198] This is similar to his description of atomic motion as comparable to dust motes moving around a sunlit room.

Finally, to Kelly's analysis, I would add that there is another consequence of the similarity between Ovidian voices and Lucretian sounds. Lucretian sounds move in effluences, or outward flows from their sources, and I believe Ovidian voices do too. They flow from their sources into and out of the House of Fama. This is a major way that the House of Fama, without containing any literal liquid, comes to represent not just motion and sound, but also flowing water.

Lucretian Effluences

Lucretius introduces sense perception several hundred lines before he begins his explanation of sound. In this introduction, Lucretius describes "effluences," or movements from an object outward in a liquid-like motion. Lucretius writes that odors *perpetuo . . . fluunt* ("perpetually flow," 4.218) like cold from rivers, heat from the sun, and the surge of the waves of the sea (4.219).[199] He states that voices likewise flit incessantly through the air (4.221). He then summarizes effluences as follows:[200]

Usque adeo omnibus ab rebus res quaeque fluenter

[197] *Ep.Hdt.*, §§46-52.
[198] Koenen (2004) has identified, in Lucretius's explanation of sound, a pun on *loca* and *loquor*. Lucretius uses the word *loca* four times in his discussion of the echo (4.573, 4.577, 4.580, and 4.591) and three times in the rest of his explanation of sound (twice in 4.596-97 and 4.607). The pun Koenen identifies is possible because of Lucretius's tendency to explain sound through depicting its interaction with places.
[199] The phrase *ab undis aequoris* is similar to *pelagi undis* in the House of *Fama* (12.50).
[200] These lines repeat at 6.931-35.

> fertur[201] et in cunctas dimittitur undique partis,
> nec mora nec requies interdatur ulla fluendi,
> perpetuo quoniam sentimus, et omnia semper
> cernere odorari licet et sentire sonare. *DRN* 4.225-29
>
> So true it is that from all things the different qualities pass off in a flow, and disperse in every direction around; there is no delay, no rest to interrupt the flow, since we constantly feel it, and we can at all times see all things, smell them, and perceive their sound.

There was *nulla quies* for atoms in *DRN* 2 and *nulla quies* in the House of Fama; here, there is no *requies* (4.227). Further, just as we find *perpetuo* and *fluunt* in line 4.218 mentioned above, in this passage we have *perpetuo*, *fluenter*, and *fluendi*. Flow is extremely important to Lucretius's explanation of senses like sound, even though in his explanation of sound specifically, he uses verbs other than *fluere*. I believe these Lucretian effluences inspired Ovid to represent the House of Fama as a place to which sounds travel from their original sources.

Another verbal parallel of interest: Just as Lucretius combines *perpetuus* and *fluo* in his introduction to the senses (*DRN* 4.218 and 4.225-28), he later explains that a *perpetuus sermo* that is *profusus* ("a continual speech that is poured out") with shouting weakens the body (4.537-39). There may be connections between Lucretius's use of *perpetuus* of flows in *DRN* 4 and Ovid's label of his poem as a *perpetuum carmen* at *Met.* 1.4. Moreover, from the weakening of the speaker's body described by Lucretius, it is not a big leap to the dissolution of Echo's body (in *Met*. 3) or Ovid's in the *sphragis*. While Kelly focuses on the disunity and destabilization of the voice, I maintain that Ovid's use of Lucretius emphasizes something a bit more positive or triumphant, that the sounds and voices move in an unceasing flow. Sure, there can be confusion and a weakening of the body, but the motion of atoms and the flow of sound is constant and

[201] Ovid uses *fero* passively of Perseus in the sky (4.623) and in the *sphragis* of the *Met.* (12.876). As already noted, Hardie has argued that Perseus in *Met*. 4 moves like a Lucretian atom. Perhaps *ferar* in the *sphragis* of the *Met*. has this scientific movement-of-particles sense (as well as the usual associations with rumor and report).

unceasing, and no one can stop that. In Chapter 3, I will argue that flowing water carries such symbolism in the Pyramus and Thisbe episode as well.

Lucretian atoms and sounds and Ovidian voices move incessantly. While Lucretian atoms tend to wander, Lucretian sounds come and go, penetrate ears, become jumbled, and above all else, flow. Ovid crafted his voices with Lucretian wandering atoms and flowing sounds in mind.

3.3 Still Fama Is Ovid's Version of Lucretius's Epicurean Sage

Hardie identifies a contrast between the moving voices in the House of Fama and still Fama herself:

> There is much noise and agitation among the subsidiary personifications in the Ovidian House of *Fama*, but *Fama* herself seems to do nothing but sit in her citadel (43 *arce*), directing her gaze over the whole universe, as impassive it might be as the Epicurean gods. . . .[202]

In this section, I will argue that while the voices in Ovid's House of Fama move like Lucretian atoms, the still observer of this motion is not so much like an Epicurean god—as Hardie suggests—but like the Epicurean sage who watches the commotion below from a safe and elevated position, as in the proem to *DRN* 2.[203]

If I am right that Ovid likens his Fama to Lucretius's Epicurean sage, then Ovid is engaging in a kind of literary game with Lucretius and Vergil. Already in *De Rerum Natura*, *fama* was a subordinate of Religio (1.68), and as I mentioned above, scholars have argued that Lucretius's Religio is a precursor to Vergil's Fama.[204] Hardie, in particular, views both Lucretius's Religio and Vergil's Fama as "sublime monsters."[205] By contrast, he views

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[202] Hardie 2012, 152. Although Ovid's Fama does intervene in the affairs of men, her action (of reporting on the impending arrival of the Greeks to Troy) is, as Hardie puts it, "pale indeed," especially in contrast to Vergil's Fama, who motivates the plot of *Aen.* 4. Along similar lines, Kaczor (2019, 52) writes, "the Ovidian *Fama* oversees the movement of the cosmic sounds, indifferent to their positive or negative connotation."
[203] Of many linguistic parallels, the fact that both passages use *tenere* in the sense of "to occupy a place," is of particular interest (*DRN* 2.7-9 and *Met.* 12.43).
[204] Summers 1995, 54 and Hardie 2009, 75.
[205] Hardie 2009, 75.

Lucretius's Epicurus—the conqueror of Religio—as an example of the positive sublime.[206] If it is true that Ovid represents Fama as Lucretius does Epicurus, then Ovid rehabilitates both Lucretius's *fama* and Vergil's Fama by refashioning these sublime monsters into an example of the positive sublime.

Moreover, Gale points out that Lucretius treats Epicurus as a giant—albeit a civilized one—engaged in a battle against the gods.[207] Gale further writes, "In Lucretius's eyes, the conventional gods are themselves tyrants, and the rebellion of the god/Giant Epicurus brings about the liberation of mankind."[208] Ovid may liken Fama to Lucretius's Epicurus to likewise suggest liberation from tyranny. Chaudhuri explains that Vergil's Fama, whose brother is the giant Enceladus, is partly complicit with Jupiter and partly, like Lucretius's Epicurus, a threat to him.[209] Ovid may have picked up on Epicurean and giant aspects of Vergil's Fama and increased them. In the following sections, I will identify similarities between Ovid's Fama and the Epicurean sage described in the beginning of *DRN* 1, 2, and 3.

Ovid's Fama and Lucretius's Epicurus in DRN 1

Ovid's Fama and Lucretius's Epicurus as described in *DRN* 1.62-79 are a kind of kindred spirits, even if the passages describing them do not contain linguistic or, for that matter, even very strong conceptual parallels.

First, they are both bold figures who move, whether literally or metaphorically, to higher ground. Fama holds a spot in the center of the world, from which everything can be seen and heard, and she "chose" (*legit*) a home for herself on the highest citadel (12.39-43). The word

[206] Hardie 2009, 76.
[207] Gale 2000, 121. She writes, "Lucretius reverses the traditional moral drawn from the myth throughout antiquity: rather than representing *hybris*, disorder and barbarity, the 'giants' become heroic figures, challenging and overthrowing the tyranny of *religio*."
[208] Gale 1994, 193.
[209] Chaudhuri 2014, 67-68. Chaudhuri (67) observes that unlike the giants, Fama represents more than just a physical threat to the gods.

"chose" suggests that she was not always there. Moreover, her house is designed to meet her precise needs (12.44-46). I do not think I am alone in sensing a whiff of boldness in Ovid's Fama. Similarly, Lucretius writes that Epicurus rose to meet a towering Religio (1.64-67) and cast her down (1.78). When Lucretius says that "we" are exalted to heaven by the victory, he implies that Epicurus and his followers have taken up Religio's former position.

Second and similarly, they both have a thing about gates.[210] Epicurus desires to break the bars of nature's gates (1.71), and Fama does not seem to like gates either, as she has none in her house (12.45). Moreover, Epicurus proceeds far beyond the *moenia mundi* ("the walls of the world," 1.73), while Fama moves to a spot between the land, sea, and sky, the *confinia mundi* ("the confines of the world," 1.40). One might argue that this is a difference: that Epicurus goes beyond borders and Fama between them, but both venture into a space that others do not.[211] More specifically, note that Ovid uses the word *triplex* to describe the *mundus*, a word that he himself associates with Lucretius in *Tr.* 2.[212]

Third, there are ways in which both Lucretius's Epicurus and Ovid's Fama are represented as more mind than body. Lucretius metaphorically writes that Epicurus "traversed the immeasurable universe in thought and imagination" (1.74). Hardie writes of *DRN* 1.62-79, "Epicurus conquers Religio by an intellectual journey through the vastness of Epicurean space, a sublime flight that reaches even further than Venus' sovereign control of the sky, sea, and land of this world."[213] To be fair, Ovid does not depict Fama as literally or even metaphorically traveling

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[210] The dislike of walls may go back to early depictions of the giants. Chaudhuri (2014, 60-61) points out that Lucretius, with his image of undermining the walls of the world draws on a "long-standing rhetorical motif within the philosophical tradition."

[211] Ovid's locating Fama at the center of the world has an anti-Epicurean aspect to it. Jason Nethercut (2020a, 67-68 citing Elliott 2013, 252-63) explains that Ennius treats Rome as located at the center of the world, while Lucretius and the Epicureans deny that the world has a center.

[212] Ovid references Lucretius's prediction of the destruction of *triplex* nature at *DRN* 5.93-95 (*Tr.* 2.426). See Hadszits (1935, 56-57).

[213] Hardie 2009, 76.

throughout the world, but his Fama is both extremely knowledgeable—since she can see everything that happens in the world (12.41-42 and 12.63-63)—and, unlike Vergil's Fama, also unencumbered by a body.

There is a rather striking linguistic clue that Ovid may be imitating Lucretius's battle between Religio and Epicurus, which no one has pointed out. The words *caelestes* and *regionibus* nearly frame a pair of consecutive lines (12.40-41) toward the beginning of Ovid's passage on the House of Fama. Similarly, Lucretius's Religio was showing her head *caeli regionibus* ("from the regions of the sky," 1.64) before Epicurus conquered her. This is a significant pair of words in *De Rerum Natura*. Friedländer pointed out that *caeli regionibus* contains an anagram of *religio*,[214] and Fowler argues that *caeli regio* is one of several etymologies that Lucretius suggests for the word *religio*.[215] Ovid's placement of *caelestes* and *regionibus* near each other may then be an allusion to the important phrase, *caeli regionibus* in *DRN* 1. The possibility of an allusion here is supported by Hardie's identification of a similar allusion at *Met.* 15.62, in which Ovid states that Pythagoras approaches the gods, far away in the region of the sky (*caeli regione*), with his mind. Hardie rightly points out that the power of remote vision has a parallel in Ovid's Fama, but he does not mention Ovid's striking placement of the words *caelestes* and *regionibus* in the House of Fama.[216]

In a separate work, Hardie likewise points out that Ovid in his introduction to Pythagoras in *Met.* 15.60-68 echoes Lucretius's praise of Epicurus in *DRN* 1.[217] Hardie maintains that Ovid alludes not only to Lucretius in these lines but also to Empedocles. He points out that Pythagoras was the object of praise in the Empedoclean version (DK 31 B 129), which was Lucretius's

[214] Hardie (2005 on *Met.* 15.62) cites Friedländer (1941, 19) for this.
[215] Fowler 1995, 16.
[216] Hardie 2005 on *Met.* 15.62.
[217] Hardie 2009, 136-37.

model for his praise of Epicurus.[218] Emp. DK 31 B 129 describes a man of the greatest knowledge and understanding who uses his scope and reach to see what happens in multiple generations.[219] I propose that these lines could also describe Ovid's Fama. Ovid describes both Fama and Pythagoras in similar terms to how Lucretius describes Epicurus, and possibly to how Empedocles describes Pythagoras. Myers has observed that in the Speech of Pythagoras, Ovid juxtaposes, while not necessarily opposing, science and myth.[220] Ovid's alluding to Lucretius's praise of Epicurus in his introduction to both Fama and Pythagoras increases this effect.

Ovid's Fama and Lucretius's Epicurean Philosopher in DRN 2

In addition to the conceptual and linguistic parallels I have identified between Ovid's description of Fama and Lucretius's Epicurus in *DRN* 1, there are both conceptual and linguistic parallels between Ovid's depiction of Fama and Lucretius's description of the Epicurean philosopher at the start of book 2. In the proem to *DRN* 2 (2.1-19), Lucretius describes philosophers as getting to watch men's daily struggles from sanctuaries on high, and compares this to watching storm-tossed boats from the safety of shore. Fowler points out that Lucretius draws on traditional imagery in this passage, including that of philosophers as looking down from above as well as the "hurly-burly" of unphilosophical men.[221] Ovid's Fama is like the generic Epicurean sage in this passage, and the voices are like the men below. Conceptually, Fama and the sage are still and look down from above, while both the voices in Fama's House and the unenlightened masses in *DRN* 2 are frenetically active. The linguistic parallels are even more suggestive.

[218] Hardie 2009 143. More generally, Hardie argues that Ovid in the speech of Pythagoras alludes to both Empedocles and Lucretius.
[219] Leonard 1908, 130.
[220] Myers 1994, 158.
[221] Fowler 1989, 134.

Here is part of the relevant passage from *DRN* 2:

> Suave, mari magno **turbantibus** aequora ventis,
> e terra magnum alterius **specatare** laborem . . . .
> sed nil dulcius est bene quam munita **tenere**
> edita doctrina sapientum templa serena,
> **despicere** unde queas alios **passim**que **videre**
> **errare** atque viam palentis quaerere vitae,
> certare ingenio, contendere nobilitate,
> **noctes atque dies** niti praestante labore *DRN* 2.1-2 and 2.7-12

> Pleasant it is, when on the great sea the winds trouble the waters, to gaze from shore upon another's great tribulation . . . . But nothing is more delightful than to possess lofty sanctuaries serene, well fortified by the teachings of the wise, whence you may look down upon others and behold them all astray, wandering abroad and seeking the path of life:—the strife of wits, the fight for precedence, all laboring night and day with surpassing toil

In describing philosophers watching from above, Lucretius uses the verbs: *spectare* (2.2), *tueri* (2.5), *despicere* (2.9), and *videre* (2.9). In describing Fama, Ovid likewise uses verbs of seeing and scrutinizing: *inspicitur* (12.42) and *videt* and *inquirit* (12.63). Moreover, both passages use the verb, *tenere*, in the sense of "to occupy a place." Lucretius writes that nothing is better than *tenere* . . . *templa serena* (2.7-8). Likewise, Fama *tenet* (12.43) her lofty house.

Moreover, Lucretius and Ovid use some similar language to describe the activity being observed. First, *turbantibus* is used of the winds in Lucretius's passage (2.1) while *turba* is used of the voices in the House of Fama (12.53). We have already discussed the close relation between winds and voices in Latin literature. Here I would add that, just as the winds "disturb" the calm surface of the sea in the Lucretian passage, so the *turba* of voices in the House of Fama incite passions throughout the world. These *turb-* words render the Greek τάραχος, the opposite of the Epicurean ideal of *ataraxia*.[222] Second, *passim* is used to describe the scattered men at *DRN* 2.9 as well as the scattered voices in the House of Fama (12.54). Third, the verb *errare* is used in *DRN* 2 (2.10), while Error is one of the personifications in the House of Fama (12.59).[223]

[222] I am grateful to Joseph Farrell for this point.
[223] Fowler notes how *errare* can have a literal meaning ("to wander") and a metaphorical meaning "to be mistaken." Fowler 2002, 58, note on *errare* (*DRN* 2.10). In the House of Fama, voices wander and also lead to errors.

Fourth, in *DRN* 2, the men on the ground are active *noctes atque dies* ("nights and days," 2.12). Likewise, the House of Fama lies open to voices *nocte dieque* (12.46).

These verbal parallels are mostly single words. One could argue that these are not allusions, just random coincidences. But echoing Lucretius with single words may have been Ovid's intention. In the House of Fama, Lucretius's language is atomized and joined back up again in new ways, which is how Lucretius describes atoms as moving, and Ovid describes voices.

Reed states that Fama's position in the House of Fama recalls the lookout points of Jupiter in *Aen*. 1 and the Sun in *Fasti* 4.[224] It is time we consider the lookout point of the Epicurean philosopher in *DRN* 2 as another model, especially given the fact that the passage from *DRN* 2, like the House of Fama, features both an observer and many entities being observed. Ovid adopts Lucretian views elsewhere in his poem. In *Met*. 4, in a passage Hardie has identified as Lucretian, Perseus *despectat terras totumque supervolet orbem* ("looks down at the earth and flies over the whole world," 4.624).[225] In another passage, which Fowler identifies as an imitation of the proem to *DRN* 2 specifically,[226] Pythagoras states that he delights in standing on Atlas's shoulders and *palantesque homines passim et rationis egentes despectare procul* ("looking down from far on men, wandering here and there, devoid of reason," 15.150-51). While *DRN* 2.9-10 contains the words *videre*, *passim*, and *palantis*, Pythagoras's statement

[224] Reed 2013 on 12.39-63. In a chapter titled "Lucretian Visions in Virgil," Hardie (2009) identifies many Lucretian-style gazes in Virgil's works. Hardie (160), building on Oliensis (2004, 31), writes of the shipwreck in *Aen*. 1, "The dispassionate gaze as from above on the configuration of the swimmers as isolated specks in a vast expanse suggests a Lucretian vision of the texture of the material world." Hardie notes how in many instances in the *Aeneid*, the watcher, be it Jupiter (looking down on the world), Aeneas (looking down at the shipwreck or at the Carthaginians), or Dido (looking down at the Trojans preparing to leave), does not have the remove of the Epicurean god or philosopher.
[225] Hardie 2009, 79.
[226] Fowler 2002, 56, note on *passim* (*DRN* 2.9).

contains *despectare*, *passim*, and *palantes*. I propose that Ovid not only evokes *DRN* 2.209 when he uses *passim* of men in *Met.* 15.150, but also when he uses *passim* of voices in *Met.* 12.54.

Ovid's Fama and Lucretius in DRN 3

Ovid's description of the House of Fama also draws from Lucretius's address to Epicurus in *DRN* 3.1-30. In this passage, Lucretius says that because of Epicurus's teaching, the *moenia mundi discedunt* ("the walls of the world open out," 3.16). As we saw above, *moenia mundi* appeared in the description of Epicurus in *DRN* 1, and the phrase is echoed in *confinia mundi* in Ovid's House of Fama (12.40).

More significantly, Lucretius writes that because of Epicurus, ***totum video*** *per inane* ***geri res*** ("I see action going on through the whole void," 3.17). Moreover, the ground does not prevent everything from being seen, *sub pedibus* ***quaecumque*** *infra per inane* ***geruntur*** ("whatever goes on under our feet through the void," 3.27). Compare words I have bolded above (*video*, *totum*, *geri*, *res*, *quaecumque* and *geruntur*) with those in the last two lines in Ovid's House of Fama:

> Ipsa, **quid** in caelo **rerum** pelagoque **geratur**
> et tellure, **videt totum**que inquirit in orbem. *Met.* 12.62-63
>
> Fama herself sees what of things happens in the sky, in the sea, and on land, and examines the whole world.

Ovid's language clearly echoes that of Lucretius at 3.17 and 3.27. What Lucretius professes to achieve through his Epicureanism, Ovid's Fama likewise attains. Ovid's phrasing seems to allude to a specific instance of Lucretius's repeated use of *res* + *gerere* to describe atomic motion.[227] The collocation is not random. Indeed, it has a very specific metaphorical significance. According to Munro, commenting on the phrase *gerit res* in *DRN* 1.328, "The

[227] Cabisius 1985, 113. As I mentioned above, another specific example of the formula to which Ovid may allude in *Met*. 12.62-63 is *DRN* 2.166: *ut videant qua quidque geratur cum ratione*.

metaphor is taken from the government of a state: *res geruntur, geri res* and the like occur frequently in Lucretius, always more or less with the same force . . . ."[228] Cabisius similarly explains that the "definition of *inane* as the place '*res in quo quaeque geruntur*' is repeated so many times in *DRN* 1 that it begins to sound like a refrain and seems to acquire additional dignity because of that."[229] These observations are significant for Ovid, as well. The phrases in question are not only used by Lucretius, but they are used so often that they become characteristic of him, as well as memorable. They also retain their metaphorical significance. Thus, when Ovid, like Lucretius, also applies this language to cosmological activity, he borrows along with it a similar metaphorical significance for his own work.

Hardie suggests that the last two lines of the House of Fama may have other intertexts as well, such as to Jupiter's looking down on the sea in *Aen.* 1., Augustus's *Res Gestae*, and the use of *quid geritur* as a colloquialism, as in Catullus and Plautus. While there is something to this, the Lucretian intertext, for reasons made plain by Munro and Cabisius, is of particular prominence and importance.

In his work on Lucretius and the sublime, Hardie observes that to Epicureans, "sense perception is the foundation of knowledge; the *De Rerum Natura* appeals continuously to the evidence of the senses, and of sight in particular, as the basis for correct judgments as to the nature of the reality that underlies the world around us."[230] Hardie notes that *DRN* 1.62-79, 2.1-19, and 3.1-30 all feature spectating figures.[231] According to Hardie these are a few examples of what Gildenhard has identified as the Lucretian "drama of vision."[232] Ovid's Fama, whom I have

[228] Munro 1886, 61. Fowler (2002, 320), in a note on *per quos natura gerat res* in *DRN* 2.242, states that *rem gerere* "was a common colloquial phrase for many times of business." He explains how it works in Lucretius: "through the motions of the atoms, Nature plies her trade."
[229] Cabisius 1985, 114.
[230] Hardie 2009, 154.
[231] Hardie 2009, 154.
[232] Hardie 2009, 156 and Gildenhard 2004, 37.

argued is a composite of the figures in the three passages Hardie cites, is herself a spectating figure who prioritizes sense perception. By translating Lucretius's Epicurean philosopher into Fama, Ovid seems to suggest that poetic, and not philosophical, pursuits are what lead to enlightenment. He may also be mocking the Epicureans' seeming enjoyment of others' suffering. One might expect a gossipmonger like Fama to enjoy such things, but not a philosopher. Ovid does not just make the Epicurean philosopher more like Fama (i.e., more poetic and gossipier), he also makes Fama more like an Epicurean. This is appropriate for Ovid to do just as he is redefining the universe of the *Met.*, even though populated by mythopoeic figures like Somnus, as largely operating in accordance with Lucretian metaphysics. Fama as an Epicurean is appropriate character, or even presiding divinity, for a poem that is mythological and yet largely Epicurean. Myth (transmitted by Fama) remains important but so do Lucretian physics (transmitted by Epicurus).

Ovid's treatment of Fama allows him to triumph over two major poetic rivals, Lucretius and Vergil. By breathing Lucretius's Epicurean philosopher into Fama, he seems to defend the value of poetry while poking fun at Lucretius. Moreover, Ovid's incorporation of Lucretian material into his Fama allows for his Fama to surpass that of Vergil. In a rematch of the battle between Epicurus and Religio in *DRN* 1, Ovid's Epicurean Fama would stare down Vergil's Religio-inspired Fama, just as Epicurus did to Religio in the original. Through his blending of Fama and Epicurus, Ovid also points out how his own use of Lucretius differs from Vergil's. While Vergil completely remythologizes Lucretius, Ovid cleverly reenchants Lucretian accounts while largely preserving Lucretian physical processes.

3.4 Broader Context of *Met.* 12: Unrestrained Motion, Sound, and Flows

There is much commotion in the rest of *Met.* 12 as well. The word *clamor* is used five times throughout the book, more than in any other book of the poem. As one early example of this commotion, Achilles *turbatque ruitque attonitoque negat requiem* ("disturbs and rushes (Cycnus) and denies him rest from the shock," 12.134-35). Recall that the preceding House of Fama *ekphrasis* featured *nulla quies* and a *turba* (12.48 and 12.53).

Based on the first episode of *Met.* 12, one might expect the book to mainly feature the Trojan War, but Ovid goes in a different direction, with much of the book devoted to Nestor's tale of the battle between the Lapiths and Centaurs (12.210-535). The inclusion of this battle serves as a reminder of how expansive Fama's purview is. She does not just see the major battles; she also sees lesser ones. Reflecting on the sounds in the palace of the Lapiths, we might recall Lucretius's description of sounds in hidden places:

> Ergo replentur loca vocibus abdita retro,
> Omnia quae circum fervent sonituque cientur. *DRN* 4.606-07
>
> Therefore, places hidden away from sight are filled with voices, and all boil and stir round about with sound.

The palace of the Lapiths is one of these hidden places Lucretius describes. The palace is also a lot like the House of Fama that comes before it in the book. It too is filled with confusion and noise. At first due to the celebrations, *festaque confusa resonabat regia turba* ("the festive palace was resounding with the disordered throng," 12.214). The participle *confusa* had appeared in the House of Fama as well (12.55). Then, after the girl was seized, *protinus eversae turbant convivia mensae* ("immediately the tables overturned threw the banquet into confusion," 12.222), and *femineo clamore sonat domus* ("the house resounds with women's shouting," 12.226). Even when the circumstances change from peaceful to violent, the level of motion is fairly constant.

The battle is characterized by motion (including of many flying objects), noise, and gore. A form of *sanguis* is used 14 times in book 12. Nestor describes blood in a wound as hissing like iron heated and cooled. He says the blood *terribilem stridore sonum dedit* ("gave a terrible sound with hissing," 12.276) like hot iron that *stridet et in trepida submersum sibilat unda* ("hisses and whistles submerged in the bubbling wave," 12.277). Nestor says that when Cyllarus died, Hylonome spoke *dictis quae clamor ad aures arcuit ire meas* ("with words, which the clamor prevented from reaching my ears," 12.426-27). In addition to all the blood, other effluvia appear in the scene. *Fluere* is used at 270 (of the vitreous humor from a pierced eyeball flowing down a beard) and 436 (of brain matter flowing out of nostrils, eyes, and ears).

There are small pockets of stillness and silence of various kinds. A *requiem* ("truce," 12.146) provides the Greeks the opportunity to tell stories. Omission due to forgetfulness is another type of silence: Nestor mentions that he has forgotten a lot of what has happened in his long life (12.183). Nestor intentionally abstains from describing Hercules's exploits (12.548). There is also a stillness and silence associated with danger: In the battle of the Lapiths and the Centaurs, Aphidas, *in tanto fremitu* ("in such noise," 12.316), is fast asleep when Phorbas murders him. His tranquility ends when *e gutture fluxit . . . niger sanguis* ("Black blood flowed from his throat," 12.325-36).

Toward the end of the book, Ovid notes that what is left of Achilles would not fill an urn, *at vivit totum quae gloria compleat orbem* ("but his glory lives, which would fill the whole world," 12.616-17). This opposition between emptiness and fullness brings us back to the body and void distinction of Lucretius, which we saw is incorporated into Ovid's House of Fama. There is also a repeat of *totum . . . orbem*, which we saw in the last line of the House of Fama. Here and in the poem generally, eternal *fama* triumphs over eternal sleep. Considering the fate of

Aesacus, Iphigenia, Cycnus, and Caenis/Caeneus, the theme of persistent survival is strong in this book.

Book 12 begins with unfavorable winds, confusion and noise at the altar, and then, briefly, calm winds. The version of the Iphigenia story that is reported is not horrible at all, which is consistent with Ovid's positive representation of Fama. Then there is the "stormy" House of Fama, the pummeling of Cycnus by Achilles with no rest given, the battle of the Lapiths and Centaurs marked by motion, noise, and flowing blood and gore. There are rare moments of silence, pertaining to a truce, forgetfulness, sleep, intentional omission, and death. Unlike *Met.* 11, in which the quiet House of Sleep is balanced by the noisy storm that precedes it, the vast majority of *Met.* 12 features noise and motion. The events of *Met.* 12 as a whole may be another illustration of the frenetic activity of Lucretian atoms and unphilosophical men.

4. Conclusion

Over the course of this chapter, it has become clear that Ovid crafts mythical characters to represent the physical processes that Lucretius describes: Somnus stands in for falling asleep, Morpheus for dreaming, and Fama for sound conduction.[233] As I will discuss in Chapter 5, it appears that the power structure in the universe of the *Met.* becomes less authoritarian over time. The Augustan Jupiter in the divine council of *Met.* 1 (1.163-252) possesses direct control over stillness, motion, silence, and sound. By *Met.* 12, these are in the domain of the more remote Somnus and Fama who oversee what Ovid—through his use of Lucretius—characterizes as fairly naturalistic processes.[234] This is a breakdown of Olympian power over time.

[233] Based on Hardie's 1988 analysis of Ovid's Echo and Narcissus episode, we might say that Echo similarly personifies the Lucretian phenomenon of echoes and, to a lesser extent, reflection.

[234] Somnus is in some ways an analogue for the Augustan Jupiter in *Met.* 1. Ovid uses the phrase *gravitate regis* (1.207) with reference to Jupiter and *gravitate* and *regis* with respect to Somnus (11.591 and 11.618). However, Somnus's approach to creating silence is less direct than Jupiter's. Somnus's house—remote and lacking doors—is conducive to silence. But we never see Somnus actually impose silence the way we see Jupiter do so at 1.205-07.

It is within this context that I now propose political interpretations of the Houses of Sleep and Fama. The House of Sleep represents the forces that would lull potential political actors to sleep. It does not display a leader directly silencing a crowd, the way that the divine council scene of *Met.* 1 does, but it shows someone (Iris) starting to be lulled to sleep and silence before escaping. I believe Ovid crafts the House of Sleep to represent forces that cause political sleepiness, which can both be caused by a restrictive atmosphere for political expression and ease the way for further restrictions to be implemented. Moreover, the exuberant Morpheus represents not just a stage actor but a political actor. At the same time, as Gladhill has argued, the House of Fama is a metaphorical *Forum Romanum* and a site for Republican and even revolutionary activity, which threatens the Augustan Jupiter who watches from the "Palatine of the sky" (1.176). To Gladhill, the House of Fama and Jupiter's palace are two important sites having Roman political meaning; I propose that the House of Sleep is a third such site.

Ovid adds Roman political meaning to these cosmological sites by using Lucretius to link *urbs* to *orbis*. In so doing, Ovid suggests not only that the cosmos operates in a similar way to Roman politics, but also that Roman politics operates like a cosmos, in other words that it operates according to the laws of nature, including that of constant motion and change.

With his Houses of Sleep and Fama, Ovid thus provides a key for his use of Lucretian stillness and motion to make a political argument throughout the poem. In the next three chapters of this dissertation, I will argue that Ovid incorporates Lucretian stillness and motion into his descriptions of water and his descriptions of individual transformation in order to make a political argument. He associates the Augustan regime with stillness and threats to the Augustan regime with motion and treats motion as dominant in the end.

Instead, Somnus dozes on a bed in an unguarded dwelling. Even the goose, the animal that saved Rome, is absent (11.599).

Chapter Two: Still Waters Run Deep: Interpretations of the *Met.*'s Still Pools

Another second. The hand moved down, switching in the current. The lightning-sharp blade of the electric ray. . . . A faint crack like a shiver, in the tubes of the Machine. . . . The prone body, covered with a light phosphorescent smoke; then, suddenly, under the eyes of all, it began to melt—to melt, to dissolve with terrible speed. And then nothing; just a pool of chemically pure water which only a moment ago had been so red and had pulsated in his heart.

Eugene Zamyatin, *We*, 1921[235]

cernis ut ignavum corrumpant otia corpus,
ut capiant vitium, ni moveantur, aquae.
et mihi siquis erat ducendi carminis usus,
deficit estque minor factus inerte situ. Ovid, *Pont.* 1.5.5-8[236]

You see how inactivity spoils an idle body, how water acquires a taint unless it is in motion. For me, too whatever skill I had in shaping song is failing, diminished by inactive sloth.

1. Introduction

In this chapter, I will focus on the stillness of the pools that figure into the stories of Narcissus (3.403-510), Hermaphroditus (4.274-388), and Arethusa (5.572-641). Segal has called attention to a pervasive lethargy in the poem's landscapes as suggestive of a kind of political sleepiness of individuals in the Augustan era.[237] My contribution is to identify the combination of stillness and lethargy as a central feature of the pool episodes and other episodes in the poem, and the driver of the political meaning that Segal identifies.

After briefly summarizing the scholarship on water in the poem's landscapes, I will go beyond it by showing that the stillness of the poem's pools is literarily distinctive. Their water is more explicitly and emphatically still than almost any water in prior Greek and Latin poetry. Moreover, unlike the explicitly still water of the *Aeneid*, they hinder rather than help. The literary distinctiveness of the pool's stillness should not be surprising, as we saw in Chapter 1 that the

[235] All translations from *We* are by Gregory Zilboorg.
[236] All of my translations of Ovid's exile poetry are based on those by A.L. Wheeler.
[237] Segal 1969a, 82 and 93.

House of Sleep's stillness and silence was literarily distinctive as well. I will then emphasize that the still pool episodes overlap with the House of Sleep in three ways: 1) their extreme stillness described through negation, 2) their "lethargic forcefields," which seems to be caused by the stillness, and 3) an isolated flicker of motion derived from Lucretius.

In both the House of Sleep and the still pool episodes, the flicker of motion is, more specifically, drawn from Lucretius's treatment of human-shaped images moving in mirrors and dreams in *De Rerum Natura* 4. I further propose that Ovid's connection between his mirror-like pools and the House of Sleep stems from Lucretius's own linkage between mirrors and dreams in *DRN* 4. I then describe some negative connotations of mirrors that may have helped Ovid impart a negative charge, so to speak, to his still pool episodes.

I find support for my interpretations in the exile poetry. Like the still pools of the *Met.*, the frozen rivers of the exile poetry are associated with lethargy and entrapment. Moreover, as seen in the epigraph to this chapter, Ovid uses stagnant water as a metaphor for his diminished poetic talent—the ultimate cause of which is his emperor-imposed exile. This link provides support for us to associate still water and its negative effects with a powerful figure, like Augustus—in other words to treat them as symbols of political silence and silencing. In closing, I provide general reasons for understanding still water as a political symbol in the poem, or at least not discounting the possibility.

When I argue in this chapter that oppositions are important to the settings of the *Met.* and that Ovid links his still pool settings to his House of Sleep, I am suggesting that we take a similar approach to settings in *Met.* 1 that critics have already taken on *Amores* 1.5. Scholars have argued that 1.5 is structured around oppositions, such as light and dark, and have pointed out that

Ovid treats the bedroom setting in that poem as a *locus amoenus*.[238] Propertius 1.3 also contains oppositions and comparisons between bedrooms and landscapes.[239]

2. Scholarship on Water in the *Met.*'s Landscapes

Scholars have long observed that relatively calm water is a central component of landscapes in the *Met.* Wilkinson writes:

> There are a dozen extended descriptions of natural scenery in the poem, and practically all of them center around water, cool, calm, and shaded. Mountain ridges and cliffs are not described; nor are valleys, forests or meadows, save as a setting for water; and the water is not generally cascading or hurrying, but gentle or calm or translucent, shaded by trees or overarching rocks.[240]

Wilkinson attributes Ovid's attention to water to the influence of his childhood surroundings, bucolic poetry, and contemporary painting.[241] Writing ten years later, Parry shifts the focus to the symbolic meaning of the landscape elements in the poem. He maintains that the "quiet, unruffled pool" in the poem "both purifies and menaces."[242] A few years later, Segal elaborates on this notion of water in the poem's landscapes as having a dual symbolism. He sees the calm water as representing both purity, before an act of sexual violence, and impurity, after such an act.[243]

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[238] See, e.g., Bertman (1978) and Papanghelis (1989). Papenghelis (61) writes that the bedroom setting "foreshadows the scenic background against which some of the most fascinating stories of the *Metamorphoses* unfold." The bedroom setting of *Amores* 1.5 has similarities not just to the *Met.*'s natural landscapes but to the *Met.*'s House of Sleep. For example, Ovid in *Amores* 1.5, like Somnus in the House of Sleep, rests and accepts visitors on his *torus* in the middle of the room (*Am.* 1.5.2 and *Met.* 11.610). On centrality as an element of *ekphrases*, see, Thomas (1983).

[239] Scioli (2005, 123) argues that while the most obvious polarity may be that between the "two Cynthias" in the poem (i.e., the sleeping and waking Cynthias), this polarity maps onto the following polarities: sleeping versus waking, myth versus mundane, visual versus verbal, and static versus moving. Lyne (1970, 61) captures some of these polarities when he writes that the waking Cynthia is "the woman of reality who inevitably reveals herself, and breaks in upon the eggshell world of dreams." Propertius compares Cynthia asleep to Ariadne, Andromeda, and Bacchant, all outside (1.3.1-6). Birt (1895) identified the Vatican Ariadne, a Hellenistic sculptural type, as a model for the sleeping Cynthia in this poem.

[240] Wilkinson 1955, 180-81.

[241] Wilkinson 1955, 180-183. Grimal (1938, 155) also identifies contemporary painting as an influence on the *Met.*'s landscapes.

[242] Parry 1964, 276 and 282. Parry also proposes that the excluded sun in the scenes represents dangerous masculine sexuality (277).

[243] Segal 1969a, 24-25. Segal (82) also emphasizes this duality when he observes that the landscapes of the *Met.* have the "external trappings of pastoral but not the spirit." He argues that Ovid cultivates a "specious pastorality to set off the more sharply the violence which is a fundamental part of the world he depicts."

Near the end of his book, Segal identifies a certain lethargy in the *Met.*'s landscapes. He writes:

> His settings, unlike those of Virgil, do not evoke, even as a distant hope or ideal, a genuine peacefulness or tranquility. Instead, they create an atmosphere given over to strange powers and pervaded by a sensuous lassitude where both physical and moral energies seemed sapped and helpless.[244]

Segal stops tantalizingly short of explaining the significance of this lassitude he identifies. But in his last chapter, he offers a political reading, in which he compares the beautiful landscapes of the poem in which arbitrary violence occurs to contemporary Rome. He mentions the helplessness of the characters in the poem again:

> Ovid seems to have caught, beneath the polished surface of his rhetorical grace and the coruscation of his mythical imagination, a sense of the helplessness and vulnerability of the individual in the vast Roman *imperium*.[245]

Segal comes close to suggesting that the lethargy in the poem's landscapes represents a sort of political sleepiness, which facilitates the excesses of the Augustan regime. In other words, he proposes that the stability of the Roman state depended on such sleepiness or lethargy.

I largely agree with Segal. Where I differ from him is that I see the lethargy in the poem's landscapes as closely linked to, or even stemming from, depictions of stillness in the poem. I propose that stillness in the *Met.*, especially still water, represents a sort of political silence, or put another way, a stifling of individual expression.

In his 2002 article on the *Met.*'s landscapes, Hinds shifts the focus to aesthetics and art. He understands the pool as "an especial stimulus to the visual imagination."[246] Hinds also comments on the temporary stilling of Narcissus and Hermaphroditus, when Ovid compares them to a statue and figure in glass respectively. Hinds describes these characters as

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[244] Segal 1969a, 82.
[245] Segal 1969a, 93.
[246] Hinds 2002, 137. Hinds (145) speculates that water, which generally attracts attention and is related to metamorphoses, may be a focus of most later artistic visualizations of scenes from the poem.

"immobilized and aestheticized" into a work of art."[247] He continues that, "the stylization of visuality into art freezes the action, rendering the character (temporarily in the case of Hermaphroditus) as static as the landscape he inhabits."[248] Hinds considers the *loca amoena* of the *Met.* as providing the reader with a "transcendent aestheticism" of a kind that was otherwise available to elite consumers of landscape art and architecture through the ages.[249]

I agree with Hinds that Narcissus and Hermaphroditus become as still as their settings. However, I maintain that still water in the poem is about more than purity, and more than aesthetics. It is linked to negative qualities such as lethargy, and it is subject to a political interpretation. In so arguing, I go beyond the existing scholarship on water in the landscapes of the *Met.* in two ways. First, I show that the still pools are literarily distinctive, and second, I call attention to major similarities between the still pool episodes and the House of Sleep.

3. Still Pools of the *Met.* Are Literarily Distinctive

We have seen that Wilkinson and subsequent scholars have called attention to the relative calmness of water in the landscapes of the *Met.* However, before Hinds, these scholars do not address stillness *per se*. For example, they do not distinguish between the still water of the Narcissus episode, and the gently flowing water of the Diana-Acteon episode. Even Hinds, who gives stillness importance, does not emphasize the literary distinctiveness of the still water in the *Met.*

I maintain that these pools are literarily distinctive in that they are more emphatically and explicitly still than almost any body of water in Greek and Latin poetry, and compared to other still water, they hinder rather than help. I will first point out three types of scenes in earlier

[247] Hinds 2002, 138.
[248] Hinds 2002, 138.
[249] Hinds 2002, 148.

poetry in which we might expect to find still water but do not: 1) the undisturbed landscapes of Greek poetry, 2) the landscapes in which violence occurs in Hellenistic and Latin poetry, and 3) the underworld scenes in Vergil's poems. I will then explain how the still pools of the *Met.* differ from the few examples of still water in pre-Ovidian poetry.

First, the likely and often cited models for the *Met.*'s watery landscapes do not actually contain still water. For example, Sappho's garden of Aphrodite, which Segal cites as a potential precursor,[250] includes the sound of flowing water, shade, flowers, and sleep that flows down from the leaves (Fr. 2 V, 5-10). Many of the landscapes of the *Met.* also feature water, shade, flows, and as I will argue, an association with sleep. In Sappho's landscape, however, the water flows with a sound rather than being still and silent. Similarly, Segal observes that both Ibycus's garden of nymphs (Fr. 6 D) and the *Met.*'s landscapes contain water with virginal associations.[251] Nevertheless, Ibycus's landscape, however restful and inviolate, features flowing water (2-4).[252] The source of the explicitly still water in the *Met.* does not lie in Greek lyric poetry.

Moreover, Segal and Hinds cite a meadow in Euripides's *Hippolytus* as a putative model for the watery landscapes of the *Met.*[253] Euripides describes this meadow, from which Hippolytus gathers flowers, as untouched by shepherds and iron, and cultivated with river water (*Hipp.* 73-78). Hinds argues that Hippolytus in this scene both demonstrates his commitment to an "ideology of abstinence" and, in violating the meadow, takes a step toward corruption.[254] Hinds connects this shift from purity to impurity to Ovid's Narcissus story. There is an important

[250] Segal 1969a, 11.
[251] Segal 1969a, 24.
[252] Art may have imitated life here; Taylor (2018, 286) observes that in cult practice, nymphs were generally attached to "fresh, running water, usually springs."
[253] Segal 1969a, 24 and Hinds 2002, 133.
[254] Hinds 2002, 133.

linguistic similarity: both settings are marked by absences, including that of shepherds.[255] However, the meadow Hippolytus visits, rather than containing a still pool, is freshened by river water (*Hipp.* 78). Moreover, while Narcissus meets his end near the still pool, Hippolytus's later destruction is caused by a wave. Still water is not one of these scenes' many similarities.

Nor do pre-Ovidian landscapes in which violence occurs contain explicitly still water. Callimachus's *Hymn 5* features the blinding of Tiresias, who like many of the victims of the *Met.*, seeks a break from hunting in the midday heat.[256] However, the landscape features in Callimachus's poem are unelaborated, and nothing is said about stillness—or motion—of the water. Moreover, although the stories about Hylas's abduction by nymphs when he goes to fetch water for the Argonauts has clear connections to the still pool episodes of the *Met.*,[257] these stories do not feature still water. Moreover, the nymphs in these stories are not particularly lethargic, like Ovid's Salmacis is.

In his Hylas episode, Apollonius uses ῥόον κρήνης ("flow of a spring," 1.1208) and καλλίναος ("beautifully flowing," 1.1228) of the water.[258] In Theocritus's version, the word κρήνη ("spring," 13.39) is used. The nymphs in it are described as dancing and as never resting (13.44), which is opposite from how Ovid's Salmacis is described. Propertius's version of the Hylas story is closer to Ovid's pool episodes,[259] but again, there is no mention of still water.

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[255] Ovid's description of Narcissus's pool includes a three-line list of items that do not disturb it, including shepherds (3.407-10).
[256] Barchiesi (2007 on 3.415, 193) points out this similarity between Callimachus's Tiresias and Ovid's Narcissus.
[257] *Argon.* 1.1207-1239, *Id.* 13, and *Prop.* 1.20. Barchiesi (2007 on 3.407-510, 191) cites the Hylas episodes in Theocritus and Propertius as models for Ovid's Narcissus story.
[258] The nymph almost faints at the sight of Hylas, but the sound of the water in his pitcher spurs her into action. There are hints of stillness and motion the nymph's actions, but Ovid's depiction of Salmacis contains clearer contrasts between extreme lethargy and energetic pursuit.
[259] Propertius warns Gallas about untried waters (1.20.14), suggests an absence of human cultivation in landscape (1.20.35), and describes Hylas as lying down and looking at his reflection in the *undae* (1.20.41-42). We will see below that Ovid uses much lying-down language in his Narcissus episode.

Whatever connections the pools of the *Met.* may otherwise have with the underworld,[260] they do not seem to get their transparency or stillness from its rivers. Underworld rivers tend to be muddy rather than clear (see, e.g., *Aen*. 6.296 and 6.416). Moreover, although they are occasionally described as sluggish (e.g., *tarda Styx* in *Geo*. 4.479-80 and *Styx iners* in *Met*. 4.434),[261] this does *not* constitute a similarity with the *Met.*'s still pools—which are of an undisturbed variety rather than a sluggish one.[262] One word that Ovid uses of Hermaphroditus's pool, *stagnum* (4.297 and 300) might make us think of the underworld. Vergil calls the pools of an underground river, *stagna* (*Aen*. 6.323). However, this connection is specious or minor since *stagnum*, which in general means "an expanse of standing water,"[263] seems to include, even in the *Aeneid*, regular ponds in addition to infernal ones (see *Aen.* 12.477). Nor is Lake Avernus in the *Aeneid* (6.237-42)—which is not described as still—the source for the explicit stillness of Ovid's pools, even though the lake is similar to the pools in its effects on creatures that approach it.[264]

We need to look elsewhere, then, for the literary source of Ovid's very still water. Several poets before Ovid describe water—albeit river or ocean water—as temporarily still. In *Od.* 5, a river checks its flow and makes a γαλήνη ("calm") in order for Odysseus to reach Phaeacia (451-53). In *Id.* 6, Polyphemus recalls looking at his reflection in the sea when there was a γαλάνα (6.35-38).[265] Corydon likewise states that he saw himself when *placidum ventis staret mare* ("the

[260] See Hardie 1988, 79-80 and Vinge 1988, 17. Hardie (79) writes of the pool area visited by Narcissus: "It is a deathlike place; perhaps the pool itself is an upwelling of the water of Hades, another Avernus."
[261] See Görler 1969, 102 on these dual qualities of infernal rivers.
[262] *Tardus*, *iners*, and its synonyms are not used of the *Met.*'s still pools.
[263] *OLD*, definition 1.
[264] With its vapors that cause birds to fall from the sky, Lake Avernus hinders, just as Ovid's pools do. Vergil uses the word *halitus* of the vapors of Avernus, while Lucretius refers to the *mortiferus vis* as well as an *aestus* (6.818-24). As I will discuss below, Ovid uses the word *vis* to create the impression of a forcefield of lethargy in his House of Sleep and Hermaphroditus stories. In this, Ovid may be indebted to *DRN* 6.818-24. Nevertheless, the stillness *and* lethargy combination is unique to Ovid.
[265] Ovid borrows this motif in his own Polyphemus and Galetea episode at 13.840-41.

sea stood calm with respect to winds," 2.25-26)[266] In these examples, however, stillness is generally indicated with a single word or phrase—in contrast to the several-line descriptions of stillness we see in the *Met.*

The concept of *galēnē* may be more broadly relevant. Another possible antecedent of the still pools in the *Met.* is the stillness of the elements in *De Rerum Natura* and in the *Aeneid*, what Hardie has referred to as *galēnē*, or "calmness, as of the sea."[267] He argues that Lucretius and Vergil punctuate their poems with *galēnē* in a way that furthers their central ideologies.[268] Lucretius introduces such calmness as early as the invocation to Venus, in which he requests that she make the works of war *sopita quiescant* ("lulled to sleep, be quiet," 1.30). Another example of *galēnē* occurs in the proem to *DRN* 2, in which Lucretius imagines philosophers as serenely watching unenlightened men tossed on stormy seas. Although there is no explicit still water in this passage, Lucretius implies that philosophers experience stillness and still water as a reward.

It is in the *Aeneid* that we first get extended descriptions of still water. Vergil's instances of *galēnē*, unlike Lucretius's, often feature literal still water. Hardie, observing that "the topos of *galēnē* punctuates key stages in the wandering of Aeneas,"[269] identifies four key moments of *galēnē* in the narrative:

> 1) the end of the beginning of the poem (when Neptune calms the sea at 1.24-56)
> 2) the end of the Trojans' wanderings over the sea (when Neptune ensures a safe passage at 5.816-26)
> 3) the arrival of the Trojans to Latium (when the winds suddenly drop as the Trojans reach Tiber's mouth at 7.27-8), and
> 4) the arrival of the Trojans to Rome (when the Tiber halts its flow at 8.86-9).[270]

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[266] Ovid's still pools have mirroring effects as well, and as confined ponds, are more mirror-like than the temporarily calm seas of Theocritus and Vergil. Ovid is not the first to treat a confined body of water as a mirror; Lucretius treats a puddle as one (4.414-19). Moreover, it may be that by Theocritus's time, "the conceit of seeing one's reflection in a pond . . . was well established, and that Theocritus was parodying it" (Joseph Farrell, private correspondence).
[267] Hardie 1986, 162.
[268] Hardie 1986, 203-07.
[269] Hardie 1986, 204.
[270] Hardie 1986, 203-04. Hardie (1986, 205) rightly views the calm brought about by Jupiter in the divine council of *Aen.* 10 as analogous to all of these.

All but the third moment involve still water. The fourth is especially rife with the language of stillness and silence. Of the Tiber's halting its flow, Vergil writes:

> Thybris ea fluvium . . . nocte tumentem
> **leniit**, et **tacita** refluens ita **substitit** unda,
> **mitis** ut in morem **stagni placidae**que paludis
> **sterneret aequor** aquis, remo ut luctamen abesset. *Aen.* 8.86-89
>
> That night the Tiber calmed its swelling flood, and flowing back with silent waters, halted in such a way, as in the manner of a gentle pool or placid marsh, he spread out a plain with water, so that struggle might be absent from the oar.

We have many stillness and silence words in this passage, which I have bolded. The water is explicitly and emphatically still, as are the still pools of the *Met.* But there are important differences. First, in this passage, many words suggesting stillness—such as *lenire*, *mitis*, and *placidus*—connote calmness. This is not the case with the *Met.*'s still pools. Second, with the Tiber, the stillness is a *temporary* attribute; with the still pools of *Met.*, it is a *defining* trait. Third, in terms of narrative, the halting of the Tiber's flow allows the Trojans to row swiftly to their destination.[271] In the *Met.*, the still pools hinder or harm those who approach them. For example, Narcissus thinks he is taking a break at the pool but he never leaves.

Taking on a wider view, the broader context of this scene from *Aen.* 8 also has similarities with the *Met.*'s still pool episodes, including contrasts between stillness and motion and someone who stops to rest by water. At the start of *Aen.* 8, the preparations of Latium for war are observed by an anxious Aeneas. Vergil compares the movements of Aeneas's frantic mind to the flickering of rays reflected in a bowl of water (8.18-24).[272] Moreover, Vergil continues that although Aeneas's mind was *turbatus* ("disturbed," 8.29), Aeneas *procubuit* ("fell forward," 8.30) and gave rest to his limbs. In the *Met.*, Narcissus *procubuit* near his pool (3.414).

[271] Jones (2005, 97) writes, "The unnatural stillness of the Tiber's current enables the Trojans to hasten their journey, which is necessary for the story to move forward." Jones acknowledges that the visit to Evander is a bit of a detour.
[272] Vergil borrows this simile from Apollonius (3.756-60), who uses it to describe Medea's emotional state.

The Tiber is referred to as *amoenus* at 8.31, another sign that although we are dealing with a river rather than a spring or pool, we are in *locus amoenus* territory.[273] Moreover, immediately after the Tiber checks its flow (8.86-89), the men *celerant rumore secundo* ("hasten with a favorable murmur," 8.90) and the wood of the boats *labitur* ("glides," 8.91) through the water. Stillness and silence, then, is followed by motion and sound. As in more traditional landscape scenes, trees shield the Trojans from the noonday sun (8.95-97).

Eventually, Evander and his son see the swift boats gliding through the dark grove and rowing with silent oars (8.107-08).[274] The idea of "rowing with silent oars" constitutes an exception to the usual link between motion and sound. We will see such exceptions in the *Met.* as well, such as when Narcissus's reflection seems to move his lips silently (3.460-61) or when Morpheus flies on silent wings (11.650). These are exceptions to the rule in both epics that stillness goes with silence and motion with sound. Vergil, at the opening to *Aen.* 8, and elsewhere in his poem, emphasizes stillness and motion contrasts nearly as much as Ovid does in the *Met.*, including in water imagery. However, similar to the positive connotations of stillness in *De Rerum Natura*, the instances of still water in the *Aeneid* represent positive steps in the Trojans' journey and anticipate the stability of the future Roman state.[275] Still water in the *Met.*, on the other hand, seems to provoke lethargy or sleepiness in its characters, resulting in harm or even death.

[273] The Tiber is also called *amoenus* in 7.30, in a scene which also has the usual components of a *locus amoenus*. See Jones (2005, 95).
[274] Pallas takes this as an indication of stealth and challenges the Trojans as if they might be an invading party.
[275] One exception to the calm water = positive progress construct in the *Aeneid* consists of Palinurus's refusal to trust calm waters in *Aen.* 5 (5.848-51). It is probably not a coincidence that this is in the context of Somnus trying to convince him otherwise and eventually throwing him overboard (5.838-61). This scene represents a seed of the still water = sleep and death construct that we see in the *Met.*

4. Still Pool Episodes Overlap with House of Sleep Episode

We have now seen, in the last chapter and in this one, that both the still pool episodes and the House of Sleep episodes are literarily distinctive in their stillness. In this section, I will focus on the thematic and linguistic connections the still pool episodes have to the House of Sleep. First, each scene begins with a description of an extremely still setting, including a list of items not causing motion or sound. Second, the stillness seems to cause a forcefield of lethargy, which affects residents and vistors alike. Third, and less intuitively, there is an isolated flicker of motion derived from Lucretius: Certain characters in these otherwise still settings move just as human-shaped images do in both mirrors and dreams in *DRN* 4. My identification of these similarities suggests that there is a constellation of stillness and lethargy in the poem, which may have political significance.

4.1 Similarity 1—Still Settings

First, in all four scenes, stillness is explicit, emphatic, and described through negation, that is, through a multi-line list of items not causing motion or sound. I will now consider these descriptions in turn.

The description of Narcissus's pool begins as follows:

> fons erat inlimis, nitidis argenteus undis,
> quem neque pastores neque pastae monte capellae
> contigerant aliudve pecus, quem nulla volucris
> nec fera turbarat nec lapsus ab arbore ramus; *Met.* 3.407-10

> The fountain was without mud, silver with shining waters—which neither shepherds nor goats feeding on the mountain had touched, nor some flock, which no bird nor beast had disturbed, nor branch having slipped from a tree;

The phrase contains a negation; the pool lacks mud. Lines 408-10 consist of a list of other things that do not disturb the pool (4.308-10), including a *fera*, *pecus*, or moved *ramus*. As you may recall from Chapter 1, these same items do not disturb the House of Sleep (11.600). Hippolytus's meadow lacked shepherds and iron, but Narcissus's pool lacks more things. Moreover, there is

an emphasis on a lack of motion in this description, with phrases like *nec . . . turberat* and *nec . . . lapsus*. The absence of a bird may indicate a lack of sound. This description also features an abundance of the "liquid" consonants, l and r,[276] as I showed in Chapter 1 was true of the House of Sleep. Ovid goes on to state the sun is absent from the pool of Narcissus (3.412), as is also true of the House of Sleep (11.594-95) as well as the Hesiodic and Homeric places of sleep and dreams.[277]

Later information supports the notion that Narcissus's pool is still. Ovid writes:

> et lacrimis turbavit aquas, obscuraque moto
> reddita forma lacu est; *Met.* 3.475-76
>
> and he disturbed the waters with his tears, and a blurred form was returned by the disturbed pond .

The perfect reflection before this disturbance was possible due to the pool's stillness. Now, the water has moved, and as a result, the reflection is obscured. New motion indicates former stillness.

Here is the description of Hermaphroditus's pool:

> videt hic stagnum lucentis ad imum
> usque solum lymphae; non illic canna palustris
> nec steriles ulvae nec acuta cuspide iunci;
> perspicuus liquor est; stagni tamen ultima vivo
> caespite cinguntur semperque virentibus herbis. *Met.* 4.297-301
>
> He sees here a pool of water clear to the very bottom; not present is a marshy reed, barren swamp-grass, or twigs with a sharp point. It is very clear; nevertheless, the edges of the pool are bordered with fresh grass and evergreen herbage.

Lines 298-99 features a list of items that do not disturb the pool—items having to do with swamps. Ovid seems to want to indicate that although this pool is a *stagnum* and therefore contains still water,[278] it is not the swamp kind of *stagnum*. It is the attractive pond or pool

[276] D'Elia 1958, 390.
[277] While it is common for a *locus amoenus* to be shady, this description of the sun as absent is less common so the phrasing really may be connected to poets' descriptions of places of sleep and dreams rather than landscapes.
[278] Although this word has a variety of meanings, still or standing water is common to all of them (*OLD*).

kind.[279] Language relating to transparency throughout the story (such as *lucens ad imum usque solum* and *perspicuus* in the above passage and *translucere* and *clarus* later at 4.354-55)[280] as well as a comparison of Hermaphroditus in the pool to objects encased in glass (4.352-55), also suggest stillness. In the pool of Narcissus, the absence of human, animals, and plants enhances reflectivity; here the absence of plants results in transparency. The Hermaphroditus episode is also rife with words that are "liquid" in both spelling and sense (e.g., *lucentis lymphae* and *liquor* in the above passage, and *latices*, *liquidis*, and *liquidis* at 4.353, 4.354, and 4.380 respectively), similar to what we see in the Narcissus and House of Sleep episodes.

Arethusa describes the pool she approached as follows:

> invenio sine vertice aquas, sine murmure euntes,
> perspicuas ad humum, per quas numerabilis alte
> calculus omnis erat, quas tu vix ire putares. *Met.* 5.587-89
>
> I discover waters without an eddy, going without a murmur, see-through to the bottom, through which deep down, each stone could be counted, waters which you would scarcely think were moving.

Here we have a two-line description of *apparently* absent motion and sound, as well as an emphasis on transparency.[281] Much like Hermaphroditus's pool, Arethusa's is *perspicuus* to the bottom. The transparency leads Arethusa to believe the water is still and therefore safe. Segal writes of Arethusa's setting:

> The connection of this setting with the sheltered, enclosed woods and still waters of previous tales hardly needs emphasis. The clear water of lines 587-89 is to be compared, of course, with that of 3.407 and 4.297-300.[282]

With those line numbers, Segal is—rightly I might add—identifying the Arethusa story as connected to the Narcissus and Hermaphroditus one.

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[279] *Stagnum* can refer to a natural or an artificial pool (*OLD*). In this dissertation's appendix, I argue that while Ovid in the *Met.* uses the term *stagnum* exclusively of natural pools, by using the word to describe beautifully still natural pools, he evokes the artificial *stagna* being built by powerful Romans during his life. By so doing, he implicates Augustus and his friends in the violence that occurs near the still pools in the poem.
[280] *Perspicuus* is a term used not only of water, but also (still) solids such as salt, goblets, gems, and crystals (*OLD*).
[281] Bömer (1976 on 5.587) observes that *labi* is more typical than *ire* to describe the movement of water; perhaps Ovid chooses *ire* because it emphasizes motion more directly than *labi* would.
[282] Segal 1969a, 56.

Here is the corresponding description of stillness and silence in the House of Sleep, which in Chapter 1, I argued exceeded depictions of stillness and silence in prior literature. Ovid writes:

> non vigil ales ibi cristati cantibus oris
> evocat Auroram, nec voce silentia rumpunt
> sollicitive canes canibusve sagacior anser;
> non fera, non pecudes, non moti flamine rami
> humanaeve sonum reddunt convicia linguae.
> muta quies habitat; *Met.* 11.597-602
>
> Not there does an alert bird with a crested face summon the Dawn with its songs. Neither do anxious dogs shatter the silence with their voice nor the goose shrewder than the dogs. Neither beasts, nor cattle, nor branches moved by a breeze, nor the clamors of human speech give back a sound. Speechless silence makes its home.

This passage features a five-line description of things that do not cause sound, including some of the same creatures and plants as in the Narcissus episode. This list has the same *feel* as the lists of absent items in the pool episodes. Although the lists in the pool episodes are more about stillness, and the list in the House of Sleep episode is more explicitly about silence, there is such a link between the stillness and silence throughout the poem, including in these episodes,[283] that this is a distinction without a difference. In fact, in the House of Sleep *ekphrasis*, Ovid twice links a lack of motion to a lack of sound. As shown above, he writes that moved branches do not make a sound (11.600-01). Second, as I mentioned in Chapter 1, he states that there are no doors in the House, to avoid the creaking of hinges (i.e., sound caused by motion, 11.608-09). Moreover, as I pointed out in Chapter 1, he links affirmative motion to sound when he describes the Lethe as rustling as it moves over pebbles (11.603-04). The still pools of the *Met.* are explicitly still and the House of Sleep is explicitly silent, but based on the link between stillness and silence, we can assume the House of Sleep is still and the pools are silent. This is one more

[283] As one example, Arethusa notices the lack of both motion and sound (i.e., an eddy and a murmur) in the pool she approaches.

clue that allows us to read the still pools in the poem as representing political silence and silencing.

4.2 Similarity 2—Lethargic Forcefield

Second, the still pools and the House of Sleep both contain a forcefield of lethargy, which affects residents and visitors alike.[284] I will briefly show how this is true of the two "residents," Salmacis in the Hermaphroditus episode, and Somnus in the House of Sleep episode,[285] before discussing how it is true of each of the visitors.

Salmacis, who lounges by the pool that Hermaphroditus approaches, is extremely lethargic. She eschews hunting and enjoys *otium*, especially looking at her reflection in the pool and lying on the soft grass, while draped in a *perlucens* ("see-through") robe (4.306-16).[286] As I showed in Chapter 1, Somnus, unlike sleep gods in earlier literature, is the embodiment of lethargy, and Ovid uses language suggesting dissolution to describe him, like *solutus languor* ("dissolved in languor," 11.612 and 11.648). I argued that this treatment of Somnus derives from Lucretius's treatment of falling asleep.

The infection of visitors with lethargy is more complicated. The characters approach the pool because they are tired, but they get more tired and still as a result of being there, and they eventually dissolve or start to.

Narcissus

First, with respect to Narcissus, a lot of lying down language is used (3.414-40). This includes *procubere* ("fall forward"), *humi positus* ("placed on the ground"), *fusus in herba*

[284] It may be that these residents are the sources of lethargy rather than impacted by it. It is difficult to tell, and I do not think it matters.
[285] Narcissus's reflection and Alpheus in the Arethusa episode are not especially lethargic.
[286] Rosati (Barchiesi and Rosati 2007 on 4.310-15) comments, "Everything contributes to tracing a picture of soft sensuality, of relaxed *otium*" (my translation).

("poured out onto the grass"), *paulumque levatus* ("raised a little"), and *caput . . . fessum submisit in herba* (lowered his tired head into the grass"). Barchiesi observes that Narcissus maintains a semi-lying position throughout the episode, "first to drink, then for fixation on the image, then for languor and obsession."[287] He argues that Narcissus's prone position cannot be explained by a tradition in the visual representation of Narcissus, both because the flurry of artistic portrayals around the turn of the millennium happened after the publication of Ovid's story,[288] and because even in those images Narcissus often stands or sits[289]—although to be fair, he does so in a languid pose.[290] Barchiesi explains Narcissus's prone position in the *Met.* as superficially resembling that of the bucolic shepherd but more akin to that of the shut-out lover in elegy. He points out that Latin poets portray excluded lovers as prostrate with words like *proiectus*, *iacens*, and *porrectus*.

This is a fair point, but the lying down language used of Narcissus, other than *procubere*, is not that similar to *proiectus*, *iacens*, and *porrectus*. It is more accurately classified, I maintain, as the language of sleepiness, lethargy, and liquidity. The phrase *fusus in herba* is of particular interest, since *fusus* is a liquid word, sometimes used of sleep. Lucretius describes the body as *effusum* in sleep (3.113), and says that sleep *profudit* the limbs (4.757). In addition, while Narcissus is described as *paulum levatus*, Somnus is *cubito levatus* ("raised on an elbow," 11.621). Both of these phrases occur at the end of their lines. Moreover, near the end of his story,

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[287] Barchiesi and Rosati 2007 on 3.414 (my translation).
[288] Barchiesi and Rosati 2007 on 3.414, citing Bettini and Pellizer 2003, 94-99. Taylor (2008, 56) counts more than 50 surviving Roman visual representations of Narcissus at the spring. He credits Ovid for giving the Narcissus tale, possibly originating in Boeotia, its full exposition (58). He writes, "To the extent that they follow any literary version of the story at all, surviving visual representations of the Narcissus episode seem to depend most heavily on Ovid" (64, citing Bettini and Pellizer 2003). Knox (2015, 180) argues Ovid's Narcissus story is the most likely source of the popularity of the myth in Pompeii.
[289] Barchiesi and Rosati 2007 on 3.414, citing Bettini and Pellizer 2003, 211-12.
[290] Platt (2002, 92) refers to Narcissus's "expression of languor" in one wall painting. Taylor (2008, 60) observes how in later sculptural representations, Narcissus "may crook one or both arms limply over his head, a gesture signifying vulnerability, torpor, slumber, or a general lack of awareness."

Narcissus *caput . . . fessum submisit in herba* ("lowered his tired head into the grass," 3.402). In the House of Sleep episode, Somnus, his task from Iris discharged, buries his head into his soft bedding (11.649). This burying of one's head in soft materials is an image of withdrawal that occurs repeatedly in *Met.* 11, as I argued in Chapter 1.

In addition to the lying down language, Narcissus is also temporarily stilled when Ovid calls him *inmotus* and compares him to a statue (3.418-20).[291] The comparison here turns explicitly on Narcissus's stunned immobility. Moreover, Narcissus is not just lying down and temporarily stilled, but he eventually loses energy and dissolves: His grief takes away his strength (3.469). His wasting away is described with words like *liquefacta*, *intabescere*, and *liquitur* (3.486, 3.487, and 3.490) and with comparisons to melting wax and evaporating dew (at 2.487-89).[292] His former *vigor et vires* ("strength and energy") does not remain (3.492-93). Taylor points out that Narcissus is born of liquid (as the child of a river god and a naiad) and returns to liquid.[293] Barchiesi observes that this outcome for Narcisuss is not found in other extant versions of the story.[294] We can imagine that Ovid added the melting outcome as a way of connecting the Narcissus story to sleep and to the House of Sleep.

Writing about Ovid's story, Taylor astutely observes, "Languor, stupor, torpor—and their most extreme expression, death—seem to pervade the Narcissus phenomenon at every level."[295] Taylor also points out that the Narcissus flower had long associations with the underworld, that its name has connections to νάρκη, or numbness, and that it was thought to have narcotic

[291] On Ovid and statuary, see, for example, Barkan (1981), Barolsky (2005), and Salzman-Mitchell (2008).
[292] Barchiesi and Rosati (2007 on 3.487-90) point to dew-evaporating and wax-melting images in Apollonius (3.1019-21) and Lucretius (6.515-6) as potential precursors to Ovid's comparisons in these lines.
[293] Taylor 2008, 60.
[294] Barchiesi and Rosati 2007 on 3.486. Earlier versions treated Narcissus as either disappearing into the pool or committing suicide with spilled blood that becomes the flower. Conon's version (summarized at *Narr.* 24 ap. Phot. *Bibl.* 134b28-134a3) includes the latter outcome.
[295] Taylor 2008, 59.

properties.[296] The House of Sleep episode is also connected to a pain-numbing drug: poppies flourish outside its entrance (11.605). Such drugs, which allow a withdrawal from life and suffering, are potentially connected to the burying-of-the-head image that I mentioned above.

Moreover, Narcissus shows up again in Nonnus's *Dionysiaca*, in a story about Dionysus's rape of Aura, while she is in a drunken sleep. As the story goes, Aura comes to a well, which Dionysus has secretly filled with wine and which is surrounded by Narcissus flowers. Nonnus treats Narcissus as the son of Selene and Endymion, whom as Taylor points out is "a sleepy, languid, and effeminate youth to whom Narcissus is often compared."[297] Hadot writes that Nonnus may have used this genealogy as well as the Narcissus flower—"the flower of torpor and fascination"—to reinforce the theme of sleep in the story.[298] Nonnus's incorporating of Narcissus into his Dionysus-Aura tale provides important commentary on Ovid's Narcissus tale by drawing out its sleep and lethargy aspects.

Hermaphroditus

Hermaphroditus is also impacted by lethargy, stillness, and dissolution. Ovid describes the pool he approaches as containing an enervating *vis* ("force," 4.286-87). Pythagoras remarks

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[296] Taylor 2008, 60. Writing about flowers surrounding Narcissus in an *ekphrasis* by Philostratus, Taylor (2008, 62) describes flowers as offering a "whiff of oblivion."

[297] Taylor 2008, 59 citing Nonn. 48.584-86. According to the myth, Endymion experienced an eternal sleep on Mt. Latmos, where he was visited frequently by Selene (see, e.g., Theo. *Id.* 3.49-50 and 20.37-39 and Ap. Rhod. *Argon*. 4.54-60). On the similarities between Narcissus and Endymion, Borghini (1994, 205) observes that Endymion is sometimes treated as a hunter, as is Narcissus, and that both myths involve connections with death. Although Theocritus (20.37) treats Endymion as a herdsman, Endymion often appears as a hunter (i.e., with a spear or dogs) in the visual arts (Hans Gabelmann in LIMC III, Vol. 1, s.v. Endymion, 727). At least a few of these predate Ovid. For example, on a fifth century BCE Greek vase, Endymion appears to hold two spears in his hands as he flees Selene, and on a third century BCE mirror from Athens, Endymion appears with a dog. Hans Gabelmann LIMC III, Vol.1, s.v. Endymion, Fig. 12, 730. According to Hesiod, Zeus gave Endymion the gift of choosing his own death (frg. 245 M-W., schol. Apoll. Rhod. 4.57). Much later, Cicero cited Endymion's long sleep as a reason not to fear death. *Tusc.* 1.38.92. Borghini (205, n. 14) also cites a Byzantine astrological text that posits a connection between the moon (Endymion's lover) and the Narcissus flower.

[298] Hadot 1976, 88 (acknowledging that it is hard to tell if this genealogy is Nonnus's innovation). As Frontisi-Ducroux and Vernant (1997, 235) note in their discussion of this Nonnus episode, in the *Homeric Hymn to Demeter*, the Narcissus flower is described as having been grown as a lure for Persephone (8). She was looking at it in awe in the moment just before she was kidnapped (15-16).

that the same pool causes a *sopor* remarkable in its *gravitas* (15.321).[299] *Gravitas*, as it happens, also afflicts Somnus (11.618).[300]

While lying down language colors the entire Narcissus episode, the language of softening is integral to the entire Hermaphroditus story. Words with *moll*- as their root are used six times (*remolliat*, *mollibus* twice, *molli*, *mollita*, and *mollescat*). The "soft" activities (such as lying down, bathing, and hair brushing) of Salmacis are contrasted with "hard" activities of her sisters (such as hunting).[301]

Moreover, like Narcissus, Hermaphroditus is temporarily stilled when Ovid compares him swimming in the pool to objects encased in glass (4.352-55).[302] Also like Narcissus, Hermaphroditus then dissolves: He becomes half-male and half-female, but since he started out male, the process he undergoes is a softening, and it is very much described that way. Ovid refers to the resultant Hermaphroditus as *semimas* ("half-male," 4.381) and refers to his now *mollita membra* ("softened limbs," 4.381-82). Hermaphroditus prays that any future visitor *mollescat* ("be softened," 4.386) in the water. The softness and femininity that characterized Salmacis, and to a lesser extent Hermaphroditus,[303] at the beginning of the episode now characterize Hermaphroditus. The outcomes faced by Narcissus and Hermaphroditus are nominally different,

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[299] More specifically, he says whoever drinks from the waters of Salmacis and the Ethiopian lakes either becomes mad or suffers *mirum gravitate soporem* ("a sleep extraordinary in weight").

[300] In the divine council of *Met.* 1, the clamor of the gods is pressed by the *gravitas* of "the ruling one," (*regentis*, i.e., the Augustan Jupiter). I discuss Jupiter's control over action and quiescence in Chapter 4.

[301] The softening language of this episode relates to an interpretative problem noted by Crahay (1958). Hermaphroditus's name, Ovid's description of him as a union of male and female (4.378-79) as well as *biformis* (4.387) suggest an androgynous figure. However, another strand of language (e.g., *semimarem* and *mollita* at 4.381 and *semivir* and *mollescat* at 4.386) emphasizes that Hermaphroditus loses his masculinity and becomes soft. Is Hermaphroditus at the end equally male and female or is he a male who has simply lost some of his masculinity? Is there even a difference between these two concepts? Bömer (1976 on 4.274-388) notes that the treatment of Hermaphroditus as a fully androgynous figure is consistent with the metamorphosis while the treatment of him as a feminized male is consistent with the aition of the spring's properties.

[302] I will say more about this in the next section.

[303] Hermaphroditus was not especially "hard" to begin with, since before getting into the water he removed his *mollia de tenero velamina corpore* ("soft cloaks from his tender body," 4.345).

as one is a liquefaction and one is a softening. However, as Segal writes, their ends "come in not dissimilar terms."[304]

The association between Hermaphroditus and softness, or between Hermaphroditus and sleepiness, is not original to Ovid. The original Salmacis and Hermaphroditus myth can be traced back to Halicarnassus,[305] where the pool of Salmacis was understood as having benevolent civilizing properties.[306] Sourvinou-Inwood argues that the belief in the spring's unmanning effects, mentioned by both Ennius[307] and Ovid, likely developed outside of Halicarnassus, and may stem from the view that culture can lead to softness.[308] Similarly, associations between Hermaphroditus and sleep appear in sculpture that may pre-date Ovid. The sleeping Hermaphrodite is "one of the most frequently illustrated and best known" of all Hermaphrodite sculptural types.[309] This type may have originated in Hellenistic times, when sculptures of other sleeping figures (such as of drunken satyrs, Endymion, Ariadne, and maenads) were also popular.[310] In addition, just as Narcissus shares some qualities with the sleeper Endymion, Hermaphroditus does as well: Both the Salmacis-Hermaphroditus myths and the Selene-Endymion myths are traced back to Caria. Moreover, as Borghini points out, androgyny is

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[304] Segal 1969, 52.
[305] Fifth-century BCE inscriptions mention the geographic area Salmacis in Halicarnassus (Bömer 1976 on 4.274-388), and a poetic inscription dated to the late second century BCE suggests that Salmacis and Hermaphroditus were important figures for Halicarnassus. Isager 1998, 1-23 (= *infin* 217-37). Verses 15-22 are about Salmacis and Hermaphroditus.
[306] Souvinou-Inwood 2004. She points out that Hermaphroditus, a hybrid figure, was "a symbolically appropriate image for the 'hybrid' city," composed of Carians and Greeks (74). See also McInerney (2021), who argues that different versions of the myth are used in competitions between multiple, different groups that inhabit Halicarnassus.
[307] fr. 18 Vahlen (†*Salmacida*† *spolia sine sudore et sanguine*). This fragment is quoted by Cicero (Off. 1.18.61), who explains that Ennius's language was used as an insult emphasizing effeminacy. See also Santini 20-21.
[308] Sourvinou-Inwood 2004, 70. Strabo and Vitruvius attempted to dispel the negative reputation that the spring had developed by their time (Strabo 14.2.16; Vitruvius 2.8.11-12).
[309] A. Ajootian in LIMC V, vol. 1, s.v. Hermaphroditus, 276.
[310] Stafford 1991-93, 119. Separately, gems from the first century BCE to imperial times display Hermaphroditus "placidly lounging under a tree surrounded by *erotes* and musical instruments" (Groves 2016, 329, n. 25). On the individual gems, see A. Ajootian in LIMC V, vol.1, s.v. Hermaphroditus, 281. See also Oehmke (2004, 44-45).

connected to the moon in Greek thought.[311] Although there are earlier suggestions of Hermaphroditus's softness and sleepiness, the combination of explicit stillness and lethargy in the story of Hermaphroditus is nevertheless original to Ovid.

Arethusa

Arethusa's situation is a bit different from that of Narcissus and of Hermaphroditus, despite the linguistic similarities between the passages. Arethusa arrives at a pool that appears still and silent, but in reality has a current, in the form of the river god, Alpheus.[312] She gradually approaches the pool just as Hermaphroditus does in his story (4.343-45 and 5.592-95).[313] She begins swimming, and hears a murmur caused by Alpheus under the surface, the first indication that the pool is not as still and silent as it looks (5.595-97) Ovid shifts stillness and silence to motion and sound in these lines. Arethusa jumps back and runs away, and Alpheus follows suit. This chase ends when, growing tired, she keeps still (5.628-29) to hide in a cloud of mist and then, out of options, she turns into a stream. While Narcissus dissolves, Salmacis becomes soft, Arethusa—who announces, *mutor in latices* ("I am being changed into water," 5.636)—is liquefied.

Although Narcissus, Hermaphroditus, and Arethusa all undergo a kind of dissolution, Arethusa's ultimate fate is somewhat different. She is not stilled and silenced; as a stream, she moves and moreover, speaks. She is able to tell her story and that of others less fortunate. Even

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[311] Borghini 1994, 203. In the *Symposium* 189c-193b, Plato reports a story on the origin of the sexes told by Aristophanes. According to this story, the precursor to the androgynous person came from the moon (while men are derived from the sun and women from the earth). Aristophanes explains that, "that which partook of both sexes was born of the moon, for the moon also partakes of both" (190b). In a note on these lines, W.R.M. Lamb, the Loeb translator writes, "The double sex of the moon is mentioned in an Orphic hymn (ix. 4): cf. Macrob. iii. 8." Borghini (1994, 204) identifies elements of androgyny in Pausanias's version of the Narcissus myth, in which Narcissus falls in love with his twin sister.

[312] I am grateful to Rabun Taylor for pointing out to me that Ovid's clear and pure pools can probably be interpreted as spring sources. As he explains, "the movement of the water can be so gentle that it's barely perceptible."

[313] Both characters dip their toes in and then take off their *mollia velamina*. Bömer (1976 on 5.594) notes that the use in the Salmacis-Hermaphroditus story was the first juncture of these words.

in her story, though, the close link between motion and sound is preserved, with her both moving and speaking after her transformation.

House of Sleep

Finally, Iris, the divine visitor to the House of Sleep, is also infected with lethargy. She flees the House as she starts to be affected with the *vis soporis* and senses sleep seeping into her *artus* ("limbs," 11.630-31). *Vis soporis* is the same combination of words that Pythagoras uses of Hermaphroditus's pool in *Met.* 15. The word for seeping, *labi*, is a liquid word, forms of which, by the way are also applied to Arethusa and Hermaphroditus in water (*elabi* in 4.361 and *labens* in 5.596). However, of Narcissus, Hermaphroditus, Arethusa, and Iris—all of whom are subject to a lethargic forcefield—only the goddess leaves unscathed.

Lethargy and Liquidity in Lucretius and Vitruvius

Ovid may have drawn on Lucretius in connecting lethargy to liquidity. Like Ovid's does of Narcissus's fate, Lucretius describes falling asleep and aging as liquefactions resulting in a loss of strength: We have already seen that Lucretius uses the verb *fundere* and its compounds to describe the process of falling asleep (3.113 and 4.757). In addition, he writes that sleep *inriget* ("pours") quiet through the limbs, and the limbs *dissolvuntur* and *fluunt* ("are dissolved" and "flow," 4.907 and 4.919). Moreover, Lucretius points to a loss of *vires* upon falling asleep (4.953). He also combines liquefaction and energy loss in his description of aging, writing that age breaks *vires et robur* and *liquitur* into decay (2.1131-32). In addition, Ovid's treatment of lethargy as entering through the body, specifically the limbs,[314] may stem from Lucretius's treatment of sleep as partly caused by external air entering the body's pores (4.932-53).

[314] Ovid describes the pool of Hermaphroditus as softening touched *artus* (4.286). In the House of Sleep episode, Iris senses sleep seeping into her *artus*. Somewhat similarly, cold sweat occupies Arethusa's *artus* before she becomes a liquid (5.632).

One distinction is that in *DRN* 4, there is not some sort of infectious water or air that enters the body to cause sleepiness, the way there seems to be in Ovid. In a context totally separate from his treatment of sleep, however, Lucretius describes the negative exhalation from Lake Avernus. Lucretius refers to the *mortiferus vis* that causes birds to fall from the sky (*DRN* 6.819-24). Vergil, in his corresponding passage on Lake Avernus (*Aen.* 6.237-42), does not use the term. Ovid's mention of the enervating *vis* of Hermaphroditus's pool and the *vis soporis* of the House of Sleep (4.287 and 11.630) may have been inspired by Lucretius's use of the term *vis* in a similarly liquid, albeit more fatal, context.[315]

More broadly, in endowing his still pools with a lethargic forcefield, Ovid may be drawing on associations between stagnant water and unhealthfulness in Greek and Roman thought. Pliny states that doctors deem stagnant waters unhealthful (*Nat.* 31.21). Vitruvius—reviving the Hippocratic concept of "bad air"[316]—states that settled marshes, which have no outlet, putrefy and emit pestilent air (*de Arch.* 1.4.12). He similarly suggests that theaters not be located near marshes, to prevent unhealthy air from entering the body's pores (5.1.2).

A skeptic might point out that I only recently argued that Ovid's clear pools are not-marshlike. However, as I mentioned above, both Ovid's still pools and marshes are called *stagna*, due to their shared stillness. Ovid seems to view stillness as the cause of stagnation rather than any

[315] Interestingly, Lucretius says that the vapors from the lake first cause a giddiness (*aestus*) before they kill the birds (6.826-28). This giddiness, in a sense, corresponds to the isolated flicker of motion in Ovid's still pool episodes which occurs before they start to dissolve.

[316] To Hippocrates, men breathing in bad air—rather than absorbing it through their pores—is what causes disease (*Breaths*, Chapter 6 and *On the Nature of Man*, Chapter 9). In his commentary on Hippocrates's *On the Nature of Man*, Galen explains that according to Hippocrates, one form of this bad air is air exhaled by marshes (121-22; translation available at https://www.ucl.ac.uk/~ucgajpd/medicina%20antiqua/tr_GNatHom.html). Hippocrates describes also many terrible health effects of using marshy and stagnant waters in *Airs, Waters, Places* (7.1-50).

other marshy feature: In exile, he writes that water develops a flaw, unless it moves (*Pont.* 1.5.6).[317] This line is about stillness not marshiness.[318]

Moreover, ancient writers treated stagnation as something to avoid in fish ponds. Columella, writing after Ovid in the first century BCE, uses the term *stagnum* of fish ponds that abut the sea, and he offers concrete advice on how to avoid stagnation in these ponds (*Rust.* 8.3 and *Rust*. 8.5).[319] Varro treats stagnation as harming fish as well (*Rust.* 3.17). Ovid's awareness of contemporary concerns about stagnation in fish ponds may have led him to depict *stagna* as causing lethargy.

It is true that Romans viewed both good and bad elements as passing into the body through exposure to water. Because of the beauty of the *Met.*'s still pools, we might be tempted to associate them with the good kind of water, such as the thermal springs of Baiae and Aenaria (Ischia), rather than with say, Lake Avernus, a few miles away, the vapors of which were probably real and toxic.[320] However, we must not be led astray by appearances. With their lethargic forcefields, the *Met.*'s still pools have more in common with Lake Avernus. Relatedly, you had to swim in the thermal pools at Baiae and Aenaria to receive their benefits, whereas both Lake Avernus and the pools of the *Met.* seem to spread their harmful effects into the air.[321] In addition, Ovid may not have minded evoking the springs of Baiae and other bathing sites with his

[317] He compares such flawed, still water to his own diminished poetic talent in exile, as I will discuss below.
[318] Barca (1997, 7) writes that to the Romans, "Running water is 'normal' and means life; unmoving water is 'abnormal,' dead, and putrid, and is therefore logically connected to the dead."
[319] For example, in 8.5, Columella recommends against providing shady passageways for fish due to the risks of stagnation.
[320] I am grateful to Rabun Taylor for these points. On the perceived health benefits of baths in Rome, see Fagan (1999, Chapter 4).
[321] On the baths on the Bay of Naples, see Chapter 4 ("Thermo-Mineral Baths") in Yegül (1992) and Rabun (2018).

still pools, since in addition to the perceived positive health effects of the springs at Baiae, Baiae also had negative connotations of luxury and excess around Ovid's time.[322]

Ovid may have also drawn on Lucretius's connections between softness, lethargy, and liquidity. Given the importance of *mollitia* as a constitutive element of Roman love elegy,[323] we might be led to overlook Lucretius's use of the word. Lucretius associates *mollis* not only with sex (e.g., at 4.1268), but also with lethargy and liquidity. He refers to men who lie on the *mollis* grass (2.29) and applies the word *mollis* to sleep and mattresses (3.112 and 4.991). He also uses the words *languescere* and *liquisse* in a passage that describes fainting (3.595-98), a process that entails a "softening" of the limbs (*mollia membra*, 3.596).

Some may argue that other poets before Lucretius link lethargy and liquidity, and that Ovid may be drawing on those works instead. My response would be that Ovid, like Lucretius and Vitruvius, is offering a more rationalistic and naturalistic account than do Homer, Pindar, and Vergil. So, for example, while Homer uses *χέω* of sleep (e.g., at *Il.* 14.164),[324] this is a single word used metaphorically. Similarly, in a Pindaric ode, warm water moistens athletes' limbs, which become soft as a result (*N*. 4.4). Pindar links liquidity with limbs and softness. However, Pindar here does not conceive of lethargy as entering the body.[325]

Vergil imitates much of the Lucretian language on sleep I have cited above, with phrases like *Ascanio placidam per membra quietem inrigat* ("she floods Ascanius with pleasing sleep

[322] As Bruun (1997, 369) explains, although it is not until Seneca and Tacitus that we get our clearest treatments of Roman bathing and fancy bathing complexes as immoral, Cicero's treatment of Baiae was in this vein. He points out that sometimes when Cicero "describes what constitutes an immoral life-style, he refers to visits to Baiae, a town notorious for its loose morals and renowned for its baths" (370).
[323] Bömer (1976 on 4.345) notes that both *tener* and *mollis* are key words of the erotic realm. Commenting on *Met.* 4.314, he also explains that *mollis* in the *Met.* is used both in the area of eroticism and of metamorphosis.
[324] Bailey (note on *DRN* 4.908) cites Ernout as tracing Lucretius's liquid metaphors for sleep back to Homeric lines like this.
[325] I am grateful to Rabun Taylor for the observation that, in general, bathing would have been considered beneficial for athletes.

through the limbs," *Aen.* 1.691-92), *fessos sopor irrigat artus* ("sleep floods the tired limbs," *Aen.* 3.511), and of Cerberus, *immania terga resolvit fusus humi* ("poured out on the ground, he released his huge back," 6.422).[326] There are a few reasons these lines from Vergil are not that important as a mediating influence: first, they do not break new ground in the treatment of sleep the way that Lucretius's corresponding statements do. Second, when Vergil writes that Venus floods Ascanius with pleasing sleep, he remythologizes Lucretius. We are back in the realm of magic and metaphor. By contrast, as whimsical and mythological as Ovid's House of Sleep is, his Somnus does not put Iris to sleep or flood her with sleep; there is something in the air that does that work. Ovid is therefore returning, at least somewhat, to Lucretius's more rationalistic account.

4.3 Similarity 3—Isolated Flicker of Motion Derived from Lucretius

In Ovid's three still pool scenes and the House of Sleep, there is a bit of motion foregrounded against a background of stillness. I have found that each of these instances of motion was inspired by Lucretius's treatment of images moving their limbs in mirrors or dreams.

Narcissus

Narcissus, for all his lethargy and stillness, moves some before he finally dissolves. After his initial shock, he marvels at how his reflection mimics his movements (3.451-62). With these lines, Ovid echoes Lucretius's treatment of a reflection moving in step with its observer, as Hardie comes close to suggesting.[327] Lucretius writes:

> Indugredi porro pariter simulacra pedemque
> Ponere nobiscum credas gestumque imitari *DRN* 4.318-19[328]
>
> Furthermore, when the images march along with us and set down the foot with ours and mimic our gestures

[326] Bailey's note on *DRN* 4.908 and 4.919 alerted me to these citations.
[327] 1988, 75-76. Hardie states that Narcissus fails to understand this phenomenon described by Lucretius.
[328] In addition to the lines cited above, Lucretius also emphasizes the dynamic quality of mirrors in a different, waterier context. He emphasizes the speed with which the sky would appear in water just laid out. *DRN* 4.211-13.

Ovid brings these lines to life by having Narcissus and his image kiss, reach, laugh, cry, nod, and move their lips in speaking. McCarty, in a study on mirrors in classical literature, points out the unique "responsiveness of mirrors," or the fact that they mirror "the observer, change for change in time."[329] Note that other treatments of mirroring, including Theocritus's and Vergil's, do not highlight this dynamic quality. Furthermore, as Hardie has shown, mirroring is integral to Ovid's Echo-Narcissus episode, and Narcissus's reflection imitating his movements is but one example of this. In addition, Echo's answers imitate Narcissus's replies, Narcissus's unrequited love for himself mirrors Echo's such love for Narcissus, and Ovid mirrors Lucretius, through literary *imitatio*.[330] All of these examples of mirroring include a similar dynamism, I would argue.

The shift to motion in *Met.* 3.451-62 is matched by a shift to sound, since Narcissus engages in a monologue in *Met.* 3.442-73, which includes a narration of his movements. In other versions of the story that survive, Narcissus does not engage in direct speech.[331] When Narcissus speaks, his reflection's lips move, but its words do not reach Narcissus's ears (3.461-62).[332] This exceptional breaking of the usual link between motion and sound in the poem alerts Narcissus to his mistake, leading him to say, *Iste ego sum*! ("You're me!" 3.463).[333]

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[329] McCarty 1989, 169. McCarty cites observations of both Lucretius (4.166-67) and Apuleius on this property of mirrors. Apuleius, defending his own possession of a mirror, states the mirror's ability to portray reality exceeds that of pottery, sculpture, and painting, since with a mirror, the reflection of an image "is not only like the original, but moves and follows every nod of the man to whom it belongs" (*Apol.* 14; translated by H.E. Butler). In making his observation about imitation of movement, Apuleius may have been inspired by the way Narcissus's movements were reflected back at him in Ovid's account.

[330] Hardie 1988, 88-89.

[331] Barchiesi and Rosati 2007 on 442-73. What does survive is limited: we have just an epitome of Conan's 24th narrative (*Narr.* 24 ap. Phot. *Bibl*. 134b28-134a3) and an account in Pausanius (9.31.7-9). In addition, a recently discovered Oxyrhynchus papyrus (P.Oxy LXIX 4711), attributed by editor W.B. Henry to Parthenius of Nicea, includes about 15 very fragmentary lines about Narcissus.

[332] The idea of words reaching ears also contains a link between motion and sound, in that it features the motion of sound. The motion of words and voices is also a component of Ovid's House of Fama (as I showed in Chapter 1), Pyramus and Thisbe episode (as I will demonstrate in Chapter 3), and descriptions of speech loss (as I will show in Chapter 4).

[333] See Hardie 1988, 84.

Ninck argues that for Narcissus to make the mistake he does means that he is in a dreaming or ecstatic state.[334] In discussing Narcissus's error, Hardie references Lucretius's treatment of the mind's mistake when dreaming. [335] Lucretius states that in dreams, we seem to see and do marvelous things such as *reddere dicta tacentes* ("to utter speech while saying nothing," 4.461), and yet, in spite of the many things that try to *violare fidem sensibis* ("break the credit of our senses," 4.463) we do not realize we are dreaming (4.462-68). While Hardie's article pointed me to these lines of *DRN* (i.e., 4.462-68), he does not specifically mention *reddere dicta tacentes* as an influence on Ovid's Narcissus episode, even though he might have done so profitably. If Lucretius's dream image quietly moving its lips is behind Ovid's reflected image doing the same—as I believe it is, this one example of Ovid's analogizing mirrors and dreams.

At the end of his monologue, the disturbed Narcissus *lacrimis turbavit aquas* ("disturbed the waters with his tears," 3.474-75). The image becomes blurry due to the *motus lacus* ("the disturbed pond," 3.475-76). The formerly still man moves and this moves the formerly still pool. My analysis has demonstrated that Narcissus moves briefly but vigorously before his ultimate dissolution, and that this motion is inspired by Lucretius's treatment of images moving in mirrors. The briefly but vigorously moving Narcissus is also a bit like the birds of Lake Avernus, who, according to Lucretius, are driven to giddiness before dying (6.826-28).

Hermaphroditus

Likewise, although the Hermaphroditus episode features much stillness, softness, and lethargy, Salmacis and Hermaphroditus each experience an isolated flicker of motion inspired by Lucretius. Salmacis, generally lethargic, transforms into a hunter almost immediately after laying

[334] Ninck 1921, 58-59.
[335] Hardie 1988, 87-88.

eyes on Hermaphroditus. When Hermaphroditus shyly refuses her advances, she pretends to leave but instead crouches in the bushes (4.336-40). Hermaphroditus undresses (4.345), a sight which causes "a jolt of volitional energy in the lazy Salmacis."[336] She burns with passion, and her eyes shine like an image of Phoebus reflected in a *speculum* ("looking glass" or "mirror," 4.347-49). With the word *speculum*, Ovid treats her eyes like mirrors, glass, or even pools. [337] I will return to this image shortly. Now the opposite of lethargic, Salmacis can scarcely tolerate a delay (4.350).

Still believing he is alone, Hermaphroditus jumps into the pool. His swimming motions are his isolated flicker of motion in the story. Ovid compares Hermaphroditus swimming to objects encased in glass:

> ille cavis velox adplauso corpore palmis
> desilit in latices **alternaque bracchia ducens**
> in liquidis **translucet** aquis, ut eburnea si quis
> signa tegat claro vel candida lilia vitro. *Met.* 4352-55
>
> That one, swift, clapping his body with hollow palms, jumps into the water, and leading alternate arms, shines through the liquid waters, as if someone were enveloping ivory figures or white lilies in clear glass.

There is much to unpack in these exquisite lines.[338] The comparison of the pool to clear glass is appropriate because of both the pool's transparency and stillness. This may be the first description of explicitly transparent and still water in Greek and Latin literature, and as a result, the first comparison of such water to glass. Ovid may have been leading up to the comparison to glass all along. In addition, as in several other passages I have analyzed in this chapter, this passage features an abundance of the liquid consonants *l* and *r*, including in words meaning

[336] Barchiesi and Rosat 2007 on 4.316 (my translation).
[337] Celsus (7.7.13) treats the eyes as glassy. The word *speculum*, used here, is also used to describe the mirror-like smoothness of water in the fables of Phaedrus (*Phaedr*. 1.4.3).
[338] La Penna (1983, 236) pays attention to other aspects of these lines: he refers to the sound effect of the first line, created by the letter p, and he argues that the lines feature a dissolving of mass (i.e., the body of line 4.352) into color and light.

"liquid" or "clear" such as *latices*, *liquidis*, *translucet*, *claro*, and *vitro*. This enhances the sense of liquidity and transparency.

We also have an image of frozen motion, of entrapment. These lines include a sharp contrast between motion of Hermaphroditus and stillness of the art objects as well as the sense of being stilled or stifled. As I elaborate below, the phrase *si quis tegat* is significant because it envisions an unnamed third party doing the covering, or stifling.[339] The most original thing I can say about these lines, however, has to do with their Lucretian undertones. Specifically, Ovid's language (in bold above) echoes Lucretius's treatment of the movement of human-shaped images in mirrors and dreams.

When Ovid writes that Hermaphroditus *alterna . . . bracchia ducens . . . translucet,* he seems to be drawing on two different passages from *DRN* 4. Before this instance in Ovid, *translucere* occurs only in Lucretius, applied to an image in a mirror (*DRN* 4.308), and it does not occur in other Augustan poetry at all.[340] More specifically, Lucretius uses the verb of an image reflected from one mirror to another:

> Fit quoque de speculo in speculum translucent imago,
>
> So truly does the image shine across from mirror to mirror,

Recall that Ovid compared Salmacis's eyes to a *speculum* with an *imago* in it at 4.347-49. So, Ovid is brilliantly using Lucretius to suggest that the image of Hermaphroditus swimming is reflected from one mirror, i.e., the pool, to another mirror, Salmacis's eyes. He brings Lucretius's description of the effects of multiple mirrors to life in these lines.

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[339] Martial's imitation of this passage, in which a woman swimming in a pool is compared to flowers in glass, does not include such a person. 4.22. The "someone" in Ovid's phrase may refer to Salmacis, who is laying in wait and will soon be acting upon, even smothering, Hermaphroditus.
[340] Bömer 1976 on 4.354.

In addition, Lucretius uses *alternis bracchia mittunt* of images in dreams (*DRN* 4.789). *DRN* 4.789 is part of a passage I cited as the seed of Ovid's Morpheus in Chapter 1. Here is that passage again:

> Quid porro, in numerum procedere cum simulacra
> cernimus in somnis et mollia membra movere,
> mollia mobiliter cum **alternis bracchia mittunt**
> et repetunt oculis gestum pede convenienti?
> Scilicet arte madent simulacra et docta vagantur,
> nocturno facere ut possint in tempore ludos. *DRN* 4.788-93
>
> What are we to say, moreover, when we see in dreams the images moving to the beat and swaying their supple limbs, **swinging one** supple **arm after the other** in rippling movement and repeating before our sight the same gesture with foot answering to hand? Assuredly the wandering images are steeped in art and well trained, so that they can make sport in nighttime.

As I explained in Chaper 1, the passage is about the movement of anthropomorphic images in dreams, about how these images kind of dance before our eyes. I have bolded the lines I see as behind Ovid's description of the swimming Hermaphroditus, and I have underlined the lines that I think are especially behind Ovid's Morpheus. In addition to the similarity between Lucretius's *alternis bracchia mittunt* above and Ovid's *alternaque bracchia ducens* applied to Hermaphroditus, Lucretius's *arte madent* characterizes the images as almost wet, like Ovid's Hermaphroditus.

To take a step back and take an accounting of where we are: we have now seen that both the motion of Ovid's Narcissus and of his Hermaphroditus derive from Luretius's treatment of images moving in both mirrors and dreams. We have also seen that Ovid's swimming Hermaphroditus and Ovid's exuberant Morpheus both are born, so to speak, from the same passage of *DRN* 4. These are some serious connections that Ovid makes between mirroring and dreaming, in acknowledgement of Lucretius's similar ones.

Bömer, in his note on Ovid's *alternaque bracchia ducens*, does not mention the Lucretian parallel and focuses instead on similar uses of hand and arm words to describe the act of

swimming in other poets.[341] The combination of *alternus* and *bracchium* does not occur in these examples, however, so I maintain that the Lucretian original influenced Ovid. Nevertheless, an example from Propertius may be an intermediate model: Although it contains the combination of *alternus* and *manus*, rather than *alternus* and *bracchium*, there is a conceptual parallel between it and the Hermaphroditus simile. Propertius writes that he would prefer that Cynthia be *clausa tenui in unda* ("enclosed in thin water," 1.11.11), in other words, swimming, rather than on the shore hearing a rival's whispers. Propertius imagines the water as entrapping the swimming Cynthia just as Ovid imagines the pool entrapping the swimming Hermaphroditus. This Propertius example lends support to my argument that the Hermaphroditus glass simile is more than a reference to art and artistic connoisseurship, as Hinds maintains;[342] it is also a negative image of entrapment.

Continuing, we only find more evidence for my argument that while stillness in *De Rerum Natura* is often treated as a positive calm, in the *Metamorphoses*, stillness is often treated as entrapment. After Salmacis jumps into the water, the two characters struggle. When Ovid writes that Salmacis *circumfunditur* ("is poured around," 4.360) the youth, he uses one of the *circum*- words he uses of flowing air and water in the beginning of *Met.* 1.[343] More importantly, Lucretius uses a form of *circumfundere* at the beginning of his poem. In the famous invocation to Venus, he describes Venus as *circumfusa* ("poured around") Mars. In both Ovid's and Lucretius's scenes, a female is described as poured around a male. At least one scholar has interpreted Lucretius's Venus and Mars as representing, in an Empedoclean manner, the forces

[341] Bömer 1976 on 4.353. Tib. 3.5.30 (uses word *manus* and not any version of *alternus*) and Prop. 1.11.12 (uses *alternus* and *manus*) and *Ibis* 589 (uses *alternus* and *lacertus*). Bömer also cites an instance of *alterna* and *bracchia* in Manil. 5.423.
[342] Hinds 2002, 138.
[343] These words are *circumfuso* at 1.12, *circumfluus* at 1.30, *circumdare* at 1.37, and *circumsonat* at 1.87.

of creation and destruction in the universe as Lucretius describes it.[344] In the invocation to Venus, Lucretius asks the goddess to cause, through her forces of persuasion, the works of war to *sopita quiescant* ("lulled to sleep, be quiet," 1.30). The female/sleep-related side of this is more sinister in Ovid than it was in Lucretius. Stillness is often calm in *De Rerum Natura*, and entrapment in the *Met.*

Salmacis conquers Hermaphroditus by pressing[345] and clinging, and prays for the two to be joined forever (4.369-72). At 4.375, Ovid compares the union of Salmacis and Hermaphroditus to the grafting of a branch to a tree (4.375-79). Von Stackleberg argues that images of gardening in this episode, like that of grafting, along with Ovid's description of the landscape as almost groomed should lead us to consider the setting as a cultivated garden.[346] What is of greater interest to me, though, is that Ovid phrases this grafting simile in the same way that he did the glass object simile. There he states *si quis* covers the objects with glass; here he writes *si quis* grafts a branch onto a tree. Ovid seems to contemplate a third party responsible for Hermaphroditus's fate, and this third party is the kind of person who would cover objects in glass or graft two plants together—such as someone acting as an agent for a member of the elite.[347]

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[344] O'Rourke 2014.

[345] Salmacis *premit* Hermaphroditus. *Conprimere* and *premere* are used of Jupiter's pressing down the sounds of the other gods in the divine council in *Met.* 1—which I will analyze in Chapter 5. Salmacis is a weight upon Hermaphroditus just as Jupiter is to the other gods. Bömer (1976 on 4.369), who suggests that *premit* in the Hermaphroditus episode means something like *tenere*, would probably disagree with this claim.

[346] Von Stackleberg 2014, 414-16.

[347] Questions have been raised about the extent to which members of the elite actually did work like grafting, even though they sometimes would say they did it. See, for example, Reay (2003) and (2005). To me, the important thing is that members of the elite owned gardens, so even if they did not do the actual grafting, they were ultimately responsible for it. Moreover, regardless of the actual practice in Rome, Latin poets often act as if the elite did do this type of work. Ovid is a Latin poet too so maybe he is doing the same. In the next section, I demonstrate that Ovid uses the phrase *si quis* when describing persons doing destructive things as well as authoritarian figures listening for possible dissent.

"Si Quis" in the Similes of the Met.: A Closer Look

As suspected, it turns out that *si quis* is often used in similes of the *Met.* to refer to figures doing destructive things. For example, Ovid writes that Tereus burned with passion, just as if *quis* touched a flame to ears of corn, or burned leaves or hay stored in a loft (6.456-57). After Apollo throws a discus gravely injuring Hyacinth, he attempts to use his healing arts to revive him. These are of no use, however; it is as if *quis* in a garden were to break violets, poppies, and lilies, causing them to droop and bow their wilted heads (10.190-93). Breaking innocent flowers is the epitome of destruction. In the storm of *Met.* 11, a towering wave falls as if *quis* tore mountains from their roots and threw them into the sea. In *Met.* 12, Latreus strikes Caeneus's face with a lance, but it bounces off exactly as if *quis* strikes a hollow drum with a small pebble (12.479-81).

Other than the above examples, there are only two other uses of *si quis* in similes in the poem. Ovid compares the voices in the House of Fama to the sounds of waves or thunder, *si quis procul audiat* ("if one should hear from afar," 12.49-52). Likewise, in the last simile of the poem, he compares murmurs of the crowd at the thought of someone behaving like a king to the sounds of leaves or waves, *si quis procul audiat* (12.603-06). The "someone" here is admittedly not engaging in an act of destruction. However, according to Gladhill, the "someone" in the first simile is the Augustan Jupiter from *Met.* 1, who hears and is threatened by the sounds emanating from the Republican House of Fama. The "someone" then, at least in the first example, is an authoritarian, and for that matter destructive, figure, as I believe the "someone" in the Hermaphroditus glass simile is.

Hybrid Creatures in DRN 4

In *DRN* 4, Lucretius also explains how it is that we see in our minds images of creatures that do not exist in reality, namely centaurs and ghosts (*DRN* 4.732-44).[348] To explain how we see centaurs, he states that when the image of man meets that of a horse in the air by accident, *haerescit facile extemplo* ("it sticks easily at once," *DRN* 4.742). Similar to Lucretius's *haerescit* of the images colliding, Ovid uses *inhaerere* of Salmacis's clinging onto Hermaphroditus in the spring (at *Met.* 4.370).[349] Ovid offers us the first extant version of Hermaphroditus and Salmacis merging into a hermaphrodite; there is reason to believe Lucretius's explanation of the image of a centaur inspired his treatment of it.

Moreover, both Lucretius and Ovid seem to link hybrid creatures to dreaming. Lucretius's discussion of how we see centaurs and ghosts while awake comes just before his discussion of how we see images in dreams.[350] Moreover, as Scioli explains, "While Lucretius does not say that hybrids such as centaurs are actually seen in dreams, he equates the perceptual flaw that creates such credible hybrids with that which animates the dead in sleep."[351] Ovid reproduces this connection between hybrid creatures and dreams by incorporating language from both Lucretius's discussions of hybrid creatures and of dreams into his Hermaphroditus episode.

Arethusa

Like Hermaphroditus in his pool, Arethusa also displays a flicker of motion derived from Lucretius. After cautiously approaching the apparently still water, she enters and abandoning her prior caution, moves exuberantly in the water. She recalls:

> quas dum ferioque trahoque
> mille modis labens excussaque bracchia iacto *Met.* 5.595-96

[348] Scioli (2005, 153-57) treats the sleeping Hermaphroditus Hellenistic statue type as a sort of dream image, in part through her reading of *DRN* 4.
[349] He also characterizes her actions with binding verbs like *adligare* (4.364) and *intexere* (4.365).
[350] His discussion of the former ends at 4.748, and his discussion of the latter starts at 4.757.
[351] Scioli 2005, 154.

> And while I beat those waters and draw them toward me, gliding in a thousand ways, and stretch and extend my arms.

Arethusa describes her motions using *iactare bracchia*. The expression is original to Lucretius, who applies it to images moving in dreams (*DRN* 4.769).[352] Arethusa's movement is immediately met with a corresponding sound in the water, a sign of the presence of the river god Alpheus. She states: *medio sensi sub gurgite murmur* ("in the middle of a whirlpool, I sensed a murmur," 5.597). Arethusa's disturbance of the pool begets sound in the pool, similar to how in the Narcissus episode, his disturbance (in the form of tears) causes motion in the pool. In the case of Arethusa, the motion precipitates more motion, in the form of a chase, followed by Arethusa's temporary stillness and then liquefaction.

Although one might argue that Arethusa's pool is dangerous because it is moving rather than because it is still, the apparent stillness seems to me the most dangerous aspect because it causes Arethusa to let her guard down and enter the pool. In addition, one might argue that Arethusa herself could be guilty of some outrage against the pool with her bold swimming motions. While this may be true, one could say the same of Narcissus and Hermaphroditus—their movements disturb their pools as well, and almost seem to lead to their negative fates. We could take this as a political metaphor, as speaking up is often what results in censorship or oppression.

5. Ovid Imitates Lucretius's Linkage between Mirrors and Dreams

In the previous section, I identified allusions to Lucretian images in mirrors in the Narcissus and Hermaphroditus episodes, and to Lucretian images in dreams in the Narcissus, Hermaphroditus, Arethusa, and House of Sleep episodes. What is the reason for all of these

[352] Bömer 1976 on 5.596. Ovid also uses these two words to describe Leander's swimming at *Her*. 18.58 and 18.96.

allusions? I believe that Ovid wants to echo Lucretius's linkage between mirrors and dreams in *DRN* 4 with his own connection between mirror-like pools and the House of Sleep in the *Met.*

First, consider that Ovid makes his still pools extremely mirror-like. Characters in Theocritus and Vergil compare the temporarily still sea to mirrors, but Ovid's confined body of silvery or reflective still water, look more like ancient, and modern, mirrors than does the sea.[353] Ovid also seems to have emphasized mirroring more than other versions of the relevant myths.[354] There are many reasons that Ovid may have done this, but one is to engage with Lucretius's treatment of mirrors in *DRN* 4.

Second, consider how closely linked the motion of images in mirrors and of images in dreams are in *DRN* 4. In *DRN* 4, Lucretius explains that *simulacra*, or thin images, enter the eyes to generate sight or the mind to cause thoughts or dreams (4.26-523). I will now quote four passages to show that Lucretius treats the motion of anthropomorphic images in dreams similarly. I have bolded similar wording in these passages.

We have already seen Lucretius's description of a reflected image moving in step with its observer:

> Indugredi porro pariter **simulacra pedem**que
> ponere nobiscum credas **gestum**que imitari *DRN* 4.318-19
>
> Furthermore, when the images march along with us and set down foot with ours and mimic our gestures

[353] Roman mirrors during Ovid's time were generally made of polished metal, usually bronze. McCarty 1989, 167. Mirrors of high quality were often made of silver and round in shape (Barchiesi and Rosati 2007 on 3.407). See also Lloyd-Morgan 1982.

[354] Although a tradition of Hermaphroditus holding a mirror in visual arts may pre-date Ovid (see A. Ajootian in *LIMC* V, vol. 1, s.v. Hermaphroditus, IIB, 272), no known pre-Ovidian literary account of the Hermaphroditus involves mirroring. In addition, although earlier versions of the Narcissus myth and Propertius's account of Hylas's abduction include reflective springs, in none of these is the water explicitly silver or undisturbed. Con. *Narr.* 24 ap. Phot. *Bibl.* 134b28-134a3, Paus. 9.31.7-9, P.Oxy LXIX 4711 (attributed to Parthenius), and Prop. 1.20.41-42. That some post-Ovidian representations of Narcissus and Hermaphroditus include water in basins (in the case of Narcissus) and actual mirrors (in the case of Hermaphroditus) is probably due to Ovid's influence. See Taylor (2008) on mirroring in literary and artistic representations of these two figures.

As Hardie observes,[355] Lucretius describes shadows, a kind of reflection, similarly:

> in sole **moveri**
> et vestigia nostra sequi **gestum** imitari
> (aera si credis privatum lumine posse
> indugredi, **motus** hominum gestumque sequentum; . . .) *DRN* 4.364-67
>
> to move in the sun, and to follow our footsteps, imitating our gestures (if you can imagine air without light able to march along, following the movements and gestures of men; . . .)

As we saw in the previous section, a passage about the motion of anthropomorphic images in dreams is:

> Quid porro, in numerum procedere cum **simulacra**
> cernimus in somnis et mollia membra **movere**,
> mollia **mobiliter** cum alternis bracchia mittunt
> et repetunt oculis **gestum pede** convenienti?
> Scilicet arte madent simulacra et docta vagantur,
> nocturno facere ut possint in tempore ludos. *DRN* 4.788-93

And another one, which I suggested is echoed in Ovid's Arethusa passage, is:

> Quod superset, non est mirum **simulacra moveri**
> bracchiaque in numerum iactare et cetera membra;
> nam fit ut in somnis facere hoc videatur imago;
> quippe ubi prima perit alioque est altera nata
> inde statu, prior hic **gestum** mutasse videtur. *DRN* 4.768-72

As shown in bold, these passages contain words such as *simulacra*, *pes*, *gestus*, and *movere*. Lucretius imagines human-shaped images moving their arms and feet against the still background of a mirror or sleep. He does not think the physics are exactly the same, since mirrors involve reflection and dreams do not, but he nevertheless uses similar vocabulary and images to describe images seen in mirrors and dreams.

We have seen how Ovid alludes in his still pool episodes to both Lucretius's depiction of images in mirrors and his depiction of images in dreams. In addition, in Chapter 1, I argued that Ovid, in characterizing Morpheus as an active performer, incorporates Lucretius's treatment of images in dreams. The last piece of this is that Ovid, in his House of Sleep episode, also alludes

[355] Hardie 1988, 76.

to Lucretius's treatment of images in mirrors. Ovid uses the verb *imitare* (applied to reflected images in *DRN* 4.319 and 4.365 above) three times of the dreams in the House of Sleep, the last time of Morpheus (11.613, 11.626, and 11.638). This is a word Lucretius uses of reflection but not of dreaming. In addition, Ovid comments on the ability of Morpheus to imitate the movements of the target, Ceyx, including his gestures (*gestumque manus*, 11.673).[356] As we saw above, Lucretius uses *gestus* to describe the movements of images in mirrors and shadows (*DRN* 4.319 and 4.367) as well as dreams (*DRN* 4.791). The two poets shared use of the word *gestus* is more significant than the usual one-word correspondence, as the word does not appear at all in the works of many other major poets and prose writers of the late Republic and early Empire, including Vergil and Horace.[357]

Scholars have viewed the House of Sleep as a metaphorical theater.[358] I maintain that Ovid has also crafted the House of Sleep as a kind of mirror with dream images reflecting reality. More generally, by connecting his still pool and House of Sleep episode, Ovid has offered his own version of Lucretius's linkage between mirrors and dreams in *DRN* 4.

6. Ovid Also Harnesses Negative Connotations of Mirrors

Ovid's comparison of his pools to mirrors allows him to more effectively incorporate Lucretius's account of mirroring in *DRN* 4 into the pool episodes. However, it also allows him to do something else, which—unlike the Lucretian allusions, which are particularly about motion—is related to stillness and lethargy. By transferring ideas about mirrors and entrapment to his pools, Ovid (unlike Vergil) gives still water a negative cast. McCarty identifies "the female *eros* of the

[356] In Chapter 1, as part of my argument that Ovid's Morpheus moves more than his epic predecessors, I showed that while Vergil and Homer comment on the ability of dream figures to imitate the appearance and voice of their targets, Ovid comments on the ability of Morpheus to imitate the appearance, voice, and movements . (Compare Patroclus in *Il.* 23.66-67 and Mercury in *Aen.* 4.558-59 with Morpheus at 11.636).
[357] TLL 6,1:1969:43-45.
[358] See, e.g., Tissol (1997), Burrow (1999), Hardie (2002), von Glinski (2012), and Keith (2020).

entrapping mirror" as one of the two negative constructions of mirrors in classical literature.[359] He identifies Ovid's Hermaphroditus as experiencing this.[360] He also traces a long line of associations between mirrors, women, softness, and entrapment in myth and literature. One important example is the fatal attraction conveyed by Aphrodite's holding of a mirror in the judgment of Paris.[361] In addition, Euripides critically refers to women gazing into mirrors[362] and refers to the Trojans as "chiefs of mirrors and odors" (*Or.* 1112). [363] While calm waters in the *Aeneid* are not compared to mirrors and represent positive steps to the Trojan's future in Italy, still waters in the *Met.* are compared to mirrors and would seem to bring those who approach them back to a Trojan past of femininity, entrapment, and destruction. In creating his scenes with mirror-like pools, Ovid seems to have joined Lucretius's treatment of mirrors as locations for motion with cultural ideas about mirrors as symbols of lethargy and entrapment. Ovid's somewhat mirror-like House of Sleep may also contain some of these cultural connotations.

7. The Still Pools of the *Met.* are Analogous to the Frozen Rivers of the Exile Poetry

I propose that the still pools of the *Met.* are analogous to the frozen waters of the exile poetry. First, Ovid describes both as emphatically still, and he includes images of entrapment in these descriptions—of Hermaphroditus in his pool and of fish in ice respectively. Second, the still water in both is associated with an infectious lethargy. Given the more directly political

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[359] McCarty 1989, 179-82.

[360] McCarty 1989, 181. Although Ovid's Narcissus episode is the impetus for McCarty's study, he chooses to not insert it into his taxonomy (McCarty 1989, 162). Taylor (2008, 60) identifies Narcissus's spring with entrapment. He calls it "the magnetic mirror at its most lethal, a place of ruthless entanglement" that "offers no escape." Taylor (n. 30) further observes that "the language of imprisonment and enclosure is relatively prominent in the Narcissus story, beginning with the account of the impregnation of Liriope."

[361] For this McCarty (1989, 180) cites Bulloch 1985, 130. Bulloch writes that "Aphrodite's coquettishness and mirror were an early feature of the traditional account of the Contest and are represented in vase-painting and sculpture."

[362] Clytemnestra does so right after Agamemnon leaves for war (*El.* 1070-71) as do the Trojan women on the eve of the fall of Troy (*Hec.* 923-26). The Trojan women contrast their future as slaves with Helen's continuing delight in her golden mirrors (*Tro.* 105-09).

[363] McCarty 1989, 181.

nature of the exile poetry, the connection between the pools of the *Met.* and the frozen rivers of the exile poetry is a point in favor of reading the still water of the *Met.* as politically symbolic.

Ovid spends about 25 consecutive lines on the frozen waters of Tomis (*Tr.* 3.10.25-50), containing strong stillness and motion contrasts. The Hister creeps in *tectis aquis* ("covered waters," 3.10.30). Men and horses walk on it, as waves glide underneath (3.10.31-33). Like the pool of Arethusa in the *Met.*, it appears still, but contains invisible motion. Ovid continues that he has seen the sea stand still with ice, its slippery shell pressing the *immotas* waters (3.10.37-38). He goes on to describe restricted motion, which results from the river freezing. For example, dolphins are unable to throw themselves into the air (3.10.43-44).[364] Moreover, ships are stilled: *inclusae gelu, stabunt in mamore* ("enclosed in ice, they will stand in the marble," 3.10.47). As Williams observes, Ovid, with this phrase, inverts the usual meaning of *marmor* when applied to the sea: "the familiar poetic use of *marmor* of the whitened sea in churning motion gives way to *marmor* denoting the whiteness of the frozen (even tomb-like) waters."[365]

Ovid concludes his 26-line description of the frozen waters with an image of fish in ice:

> Vidimus in glacie pisces **haerere** ligatos,
> sed pars ex illis tum quoque viva fuit. *Tr*. 3.10.49-50

> I have seen fish sticking fast bound in the ice, yet even some of them were alive.

In *Ex Ponto*, he paints a similar picture: *in aequore piscis inclusus* ***tecta*** *saepe natavit aqua* ("in the sea, a fish shut in often swam in covered water," 3.1.15-16).

These images of fish trying to move or moving in frozen rivers is reminiscent of the comparison of the swimming Hermaphroditus to objects covered in glass. Here is the Hermaphroditus simile again:

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[364] Similarly, although Boreas may make a sound when he tosses winds (i.e., sound plus motion), there will be no wave (3.10.45-56).
[365] Williams, 2007, 345. One exception is Vergil's use of *marmor* to describe the sea at *Aen.* 7.28, after the winds suddenly abate.

> ille cavis velox adplauso corpore palmis
> desilit in latices alternaque bracchia ducens
> in liquidis translucet aquis, ut eburnea si quis
> signa **tegat** claro vel candida lilia vitro. *Met.* 4.352-55
>
> That one, swift, clapping his body with hollow palms, jumps into the water, and leading alternate arms, shines through the liquid waters, as if one were to cover ivory figures or white lilies in clear glass.

There are some linguistic parallels: the second image of fish (from *Pont.* 3.1) and the Hermaphroditus simile both include the verb *tegere*, as does Ovid's mention of *tectis aquis* at *Tr.* 3.10.30. Moreover, Ovid uses *haerere* to describe the fish in the first example (from *Tr.* 3.10) and *inhaerere* to describe Salmacis clinging onto Hermaphroditus (4.370). The fish passages in the exile poetry and the Hermaphroditus simile in the *Met.* are images of stifled motion and entrapment.[366] I maintain that these exquisite images represent, not just the stifling of motion, but the stifling of individual expression as well, for reasons I will explain below.

Second, Ovid also characterizes his environment at Tomis as containing a rather infectious lethargy. In one poem, he states that neither the sky, water, land, nor air of the place suits him, and that instead a *perpetuus languor* possess his body (*Tr.* 3.8.23-24). He attributes this condition either to the sickness of his mind or to the region itself (3.8.25-26). He then identifies a series of symptoms that have begun *ut tetigi Pontus* ("since I touched Pontus,") including sleeplessness, loss of appetite, and a color possessing his limbs, which is like that of leaves struck by cold air (3.8.27-31). With his use of *tangere* and the image of leaves, Ovid suggests that the very air in Pontus may be responsible for his lethargy. Similarly, Ovid introduces Hermaphroditus's pools by describing the effect they have on *tactos* ("touched") limbs (4.286). In *Ex Ponto* 1.2, Ovid again attributes his languor to his environment (1.2.23-56).

[366] Words like *ligatos* and *inclusus* in the fish passages and the third-party coverer in the Hermaphroditus simile add to the sense of entrapment. *Inclusus . . . aqua* in *Pont.* 3.1.16 is similar to *clausam . . . in unda* in Prop. 1.11.13 (used of Cynthia swimming). As I mentioned above, the Propertius example also features an image of entrapment, because Propertius would rather Cynthia be shut in the water than on the beach with his romantic rival.

He complains that *iners* winter runs into winter (1.2.23-24), and states that his fourth winter *fatigat* ("tires," 1.2.26). He is at times struck by a *stupor* or a *torpor* that is like death (1.2.27-28). He jokes that if Medusa were to look at him, she herself would lose strength (1.2.35-36). Some lines later, he says that his heart melts with cares like fresh wax (1.2.55-56), which echoes a simile from *Met.* 3., used of Narcissus's dissolution,[367] as well as an image in Lucretius (6.515-16).[368]

In *Pont.* 1.10, Ovid again emphasizes languor and attributes it to his environment. He laments the *longus languor* that has not allowed his body, marred (*vitiatum*) by bitter cares, to have its own strength (1.10.3-14).[369] After listing a few activities that are not the cause of these ills (such as a drinking problem), Ovid writes:

> unda locusque nocent et causa valentior istis,
> anxietas animi, quae mihi semper adest. *Pont.* 1.10.35-36
>
> The water and the place are harmful—and also a source stronger than these, the anxiety of my mind, which is always there.

Although Ovid acknowledges the role of his state of mind in causing his lethargy, he partially blames the environment, including its water. In both the *Met.* and the exile poetry, then, still water is associated with lethargy. The frozen rivers just discussed literally cut off Ovid from contact with Rome (*Tr.* 1.12.31-50). In the next section, I will show that Ovid more directly uses still water as a metaphor for silencing or stifling caused by exile.

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[367] Tissol (2014 on 1.2.55-6) writes: "The simile recalls Narcissus' transformation . . ., but in O's case *curae*, not *amor*, cause the heart to melt, and he is denied metamorphosis."
[368] I discuss Lucretian stillness and motion contrasts in *Pont.* 1.2 in more detail in my section on Niobe in Chapter 4.
[369] He also refers to his *torpens sapor* ("inactive sense of taste," 1.10.13) and his *iners stomachus* ("sluggish digestion," 1.10.13-14), and states that little *sucus* ("vigor") pervades his limbs and he is paler than fresh wax (1.10.27-28). Ovid is like a hibernating tree when its sap is not running.

8. Still Water in the Exile Poetry Symbolizes the Stifling of Ovid's Expression

Ovid uses still or almost still water as a metaphor for the diminishing of his poetic talent in exile. He frequently emphasizes that his situation was caused by Augustus, so such water also ultimately represents the stifling of his expression by the emperor.

In the passage that I quoted in the epigram to this chapter, Ovid compares the lethargy of the body due to inactivity and the contamination of water due to stillness to the current state of his poetic talent:

> cernis ut **ignavum** corrumpant otia corpus,
> ut capiant vitium, **ni moveantur**, aquae.
> et mihi siquis erat ducendi carminis usus,
> deficit estque minor factus **inerte** situ. *Pont.* 1.5.5-8
>
> You see how inactivity spoils an idle body, how water acquires a taint unless it is in motion. For me, too whatever skill I had in shaping song is failing, diminished by inactive sloth.

Here we have a clear connection between still water, lethargy, and problems with creative expression, which were ultimately caused by the emperor. As I mentioned above, Ovid attributes stagnation to stillness in these lines. Water may be more clearly a poetic symbol than a political one here, but I maintain that it is also a symbol of expression curtailed by censorship.

In another exile poem, Ovid compares his diminished poetic talent to a stream of water in a choked fountain:

> scilicet ut limus venas excaecat inundans,
> laesaque **suppresso** fonte **resistit** aqua,
> pectora sic mea sunt limo vitiate malorum,
> et carmen vena pauperiore fluit. *Pont.* 4.2.17.20
>
> Surely just as clogging silt jams channels and the outraged water halts in the choked fountain, so my mind has been injured by the silt of misfortune, and my verse flows with a scantier vein.

Because the fountain is *suppressus*, the water *resistit*, or "halts." In her dissertation on water in the Ovidian corpus, Langley picks up on a hint of coercion in these lines when she writes, "The fountain here is forcibly turned into standing water by the silt which represents the misfortunes

of Ovid's exile."[370] Again, water is more clearly a poetic symbol here, but it is also a symbol of the stifling of expression in a more political sense. Langley rightly observes that in general, "the waterscape evoked by Ovid's exile works aims in general to give a sense of stagnation,"[371] but she does not suggest that the still waters of the exile poetry are analogous to those of the *Met.* as I do. She may overlook such a connection because some of the still water of the exile poetry is more marsh-like and mucky than the still pools of the *Met.* However, stillness is their common feature.

Overall, still water and lethargy serve a political function in the exile poetry. They relate to political silence. Maybe they do in the *Met.* as well.

9. Conclusion

It may sound far-fetched to say that still water is a political symbol. There are three reasons we should give it serious consideration. First, as I mentioned in my introduction, water in Latin poetry is often interpreted metapoetically—with the inevitable citation of Callimachus—but there is evidence that water is also a political symbol. Kirk Freudenburg, for example, argues that muddy water in Horatian satire is both a poetic *and* a cultural symbol, and contends that, in general, non-metapoetic symbols in Latin poetry, such as cultural or political ones, often go unnoticed.[372] Second, as I also explained in my introduction, while speech loss and silencing in Ovid are often interpreted politically, stillness can and should be as well. I will emphasize this in my analysis of losses of speech and motion in Chapter 4. My third point answers the question: why water? Why would Ovid choose to give water, rather than some other element or image, this

[370] Langley 2016, 151. Langley (citing Batty 2007, 69, n. 46 and Strabo *Geo.* 1.3.7) points out that the Danube had a tendency "to silt up around its mouths which made navigation out of the river into the Black Sea challenging." She argues that in general, "the waterscape evoked by Ovid's exile works aims in general to give a sense of stagnation" (209). She seems to view the exile's stagnant waters as more distinct from the *Met.*'s still pools than I do. Although the *Met.*'s pools are generally clearer than the waters of exile, I believe their explicit stillness makes them more alike than different, at least for my purposes.
[371] Langley 2016, 209.
[372] Freudenberg 2018, 153.

special symbolic status? I think it has to do with Ovid's use in the *Met.* of the Heraclitean doctrine of flux—the notion that everything flows—to make a political argument that the Augustan regime will not last. I will address Ovid's use of this doctrine in Chapter 5.

Overall, by associating perfect stillness with lethargy, sleep, and death, Ovid has given us a metaphor for the socio-political stagnation of late Augustan Rome. In the next chapter, I will argue that Ovid makes flowing water represent forces that corrode or undermine such perfection.

Chapter Three: The Motion of Sound and the Sound of Motion: Flowing Water in the *Met.*

But no sooner had the strait been bridged than a great storm swept down, breaking and scattering everything. When Xerxes heard of this, he was very angry and commanded that the Hellespont be whipped with three hundred lashes, and a pair of fetters be thrown into the sea.
Herodotus 7.34-35[373]

cunctaque fortuna rimam faciente dehiscent
ipsa suoque eadem pondere tract ruunt. Ovid, *Tr.* 2.85-86

when accident makes a crack, the whole gapes apart and crashes in ruins, dragged by its own weight.

1. Introduction

In her discussion of water in the *Metamorphoses*, Simone Viarre states that Ovid emphasizes motion more than any other quality.[374] To this observation, I would add that Ovid focuses on both the absence of motion in water, as we saw in the previous chapter, as well as its presence. Moreover, while it is true that he often emphasizes the motion of water, he also often describes the sound of such motion. In this chapter, I will argue that Ovid, throughout the poem, makes flowing water, and in particular, its sound, represent political expression that threatens to destabilize an authoritarian regime, such as the Augustan one.

We have already seen one such instance in my analysis of the House of Fama in Chapter 1. Building on Kelly's identification of allusions to *DRN* 4 in the episode, I argued that the motion of voices through openings in the walls of the House are essentially Lucretian effluences. As I have already mentioned, Ovid compares the sounds emanating from the House to waves or

[373] Translation by A.D. Godley.
[374] Viarre (1964, 336) writes: "We will see that Ovid emphasizes most of the qualities of water: weight, freedom, color, limpidity, transparency, etc. But he is above all sensitive to its ability to move; it can jump and bubble, it floods, it piles up, it escapes" (my translation).

thunder heard if someone (*si quis)* hears them from afar (12.48-52). To Gladhill, these metaphorical ocean sounds represent the threat of popular expression to the Augustan Jupiter in *Met.* 1.[375] In this chapter, I will show that metaphorical and literal flowing water in the Pyramus and Thisbe episode (*Met.* 4.55-166) and literal flowing water in the Ceyx storm scene (*Met.* 11.474-572) are similar to metaphorical flows in the House of Fama. All of these flows have Lucretian sources and represent political expression. The House of Sleep does not contain literal still water, nor does the House of Fama contain literal flowing water. Nevertheless, Ovid's still pools overlap with his House of Sleep and his flowing water passages overlap with his House of Fama.

First, with respect to the Pyramus and Thisbe episode, I will examine two passages involving flows. The first is a metaphorical flow: the movement of the lovers' voices through a crack in the wall (*Met.* 4.65-92). The second is a literal flow: the image of water bursting from a fractured pipe in a simile (*Met.* 4.121-24). I identify new Lucretian allusions in these passages and argue that the flows are metaphors for destruction, not only for the corrosive effect of water on Augustan architecture but also for the effect of words, i.e., political expression, on Augustan power. Pyramus and Thisbe are metaphorical political actors, who resist the efforts of those who wish to control them.

Second, I will then show that the Ceyx storm scene features the sound of water, i.e., waves, more than do other epic storm scenes, and I will argue that this gives the storm a layer of political meaning, due to the traditional association between the sound of waves and those of unruly men in political settings. I will also show that Ovid in emphasizing the sound made by the breaking of waves in particular draws on Lucretian treatments of breaking and destruction. The

[375] Gladhill (2013) builds on Zumwalt (1977) who points out that the voices' activity is like that of Roman political actors.

waves in this scene are not just metaphorical soldiers, as has been shown, but also metaphorical political actors.[376] Moreover, if, as Ovid implies in his Salmacis–Hermaphroditus episode, the still pools of the poem are like glass, then the flowing water in the Ceyx storm is noisy like shattered glass, with glass continuing to function as a political metaphor.[377] Overall, while the flows in the episode represent the threat of gradual destruction to the Augustan regime, the waves in Ovid's storm scene represent the threat of sudden destruction to it.

In the last two sections of this chapter, I will show that the sound of flowing water represents political expression that threatens an authoritarian in both Ovid's House of Fama and the last simile of the poem (15.604-06). I should state upfront that I do not analyze the flood scene in *Met.* 1 (1.262-347). This is because it does not share with the passages that I do analyze an emphasis on motion *and* sound. The flood scene contains flowing water but almost no mention of sound at all.[378] I believe that Ovid does not emphasize sound because the flowing water in this scene is caused by an authoritarian, and he wants to preserve the sound of flowing water as a symbol of popular expression that threatens an authoritarian.

2. Flows through Flaws in the Pyramus and Thisbe Episode

In this section, I will analyze two passages depicting "flows through flaws" in Ovid's Pyramus and Thisbe episode. Linguistic correspondences between the two passages—which scholars, to my knowledge, have not yet pointed out—serve as initial clues that they should be viewed as a pair. In Ovid's "cracked wall scene," two lovers' voices move through a wall's *tenuis rima* ("thin crack," *Met.* 4.65), while in his "fractured pipe simile," water moves out of a

[376] Otis 1970, 239-44. See also von Glinski (2012), Chapter 3.
[377] Solid glass can represent an authoritarian regime's repressive tendencies and striving for perfection. Shattered glass would then represent the ultimate futility of those efforts. I will say more about glass in the appendix.
[378] The one reference to the sound of water in the flood scene consists of the phrase *fit fragor* ("there was a crash," 1.269).

tenue foramen ("thin opening") of a lead pipe (*Met.* 4.123). Ovid traces both of these flows back to similar sources—material flaws, characterized as *vitium* and *vitiatus* (*Met.* 4.67 and 4.122).[379] In the interpretation of these two passages, scholars have identified elegiac tropes, erotic themes, and metapoetic symbols, but they have devoted insufficient attention to the connections the two passages have to each other, to other passages in the *Met.*, to Lucretian physics, and to contemporary architectural theory. My analysis of such connections leads to the conclusion that the sound of flows in this episode represents threats to an authoritarian.

2.1 The Treatment of Sound in *DRN* 4 is a Model

In his cracked wall scene, Ovid likens the motion of the lovers' voices through the crack in the wall to a Lucretian effluence described in *DRN* 4, while in his fractured pipe simile, he reverses the treatment of sound as flowing in *DRN* 4 by treating a literal flow as a source of sound. Scholarship to date has been silent on these influences. In drawing on *DRN* 4, Ovid both imitates and goes a step further than Lucretius. While Lucretius treats sound as an effluence, he rarely focuses on the sound of literal water. Ovid's focus on the sound of literal water likely stems from his desire to make it a symbol of political expression.

DRN 4 in the Cracked Wall Scene

Ovid begins the cracked wall scene as follows:

> fissus erat tenui rima, quam duxerat olim,
> cum fieret, paries domui communis utrique.
> id vitium nulli per saecula longa notatum –
> quid non sentit amor? primi vidistis amantes
> et **vocis** fecistis **iter**, tutaeque per illud
> **murmure blanditiae minimo transire** solebant. *Met.* 4.65-70
>
> Split by a thin crack, which it had received when it was made, was the wall common to each house. This flaw was noted by no one through the long ages—what does love not perceive? First you saw it, lovers, and

[379] There may also be a connection between *fissus erat* in the cracked wall scene and *fistula* in the fractured pipe simile, whether due to an actual or imagined shared etymology. Lewis and Short state that *fistula* is derived from the verb *findere* (i.e., from the participle *fissus*). Regardless of whether this etymology is accurate and whether Ovid was aware of it, he may have been engaging in wordplay based on the similarity between *fissus* and *fistula*.

> you made a journey of the voice, and through it your blandishments safe with the smallest murmur were accustomed to go.

Note that Ovid gives the crack special attention by introducing it before the wall itself, and by devoting several lines to it. This suggests that he is interested in physics and architecture and not just telling a love story. More relevantly, he uses words relating to the motion of sound (in bold). Similarly, a few lines later, the lovers state that the wall provides a *verbis transitus* ("a passage for words," 4.77), i.e., the motion of sound. I propose that Ovid dwells on the motion of sound in imitation of Lucretius's explanation of such motion in *DRN* 4.

Scholars have tended to focus on Ovid's incorporation of elegiac tropes into this scene, while giving less attention to natural philosophy and physics. For example, Rosati, in his commentary, observes that the motif of lovers speaking through a crack in a wall is found in elegy (e.g., Prop. 1.16.27-28 and 2.17.16) and in comedy.[380] He points out, moreover, that the lovers' *apostrophe* to the wall and requests for contact (4.71-77) recall the elegiac trope of *paraclausithyron*.[381] In addition, Rosati argues that the treatment of the wall as a minimal but insurmountable obstacle (4.74) resembles other scenes of erotic frustration, which often evoke Tantalus.[382] Here Rosati cites both Hardie's observations about tantalizing love in the Narcissus episode[383] and a Lucretian intertext about the impossible wish of the lover to merge with the beloved (4.1111). Rosati's analysis of elegiac tropes in this scene is excellent as well as consistent with a well-established approach to Ovid's "epic." Thanks to more recent research on

[380] Barchiesi and Rosati on 4.65-70. See Galasso (2000, 918).
[381] Barchiesi and Rosati on 4.69-70 and 4.71-77. Rosati (on 4.80) also identifies a connection between *oscula non pervenientia* ("kisses that do not reach their goal," 4.80) in the Pyramus and Thisbe episode and the *verba non pervenientia* ("words not arriving," 3.62) in the Narcissus episode.
[382] Barchiesi and Rosati on 4.74.
[383] Hardie 1988, 80.

philosophical themes in the poem, however, it is now possible to give comparable attention to Ovid's incorporation of material relating to sense perception and even architectural theory.[384]

While Propertius's remarks on communicating through a cracked wall span one or two lines, Ovid's cracked wall scene extends for about twenty lines and emphasizes the motion of sound. I maintain that this emphasis reflects the influence of Lucretius's treatment of sound in *DRN* 4. Hardie has shown that Ovid incorporates into his Narcissus episode not just Lucretian theories of love but also Lucretian theories of physics (e.g., on the echo and reflection).[385] It should come as no surprise that Ovid weaves Lucretian love *and* physics into the Pyramus and Thisbe episode as well.

More specifically, in this scene, Ovid dramatizes an image from Lucretius's explanation of sound (4.524-614). Lucretius explains why it is we can hear conversations through closed doors but cannot see images through them. He writes:

> conloquium clausis foribus quoque saepe videmus,
> nimirum quia vox per flexa foramina rerum
> incolumis **transire** potest, simulacra renutant *DRN* 4.598-600
>
> We often witness a conversation going on behind closed doors of course because the voice can pass unimpaired through tortuous passages in a substance, while images refuse.

Both Ovid (at 4.70) and Lucretius here use the verb *transire* to describe the motion of voices through openings in what is essentially a wall.[386] Moreover, the openings described in *DRN* 4.598-600 are not incidental to Lucretius; he often mentions the openings through which images

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[384] In Chapter 2 of this dissertation, I showed that Barchiesi, in analyzing the Narcissus episode, similarly focused on elegy, and I argued that we should also consider connections the episode has to Ovid's House of Sleep as well as Lucretius's treatment of sleep. Attentiveness to elegy and love should not preclude attention to the physics of motion and stillness, and silence and sound.

[385] Hardie 1988.

[386] As I will explain more below, *transire* is a common word, but Ovid in the cracked wall scene uses it in the sense that Lucretius uses it throughout his poem, of something going through material rather than of a person going from one place to another.

Technically, in the Lucretius example, there are closed doors rather than a wall, but there is no significant difference between the two. Moreover, as I will point out below, Lucretius replaces the closed doors with walls in other similar images throughout his poem.

or sound pass in his discussions of sense perception.[387] Although the opening in the wall in *Met.* 4 is technically a *rima* while the openings in closed doors in *DRN* 4.598-600 are *foramina*, both the crack in *Met.* 4 and the *foramina* in *DRN* 4 are tiny and almost invisible openings in otherwise solid structures. Moreover, although Ovid does not use the word *foramen* of the crack in the wall, he does use it of the opening in the pipe in the fractured pipe simile (4.123) some fifty lines later. [388] Furthermore, he uses *foramina* of the openings in the House of Fama through which sounds pass (12.44), in what Kelly has identified as an allusion to *DRN* 4.598-600.[389] In other words, Ovid's cracked wall scene, fractured pipe simile, and House of Fama all have connections to *DRN* 4.598-600. Moreover, although Lucretius most fully explains *why* voices can go through walls at 4.598-600, he mentions their ability to do so a number of times throughout his poem.[390] For example, later in *DRN* 4, he asserts that a voice *transit* the walls of a house (4.612) and passes through stone walls (4.698-700). With his cracked wall scene, Ovid has dramatized an important image from *De Rerum Natura*.

By alluding to *DRN* 4.598-600 and related passages, Ovid is also suggesting that the voices move in a flow. This is because, according to Lucretius, all sounds move in a flow.[391] In his introduction to sense perception, Lucretius explains:

> usque adeo omnibus ab rebus res quaeque **fluenter**
> ferter et in cunctas dimittitur undique partis,
> nec mora nec requies interdatur ulla **fluendi**,
> perpetuo quoniam sentimus, et omnia semper

[387] For example, in addition to describing sounds as passing through the *foramina* of physical structures (e.g. at 4.599), he also refers to sounds passing through the *ianua* ("doorway") of the throat (4.532), and images as entering the *foramina* of the eyes (4.350). Epicurus does not give openings the role that Lucretius does even though he does describe images and sounds as moving in effluences (*Ep.Hdt.*, §§46-52). Lucretius's openings may correspond to Empedocles's *πόροι*. Empedocles apparently argued that different effluences fit into different pores, according to the so-called symmetry of pores. See Leonard (1908, 801) on fragment 84. Garani (2008, 157-63) discusses Empedocles's symmetry of pores in the context of mixtures and magnets.
[388] I will discuss the implications of Ovid's use of this multivalent term below.
[389] Kelly 2014.
[390] See, e.g., 1.354-55, 1.489-90, and 6.228-29.
[391] Epicurus also treated sound as moving in a flow (*Ep.Hdt.*, §§46-52). This letter from Epicurus to Herodotus is preserved in Diogenes Laertius' *Lives of the Philosophers*, Book 10.

cernere odorari licet et sentire sonare. *DRN* 4.225-29

So true it is that from all things the different qualities pass off in a flow, and disperse in every direction around; there is no delay, no rest to interrupt the flow, since we constantly feel it, and we can at all times see all things, smell them, and perceive their sound.

Even though Lucretius uses *transire* instead of *fluere* in describing the movement of voices in *DRN* 4.598-600, he would certainly deem the voices to move in a flow. I maintain that Ovid, by dramatizing Lucretius's image of voices moving through the openings in walls in *DRN* 4.598-600, is also suggesting that the voices move in a flow.

DRN 4 in the Fractured Pipe Simile

Pyramus stabs himself on the mistaken presumption that Thisbe is dead, and Ovid compares the blood spurting from his wound to water bursting from a broken lead pipe:

ut iacuit resupinus humo, cruor emicat alte,
non aliter quam cum vitiato fistula plumbo
scinditur et tenui stridente foramine longas
eiaculatur aquas atque ictibus aera rumpit. 4.121-24

As he lies on his back on the ground, a stream of blood leaps up high, no otherwise than when a water-pipe with flawed lead is split and from a thin, hissing opening, shoots out long streams and rends the air with blows.

This is a famous simile, due to the anachronism of the lead pipe to the narrator[392] as well as the apparent incongruity between blood jetting from a wound and water from a pipe.[393] Scholars agree that this simile is intrusive and calls unexpected attention to itself, but they do not agree about why it is there. Shorrock, favoring a metapoetic interpretation, understands the water pipe as a metaphorical musical pipe.[394] He notes that when Ovid uses *fistula* elsewhere it is to refer to the musical instrument, and that *foramen* can mean a stop in a musical pipe.[395] He also identifies *ictus*, *tenuis*, and *stridens* as terms with poetic and musical meanings.[396] Shorrock argues that

[392] Wheeler (1999, 204). Lead pipes were prevalent during Ovid's time but not during the age of the narrator, Arsippe.
[393] Barchiesi and Rosati 2004 on 4.122-24.
[394] Shorrock 2003.
[395] Shorrock 2003, 626-27.
[396] Shorrock 2003, 626-27.

Ovid presents himself as trying to contain his poetic sources—especially the original watery version of the Pyramus and Thisbe story, which burst out anyway, like water from a broken pipe.[397] In other words, the surface meaning of poetry simply cannot hold back all of the possible sources that might lie behind it.

In keeping with this interpretation, I wish to identify a model for this very passage that has not really been explored, namely, *DRN* 4. Ovid fashions his literal water pipe as a metaphorical musical pipe—as Shorrock proposes—in part by reversing Lucretius's treatment of a literal musical pipe as a metaphorical flow in his discussion of echoes (*DRN* 4.580-94).

In the discussion, Lucretius asserts that people incorrectly attribute echoes to Pan's playing of a *fistula* (4.589). Lucretius likens the music that comes from this *fistula* to a liquid, twice using the word *fundere* ("to pour," 4.583 and 4.589). Although poets before Lucretius describe music and sound as flowing,[398] Ovid seems to recognize that Lucretius here, intentionally or not, depicts a musical pipe as a metaphorical water pipe. With his fractured pipe simile, Ovid reverses this metaphor by treating a water pipe as a metaphorical music one.

There are multiple signs that Ovid is specifically alluding to this passage: Like Lucretius, Ovid also uses the word *fistula* of the pipe, and moreover, each poet's use of the term seems to be innovative in its own right.[399] Moreover, the sounds that come out of the pipe in *DRN* 4 break the voiceless silence (4.583), much as the water that comes out of the pipe in *Met.* 4 breaks the

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[397] Shorrock 2003, 627.

[398] The idea of words flowing is found as early as Hes. *Theog.* 84. *Fundere* specifically is used of speech in Plaut. *Pseud.* 943 as well as Ter. *Ad.* 767; it is used of a song at Catull. 64. 321.

[399]Lucretius apparently was the first poet to use the term of a musical pipe and Ovid of a water pipe. I obtained this result using the word search tool offered by the Packard Humanities Institute.

As Rabun Taylor pointed out to me, *fistula* was probably a standard technical term for a lead pipe by Ovid's time. Vitruvius uses it this way in 8.6. Nevertheless, the fact that Ovid is the first to use it of a lead pipe in poetry is of interest, especially given my arguments below that Ovid in both the cracked wall scene and fractured pipe simile uses combinations of words that recall Vitruvius. Ovid may be tying together the musical (i.e., Lucretian) and hydraulic (i.e., Vitruvian) uses of this word in his simile. That is his innovation.

air (4.124). *Rumpere* is used in both passages. In addition, Lucretius emphasizes the role of openings in the making of music with the phrase *calamos hiantis* ("open reeds," 4.588); similarly, Ovid's water pipe makes noise due to the opening in it (as indicated by *stridente foramine* in 4.123). Based on these parallels, Ovid's simile is another of a series of "subsequent echoes" of Lucretius's passage to use Jason Nethercut's term.[400]

Shortly after concluding his discussion of the echo (4.594), Lucretius refers to the openings in closed doors through which sounds pass as *foramina* (4.599), in the passage that I argued ties together Ovid's cracked wall scene, his fractured pipe simile, and his House of Fama. Shorrock makes much of the fact that the term *foramen* in the fractured pipe simile can mean a stop in a musical pipe. However, as seen we have now seen, it is also a Lucretian and Ovidian term having to do, not so much with music, but with the motion of sound. Moreover, while Hinds, commenting on Ovid's fractured pipe simile, is right to call *foramen* a term in Lucretian physics, I propose the connection to Lucretian sound, specifically, is paramount.[401] Hinds identifies some allusions to *De Rerum Natura* in Ovid's simile, as we will see in the next section, but none to Lucretrius's treatment of sound. That is one of my contributions to understanding Ovid's simile.

Whereas Lucretius goes no further than characterizing music and sound as moving in a flow, Ovid takes the additional step, in his fractured pipe simile, of styling a flow of water as a source of sound. Both Lucretius's and Ovid's treatment are built upon the traditional associations between water and poetry, as in Callimachus's second hymn. By emphasizing the analogy between the motion of water and that of sound, Ovid encourages the reader to see the lovers'

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[400] Nethercut 2020b, 134. As Nethercut (2020, 134) points out, scholars have identified allusions to *DRN* 4.580-94 in Propertius's Hylas story, Vergil's *Eclogues* and *Georgics*, and Ovid's Narcissus tale in the *Met.* In his chapter, Nethercut interprets Lucretius's dense allusions to earlier works in *DRN* 4.580-94 as a form of literary echo.
[401] Hinds 1987, 31, n. 16.

words in the cracked wall scene and the flow of water in the fractured pipe simile as one and the same. As we will see in the next section, both flows resist containment and threaten destruction.

2.2 Destructive Forces in *DRN* 1 and 2 Also Incorporated

Ovid treats both flows through flaws in the Pyramus and Thisbe episode as destructive by drawing on additional material from Lucretius. First, in his cracked wall scene, Ovid evokes the idea from *DRN* 1 that the empty space, or void, in things is the source of their ultimate destruction and that water wears down a stone, mentioned in both *DRN* 1 (1.313) and 4 (4.1286-87). He uses Lucretian material to go one step further than Lucretius in suggesting that not only do literal flows corrode stone, but flows of sound metaphorically corrode stone and literally corrode the power of those in authority. In other words, the lovers' expression corrodes their parents' power and popular expression corrodes the power of the Augustan regime. Second, in his fractured pipe simile, he incorporates ideas from *DRN* 2 on the violent upward motion of liquid when it is pressed down.

Ovid's Cracked Wall Scene and DRN 1 on the Void in Things

We saw that in his depiction of lovers communicating through a wall, Ovid dramatizes a repeated image in *De Rerum Natura* of voices moving through openings in walls. Lucretius also refers to voices passing through walls in *DRN* 1. In arguing that even apparently solid materials contain empty space or, more technically, "the void," he writes:

> Praeterea quamvis solidae res esse putentur,
> hinc tamen esset licet raro cum corpore cernas;
> in saxis ac speluncis permanat aquarum
> liquidus umor et uberibus flent omnia guttis; . . .
> **inter saepta meant voces et clausa domorum**
> **transvolitant**; rigidum permanat frigus ad ossa.
> quod, nisi inania sint qua possent corpora quaeque
> **transire**, haud ulla fieri ratione videres. *DRN* 1.346-57[402]

[402] A similar passage is found at 6.947-53.

> Besides, however solid things may be thought to be, here is proof that you may discern them to be of less than solid consistency. In rocks and caves the liquid moisture of water oozes through, and the whole place weeps with plenteous drops . . . . Sounds pass through walls and fly through closed houses . . . . But, if there were no void there which bodies might pass through in each case, you could not see this happen in any way.

Note that Lucretius treats water oozing through stone and sounds passing through walls as analogous processes. We will come back to this comparison shortly. But for now, consider that Lucretius, in summing up his points in the passage above, uses the same verb that Ovid uses of voices in his cracked wall scene, *transire*. Moreover, about 130 lines later, Lucretius again asserts that a sound or voice *transit* through the enclosures of houses (1.489-90).

Transire may seem too common of a word on which to hang one's intertextual argument. To be clear, I am not arguing that Ovid specifically alludes to this passage in *DRN* 1. Instead, I am arguing that Ovid is such a fan of Lucretius and so faithfully incorporates Lucretian physics into his poem and the Pyramus and Thisbe episode in particular, that Ovid's voices moving through a wall do not only constitute a dramatization of sound as moving in a flow as in *DRN* 4, but also of sound moving through the void in things in *DRN* 1.

Moreover, when Ovid uses *transire* in the Pyramus and Thisbe episode, he is not just using a common word. He is using the verb in the sense it is almost always used in *De Rerum Natura*: "to pass or make a way (through or over a substance, medium, etc.)."[403] This definition is distinct from the primary meaning of the word according to the *OLD*: "to come or go across from one place to another, to cross over." In other words, the use of the word to describe voices, sounds, water, etc. moving through a dense medium diverges from the common use of the word to describe something, or as is often the case, someone, moving across a surface.

[403] This is the eighth definition in the *OLD*, and the *OLD* lists *Met.* 4.70 as an example of it. Using the Packard Humanities Institute word search, I found that all eight instances of *transit* in *De Rerum Natura* are used this way (1.489, 2.388, 4.147, 4.249, 4.612, 6.228, 6.229, and 6.348), several in connection to sound. I also counted nine instances of *transire* used this way in *DRN* and only three not used this way (Yes: 1.357, 1.438, 2.836, 4.152, 4.600, 6.488, 6.948, 6.949, and 6.992; No: 1.201, 4.459, and 5.227; Maybe: 4.188).

Lucretius views the void as responsible for the ultimate dissolution of materials. He writes,

> nam neque conlidi sine inani posse videtur
> quicquam nec frangi nec findi in bina secando
> nec capere umorem neque item manabile frigus
> nec penetralem ignem, quibus omnia conficiuntur. *DRN* 1.532-35
>
> For it is seen that without void nothing can be crushed, or broken or split in two by cutting, nothing can admit liquid or again percolating cold or penetrating fire, by which all things are destroyed.

The void in things allows them to be broken and to admit elements that ultimately destroy them.[404] I propose that through his incorporation of Lucretian physics into his cracked wall scene, Ovid implies that the empty hole in the wall, in combination with the steady trickle of the lovers' words, may gnaw and eat away at the barrier over time, frustrating those who would seek to control the couple. In this, Ovid may be drawing inspiration from Lucretius's analogy between water oozing through stone and sounds passing through walls in *DRN* 1.346-57, above. Ovid may also draw inspiration from Lucretius's comparison of the gradual growth of love to the erosion of stone by "drops of water falling upon a stone in the long run" (*DRN* 4.1286-87), at the very end of *DRN* 4. In that line, Lucretius blends love and physics and compares one's actions while in love to water that wears down stone; Ovid makes this same connection as well.[405]

Additional examples of destruction and decay in *De Rerum Natura* are pertinent. In *DRN* 1, Lucretius includes drips hollowing a stone in a list of materials that become worn down over time (1.313). He also includes in this list the wearing down over time of a ring, an iron

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[404] A form of *findere*, which appears in this passage, is also the first word in the cracked wall scene in *Met.* 4. Although this is a common word, often used of substances such as earth or wood in particular, Ovid was the first to use it of a wall. Perhaps Ovid's application of the word to a crack in a wall—that is, not to the breaking open of a wall by a hammer or battering ram, but to a crack that has developed spontaneously, that is not large enough to threaten the basic integrity of the wall or even to attract the notice of anyone besides two lovers who are desperate to communicate with each other, and that remains within the wall as a kind of permanent feature of it—is an extension of Lucretius's use of the word in a more elemental context.

[405] As Bailey (1986 on *DRN* 4.1286-87) observes, the comparison between love and water's gradual effect on a stone does occur in elegy. For example, Tibullus, urging a seducer to be patient, observes that *longa dies molli saxa peredit aqua* ("a long day eats away stones with soft water").

plowshare, paved roads, and bronze statues (1.311-18). In other words, Lucretius treats both natural and man-made materials as vulnerable to decay. Lucretius's statements here are connected to the argument in *DRN* 5 that the universe is mortal. In the course of that discussion, he observes that even stone temples and statues develop cracks over time (5.306-08).

It should be acknowledged that although Lucretius treats the production of sound as wearing out the body,[406] he treats literal water and not literal sound as corroding materials like stone. Ovid goes one step further than Lucretius here. He draws on Lucretius's analogy between the motion of sound and that of water to suggest that not only do literal flows of liquid threaten to destroy physical structures, but literal flows of sound also threaten to destroy political power. In other words, Lucretius in *DRN* 4 suggests that sound is a flow, and in *DRN* 1 and 4, suggests that flows corrode. Lucretius does not suggest that flows of sound corrode anything besides the body, but Ovid goes further than Lucretius by suggesting that they do, metaphorically anyway.

One sign that Ovid in *Met.* 4 treats sound passing through openings in walls as more destructive than Lucretius does in *DRN* 4 is that in *Met.* 4, the opening is a flaw, while in *DRN* 4.598-600, the openings are not flaws. The existence of an unintended crack suggests destruction and decay more than the presence of invisible openings in the walls in *DRN* 4 do. As we have seen, Lucretius himself discusses cracks in the context of decay and destruction.

Overall, I propose that the crack in the wall is not just an opening through which sounds flow as in *DRN* 4; it is also an example of the void that is responsible for the breakdown of all materials in *DRN* 1, and the lovers' voices in the episode represent flows that destroy buildings and power over time.

[406] He states that voices scrape the throat and a long speech weakens the body (4.528-41).

Ovid's Fractured Pipe Simile and DRN 2 on Upward Movement of Liquids

Similarly, in his fractured pipe simile, Ovid does not only incorporate material from *DRN* 4; he also incorporates material from *DRN* 2, on the movement of liquids. Segal, noting that *ictus* can refer to ejaculation, calls Ovid's pipe simile "perhaps the least subtle *double-entendre* in the poem."[407] Hinds supports Segal's reading of the simile by identifying connections to Lucretius's treatment of ejaculation in *DRN* 4.[408] More specifically, Hinds points out that near the end of *DRN* 4, "the imagery of both blood (1036, 1045-56, and elsewhere) and water (1035-36) is overtly applied to the ejaculation of semen."[409] While Segal and Hinds are likely correct, a Lucretian intertext that has nothing to do with ejaculation deserves more attention than it has yet received. This intertext concerns the shooting up of liquids when pressed down.

DRN 4.1045-56 does constitute an important intertext since Lucretius compares sexual arousal to blood from a wounded soldier drenching his enemy.[410] In a footnote, Hinds cites verbal parallels between a few lines of this passage and the fractured pipe simile:[411]

> **emicat** in partem sanguis, unde icimur **ictu**,
> et si comminus est, hostem ruber occupat umor.
> sic igitur Veneris qui telis accipit **ictus**, *DRN* 4.1049-1051
>
> and the blood jets out in the direction of the blow that has struck us, and if he is close by, the ruddy flood drenches the enemy. So therefore, if one is wounded by the shafts of Venus,

Hinds rightly observes that *emicat* and a form of *ictus* occur both in this passage, in which semen is compared to blood, and in Ovid's fractured pipe simile, in which blood is compared to water. In this same footnote, moreover, Hinds briefly mentions another possible intertext. He points out

[407] Segal 1969a, 50.
[408] Hinds 1987, 31.
[409] Hinds 1987, 31.
[410] Wound metaphors were prevalent in the erotic poetry of the Greek epigrammatists (Rouse 1924 on 4.1048).
[411] Hinds 1987, 31, n. 16.

that Lucretius, like Ovid, combines *emicat* and *alte* in the context of blood in *DRN* 2.195. This point deserves additional attention.

In 2.184-215, Lucretius argues that there is no natural upward motion, i.e., that nothing moves upward unless it is driven by some force. He first asserts:

> nullam rem posse sua vi
> corpoream sursum ferri sursumque meare. *DRN* 4.185-86
>
> No bodily thing can of its own power be carried upwards and move upwards.

He continues by illustrating this principle with the example of fire before moving on to blood and water, as follows:

> quod genus e nostro cum missus corpore sanguis
> **emicat** exultans **alte spargit**que **cruorem**.
> nonne vides etiam quanta vi tigna trabesque
> respuat umor aquae? Nam quo **magis** ursimus altum
> derecta et magna vi multi pressimus aegre,
> tam cupide sursum revomit **magis** atque remittit,
> plus ut parte foras emergant exiliantque. *DRN* 2.194-200
>
> Even so when blood is let out from our body, out it spurts, leaping forth on high and sprinkling its red drops. Do you not see also with what force liquid water spits out timbers and beams? For the deeper we have thrust them and pushed them right down, pressing laboriously with full force and many together, the more eagerly does the water vomit them back and shoot them back up, so that they issue forth and leap out more than half their length.[412]

Unlike the Lucretian passage on ejaculation that Hinds quotes (4.1049-51), this passage shares with Ovid's description of Pyramus's blood the upward movement of blood expressed by the word *alte*. Moreover, *emicat* + *alte* + a form of *cruor* in *DRN* 2.195 is similar to Ovid's phrase *cruor emicat alte* (*Met.* 4.121). In the same line, Lucretius uses *spagere* of the blood, while Ovid refers to the *aspergo* ("sprinkling," 4.125) of the blood on the tree. The sprinkling of blood upward in this passage resembles the sprinkling of blood on the tall tree in the Pyramus and Thisbe episode. Lucretius proceeds from his example of blood spurting out from the body to someone trying to force wooden beams down into the water. Fowler points out that Lucretius

[412] As Bailey (1986, n. 200) explains, *plus parte* here likely means "more than half," as it does in *DRN* 4.1231.

may be referring to the building of a bridge or to other hydraulic structures near seaside villas.[413] Both Lucretius and Ovid, then, treat the natural containment of blood within the body as analogous to that of the artificial control of water, whether in the form of a wooden structure such as a bridge (in Lucretius's case) or a lead water pipe (in Ovid's case).

Lucretius points out that attempts to contain the water with wood increase its force. He uses the correlative *magis* . . . *magis*. Ovid similarly uses *magis* . . . *magis* when he says of Pyramus and Thisbe's love that the more "the fire" is covered,[414] the more it burns (4.64). *Magis* . . . *magis* is a common correlative pair, but the use of it to express the idea of a backlash is surely less common. Ovid says this immediately before he introduces the cracked wall. I propose that Ovid in both the cracked wall scene and fractured pipe simile emphasizes attempts to control that backfire. The fire of the couples' love, the flow of their words, and the flow of water from the pipe all grow stronger as a result of attempts to suppress them. My identification of *DRN* 2.194-200 as an important intertext for Ovid's fractured pipe simile allows for a political reading of the cracked wall and water pipe as representing failed attempts to control or contain flows.

2.3 Language from Contemporary Architectural Discourse Also Used

In addition to the Lucretian material underlying the cracked wall scene and fractured pipe simile, vocabulary in these passages connects the wall and pipe to the architecture of the early Empire. Ovid uses words and combinations of words found in—and in some cases, exclusive to—imperial architectural discourse. While Ovid's reference to a lead water pipe is the most obvious reference to contemporary Roman infrastructure in the episode, Ovid's use of other technical vocabulary suggests that he meant for *both* the wall and the pipe to represent

[413] Fowler 2002 on 2.196.
[414] Ovid again uses the verb *tegere* of a kind of smothering suppression as he does in the simile in which the swimming Hermaphroditus is compared to objects covered in glass and as he does of the fish swimming in covered, i.e., frozen, water in the exile poetry (*Pont.* 3.1.15-16).

contemporary building projects. Moreover, the fact that these words show up in discussions of avoiding damage to such projects is also illuminating.

Bömer (1976 on 4.67) in his note on *vitium* in Ovid's cracked wall scene, refers to Ovid's language as prosaic and cites several passages from Vitruvius as antecedents. It turns out that Ovid's use of other words as well gives both the cracked wall scene and the fractured pipe simile connections to prose and to Vitruvius in particular. Vitrivius discusses *vitia* and/or *rimae* in *parietes* in 6.8, 2.4, 2.8, and 7.3 and *vitia* in lead *fistulae* in 8.6.[415] Moreover, while poets often use these words individually, the combination of such words is much more common in prose, and is especially common in Vitruvius. For example, while *vitium* appears in poetry as well as prose, a form of *vitium* or its cognates appears close to *paries* most often in prose, including quite often in Vitruvius.[416] In addition, according to my count, *vitium* and *rima* occur close together *only* in Ovid and Vitruvius.[417] Similarly, in one passage from Vitruvius, the words *vitium*, *rima*, and *paries* all appear within a string of seven words (7.3); similarly, these words appear within a string of twelve words, over three lines, in *Met.* 4. (4.65-67).

Additionally, in several of the relevant discussions, Vitruvius explains how to prevent or slow down the development of flaws and cracks over time. For example, in 6.8.5-6.8.6, he counsels against defects in walls that lead to accumulations of rainwater—accumulations which eventually burst out of walls and destroy them. In other words, he imagines a wall almost becoming a burst pipe. In addition, in 6.8.10, Vitruvius mentions his goal for buildings to endure

[415] Vitruvius's work contains the first reference to lead *fistulae* even though we know from excavations that they existed before. Bömer 1976 on 4.122-23.
[416]To obtain this result, I searched *viti ~ parie* in PHI's word search.
[417] To obtain this result, I searched *vitium ~ rima* in PHI's word search. I excluded instances in which *prima* showed up instead of *rima*.

sine vitiis ad vetustatem ("without flaws to a great age").[418] Similarly, in 2.8, he discusses the longevity of various wall types, drawing a negative correlation between beauty and durability, with city monuments as an example of beautiful, non-durable buildings. While these are not surprising topics for an architect, they are reminiscent of Lucretius's statements on the decay of material, including temples, over time—statements, which I argued above undergird Ovid's cracked wall scene.

Ovid's emphasis on material decay over time is not limited to a single episode of the *Met.* He seems to share the concerns of Vitruvius when he asserts, in the last lines of his poem, that *edax vetustas* ("rapacious time," 15.872) will not be able to destroy his work. With this phrase, he echoes a Horatian expression that treats both the passage of time and rainwater as corrosive.[419] To be clear, I am not asserting that Ovid in *Met.* 4 was alluding to a particular passage of Vitruvius. Instead, I assert that Ovid's passages on flows through flaws evoked the typical building concerns of the times and the vulnerability of even the most magnificent, newly built monuments to decay.

Let us now return to that technical term we have already said much about: *foramen*. It turns out that the word *foramen*, in addition to its other meanings, was also used in the context of Roman water infrastructure, to mean a tap in a reservoir or pipe. Moreover, Frontinus uses it of unauthorized taps. For example, he argues that legislation is needed to curb a corrupt practice of water-men: in cases of transfer of water rights, adding a new *foramen* for the beneficiary while secretly keeping the old one and drawing water from it to sell (*Aq.* 114). Frontinus reasons that

[418] In 2.4.3, he mentions a type of sand that when used in walls leads to cracking. In 7.3, he discusses how to avoid the development of cracks in vaulting and stucco. In 8.6, Vitruvius advises using venters to avoid pipes bursting as water travels from the source to the city.

[419] Horace treats both water and time as generally corrosive, when he declares that neither *imber edax* nor the passage of time will demolish his work (*Carm.* 3.30.3-5). Ovid's Pythagoras similarly calls time the *exesor rerum* ("the devourer of things," 15.872) and treats flowing water as both analogous to the passage of time and as an agent of change.

such legislation would not only protect the water supply but also the reservoir itself, *quod subinde et sine causa foratum vitiatur* ("which, punctured repeatedly and without cause, is damaged" *Aq.* 114). Although Frontinus is speaking about his own time, he elsewhere makes it clear that in the 1st century BCE also, *foramen* was used of unauthorized taps and that the illegal diversion of water was a significant problem. He reproduces a text of the Lex Quinctia, passed in 9 BCE, which established a fine of 100,000 sesterces for damaging aqueducts (Aq. 129). The law states that nothing in it will revoke existing permits, provided that no new *foramina* are made. In addition, Frontinus tells us that Caelius Rufus, as curule aedile, gave a speech in 50 BCE complaining about illegal water conduits, especially by taverns and brothels (*Aq.* 76).[420]

Given these uses of *foramen*, we must consider the possibility that Ovid used the word *foramen* in his fractured pipe simile to mean, or at least to evoke, taps, including or even especially, unauthorized ones. If Agrippa and Augustus were trying to end corrupt practices in relation to water during the late Republic, Ovid seems to have been saying, they will continue regardless. Again, the lines in question are:

> non aliter quam cum vitiato fistula plumbo
> scinditur et tenui stridente foramine longas
> eiaculatur aquas atque ictibus aera rumpit. *Met.* 4.121-24

According to one possible reading of these lines (which I will call "reading A"), a pipe consists of flawed lead so it spontaneously splits and creates a *foramen*, through which water flows. If we imagine this all happened by accident, it still suggests that water infrastructure is imperfect. That alone may be a political statement. Moreover, it is possible that the flaw in the lead was created by earlier unauthorized puncturing of the pipe, given the damage Frontinus tells us can be caused by such puncturing. According to another reading of these lines ("reading B"), the *foramen* is not

[420] Bruun (1997, 367-68), citing this passage of Frontinus, has argued that Cicero alludes to the diversion of water by brothels in his *Pro Caelio* 34.

something that results from the flawed lead but itself is an unauthorized tap. The fact that *foramen* as a technical term seems to mean intentional taps rather than holes forming accidentally supports this reading.

In evaluating the readings, we should also account for the fact that *vitium* has both the sense of a physical flaw and of an offense or a crime,[421] and Frontinus uses it in both senses when he speaks of *vitii* in water infrastructure (in *Aq.* 121 he uses it of natural flaws and in *Aq.* 76 and 77 of offenses against the water supply).[422] Going with "reading B," we might view *vitiato* in the above lines to mean "corrupted," and to see the lead as being corrupted at the same time someone is boring a *foramen* into the pipe.

Under either reading, Ovid potentially calls to mind a siphoning of water that would have been an affront to Agrippa's attempts to systemize water distribution in Rome.[423] If we accept that Ovid uses *foramen* in part to evoke an unauthorized tap, Ovid, then, may be suggesting that just as individuals weaken imperial infrastructure to the point of breaking with their secret flows of water, lovers and poets weaken imperial power with their secret flows of sound.

With his use of *foramen* at *Met.* 4.123, Ovid, then, evokes a range of possible, and possibly complementary, meanings: stops in musical pipes, the small openings through which sounds pass as in *DRN* 4, and illicit taps in water pipes. These meanings are all possible because of the analogy between the flow of sound and that of water, in Greek and Latin generally, and in Lucretius and Ovid especially. By invoking this range of meanings, Ovid compares the spurting

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[421] On the "crime" meaning, see Lewis & Short, *vitium*, IIB.
[422] For example, Bruun (1997, 367) translates *vitii* in 76.1 as "wrongs."
[423] As Zanker (1990, 136) writes of Agrippa's efforts after Actium, "His first project was the complete reorganization of the water supply. Soon fresh water flowed into the city in abundance through repaired or newly built aqueducts, into 130 reservoirs and hundreds of water basins (*lacus*; according to Pliny 700 new ones were built). The mighty arches of the aqueducts helped shape the image of the city and, together with the hundreds of new fountains, proclaimed the blessings of fresh water to every dank corner of the metropolis." Zanker (1990, 143) explains that after Agrippa's death, "a well-organized force of 240 men was put to work by the state just for the maintenance of the water supply system he created." See also Frontin. *Aq.* 116.

of water from a broken pipe to the flow of music and sound. While Shorrock sees the fractured pipe simile as representing Ovid's inability to contain his literary sources, I propose that it also represents the government's inability to control flows of both water and sound. In proposing that water in the fractured pipe simile is not just a metapoetic symbol but a political one, I follow the lead of Kirk Freudenburg who has argued as much with respect to Roman satire.[424] In his conclusion, he describes a tendency among critics to identify metapoetic meanings while overlooking more hidden cultural ones.[425] The idea that a broken lead water pipe in a simile evokes the puncturing of pipes in contemporary Rome, and the ensuing damage to water infrastructure, can hardly be understood as a hidden meaning, and yet it has nevertheless gone unnoticed or at least unmentioned.

It is worth noting here that since Agrippa's massive expansions to water infrastructure came in 33 BCE and again in 19 BCE, it might have been hard to evoke actual decay to Augustan water infrastructure when Ovid was writing (since there was not yet time for decay to set in). Nevertheless, the Lex Quinctia of 9 BCE shows that there was a concern with private individuals damaging water infrastructure. Moreover, in general the puncturing of pipes or masonry conduits represents corruption and decay, so Ovid may be warning about the decay of water infrastructure in the future rather than describing the present.

References to the motion of water occur at other points in the Pyramus and Thisbe story. Toward the end of the story, Thisbe trembles like a sea ruffled by a breeze when she sees Pyramus (4.135-36). Knox argues that with this simile, Ovid may be alluding to an earlier

[424] Freudenburg 2018. He suggests that the satirists liken themselves to censors tasked with maintaining the purity of the water supply in Rome.
[425] Freudenburg (2018, 153).

version of the story in which the lovers become water.[426] After striking her shoulders (4.138), as a similarly despondent Narcissus does,[427] Thisbe then *vulnera supplevit lacrimis* ("filled his wounds with her tears," 4.140).[428] This phrasing is similar to, in the House of Fama, the statement that words *vacuas implent . . . aures* (12.56). Moreover, it is one more instance in the Pyramus and Thisbe episode of fluid leaving the body or another container to fill an empty space. Words fill the crack in the wall, the blood leaves the wound and goes into the air, and the water from the pipe goes into the air as well. Ovid, like Lucretius before him, treats sounds and liquids as things that fill voids.[429] Moreover, the many correspondences that this episode has with Ovid's Narcissus story perhaps are an artifact of the significant role water plays in both, whether flowing or still.

The Pyramus and Thisbe story is much more than a love story. The passage of words through an opening in a wall in *Met.* 4 resembles the flow of sounds through small openings in walls in *De Rerum Natura.* Lucretius tells us that over time the channel through which water passes becomes worn down due to use, and Ovid seems to suggest the flow of the lovers' voices will cause such decay. The fractured pipe simile is also indebted to Lucretius. It recalls both Lucretius's description of pipe-playing as well as his more scientific account of sound as passing through *foramina*. It also recalls Lucretius's assertion of the increased force of water when it is pressed down. The wall and the pipe, then, are both physical structures with flaws that render attempts to control flows unsuccessful.

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[426] Knox 1989, 328. Knox argues that a mosaic from Cyprus depicting Pyramus and Thisbe likely derives from a Cilician variant of the Pyramus and Thisbe myth, in which Pyramus was turned into a river and Thisbe a stream. This variant predates Ovid's version. Later, Nonnus would suggest Pyramus's transformation into a river (Knox 1989, 322 citing *D.* 6.347-55 and 12.84-85).
[427] Barchiesi and Rosati 2004 on 4.138.
[428] Rosati refers to this as another hyperbolic image, but he does not provide an explanation for it.
[429] As examples of Lucretius's use of the verb *plere* and its compounds, Lucretius refers to the filling of the throat with voice particles (4.532). He refers to places filled with voices (4.607). He also describes light, which he often treats as liquid-like, as filling up air (4.364-78).

We have seen how flaws in walls and pipes were a matter of interest around Ovid's time, a period when architecture was often inseparable from ideas of imperial control and progress. Augustus had consolidated his power in part by engaging in renovations of buildings throughout Rome, and with Agrippa's help, enhancing the city's water infrastructure.[430] Ancient writers tell us that waterworks were an especially impressive sign of Roman power.[431] They were "structures to rule with and to communicate with, channeling large-scale messages about Roman power, cleverness, and munificence; about modernity, wealth and the workings of effective administration."[432] But these projects were not fail-proof. In addition to Frontinus's observation that illicit taps weakened water infrastructure, we know that a main water line in Pompeii frequently needed to have its seam repaired.[433] While cracks in walls are not very visible, burst water pipes are more visible signs of the fallibility of imperial architecture. The flawed physical structures in the Pyramus and Thisbe episode represent the fragility and impermanence of Augustan monumental buildings and waterworks. Taken together, the cracked wall scene and fractured pipe simile affirm the links between motion, sound, and flowing water in the poem and demonstrate the power of love and poetry, like flowing water, to resist control and to lead to change.

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[430] On this, see, especially, Zanker (1990, Chapter 4). Suetonius (*Aug.* 28) wrote of Augustus's building projects:

> Since the city was not adorned as the dignity of the empire demanded, and was exposed to flood and fire, he so beautified it that he could justly boast that he had found it built of brick and left it in marble. (J.C. Rolfe's translation)

[431] According to Dionysius of Halicarnassus (3.67.5), "The most magnificent works of Rome, in which the greatness of her empire is most apparent, are the aqueducts, the paved roads, and the sewage works." Pliny (*NH* 36.24) wrote:

> If we only take into consideration the abundant supply of water to the public, for baths, ponds, canals, household purposes, gardens, places in the suburbs, and country-houses; and then reflect upon the distances that are traversed, the arches that have been constructed, the mountains that have been pierced, the valleys that have been levelled, we must of necessity admit that there is nothing to be found more worthy of our admiration throughout the whole universe.

[432] Freudenburg 2018, 142.

[433] Hodge 2002, 470 citing Eschebach 1983, 91-92.

3. The Sound of Breaking Waves in the Ceyx Storm

The sound of flowing water is also a component of the storm that Ceyx faces in *Met.* 11. In this section, I first argue that Ovid's focus on the sound of waves in the storm differentiates it from earlier epic storms. Scholars have highlighted Ovid's comparison of waves to soldiers.[434] Second, I propose that in emphasizing the sound of waves, Ovid is drawing on the traditional association between the sounds of waves and the sounds of men in political settings—an association articulated in the works of Homer, Vergil, and Cicero. The waves, then, are not just metaphorical soldiers but metaphorical political actors, and the storm is metaphorically a political one, of the kind created by an excited mob. Third, I show that in emphasizing the breaking of waves as a major source of their sound, Ovid imitates Lucretian material on breaking and destruction. The result of all this is an Ovidian storm that threatens political destruction, or put differently, that threatens to overturn the Augustan regime.

3.1 An Emphasis on the Sound of Waves Differentiates Ovid's Storm from Other Epic Storms

Saint-Denis, who calls the Ceyx storm "a meteorological monster," sees Ovid as largely exaggerating different elements of the Vergilian storm.[435] In this section, I focus, instead, on Ovid's adding an element to the traditional epic storm: the sound of waves.[436] The storms of *Od.* 5 (5.291-392) and *Od.* 12 (12.403-25) include little, if any, reference to sound, much less the sound of water. The same is true of two storms in the *Aeneid* (at *Aen.* 3.192-208 and *Aen.* 5.8-34). While the famous storm of *Aen.* 1 (1.34-158) is full of sound, water is not identified as a cause of this sound until the storm is almost over, when Neptune arrives.

[434] See, e.g., Otis (1970, 239-44) and von Glinski (2012, Chapter 3).
[435] Saint-Denis 1935, 349.
[436] For a summary of storms in Greek and Latin literature, see Morford (1967, 20-36).

In his description of the storm (1.81-1.124), Vergil identifies several sources of sound in the storm, and none of them are water. He describes the clamor of men, the rattling of ropes (1.87), the thundering of the sky (1.90), and the hissing wind (1.102). The oars *franguntur* ("are broken," 1.104), presumably also causing a sound.

Two sound-of-water references do occur in connection with Neptune's arrival on the scene, but these are used in a narrow sense. First, Neptune is drawn to the location after sensing the sea to be mixed with a great murmur (1.124-25). It is logical that Neptune, whose domain is the sea, would be attentive to the condition of the sea. Nor is it surprising that Vergil mentions a sound of the sea as he prepares for the statesman simile (1.148-53), which itself incorporates the traditional association between the sounds of men and those of the sea. Indeed, the second reference to the sound of the sea comes immediately after this simile when Vergil observes that just as a mob becomes quiet, so the *fragor* ("crash") of the sea subsided (1.154).[437] Thus, the minimal references to the sound of water in the storm of *Aen.* 1 occur in the section on Neptune, which is separate from the main storm description and includes the famous statesman simile.[438] I will show that this is part of a pattern in the *Aeneid*, of Vergil connecting the sound of water to the sounds of men in political settings.

The storm in *Met.* 11, like the storm in *Aen.* 1, is noisy. However, Ovid, unlike Vergil, gives breaking waves a central role in the scene, with multiple references to their sound. About ten lines into his storm description, he states that the *fragor* of the sea does not allow any voice to be heard (11.485). He then lists four things that resound in the storm, in lines that recall Vergil's similar identification of different sources of sound (*Met.* 11.495-96 and *Aen.* 1.87-1.90).

[437] *Fragor* often, as here, means "a noise of or as of breaking, crash, roar, din." *OLD*, definition 2.
[438] Before the storm starts, Vergil states that Aeolus controls the resounding storms (1.53). However, describing a storm as resounding is not the same as describing the sea that way.

Ovid's list includes three sources present in Vergil, namely, the clamor of men, the rattling of ropes, and the thundering of the sky. However, Ovid, unlike Vergil, includes a fourth item that resounds, the *incursus* ("onslaught") of waves. With this phase, he treats the motion of water as causing a sound. Moreover, toward the end of the scene, Ovid describes how an arch of water *frangitur* ("is shattered") and the wave *rupta* ("having been broken") covers Ceyx's head (11.569). Having already been told that the *fragor* of the sea and the *incursus* of waves are noisy at 11.485 and 11.495-96, the reader cannot help but mentally hear a sound when *frangere* and *rumpere* are used of water in 11.569 as well. In Chapter 2, we saw that Ovid compares Hermaphroditus's pool to clear glass (4.354-55); I suggest that this ocean, by contrast, is as loud as shattered glass.

In addition, Ovid mentions another effect of breaking waves, namely foam. Ovid introduces the storm with the observation that the sea began to whiten with swelling waves (11.480). He also mentions the extremely high spray of the waves (11.498) and the sea that whitens with *spumis . . . sonantibus* ("resounding foam," 11.501). With *sonantibus*, Ovid explicitly links sea foam to sound, with the implication that breaking waves cause both. Loudly breaking waves are a more significant component of Ovid's Ceyx storm than of Vergil's famous storm or Ovid's other storms. [439] But the image does have literary precedent, primarily in epic similes.

[439] Bate (2004, 296) identifies two storms in the *Met.*, one in the *Fasti*, two in the *Heroides*, and three in the *Tristia* as Ovid's most prominent storms. Ovid emphasizes sound, including the sound of water, more in the Ceyx storm than in his other storms. In the flood of *Met.* 1 (1.262-347), despite an emphasis on motion, there is but one reference to the sound of water, the phrase *fit fragor* ("there was a crash," 1.269). In the storm that Anna faces in *Fasti* 3.579-600, Ovid mentions white waters (*Fast.* 3.593), but does not explicitly refer to the sound of those waters. *Heroides* 18 and 19, letters between Hero and Leander, contain a few references to the sound of water ("hoarse waves" at *Her.* 18.26 and "the murmur of water" at *Her.* 18.80), but compared to the Ceyx storm, these are infrequent and suggestive of a lesser sound. In the storms of the *Tristia*, the sound of water plays a limited role: as a potential threat to communication. While the choppy waves and their sound stifle Ovid's verbal communication (*Tr.* 1.2.14-16 and 1.2.34), the *fera murmura* of the sea do not stop him from writing poetry (*Tr.* 1.11.7).

3.2 The Sounds of Waves in the Ceyx Storm Represent Political Murmurs

Although the sound of waves is mentioned in several poetic contexts—such as when a sailor reaches the shore in epic, [440] and in Catullus poems[441]—it is an especially central feature of epic similes. While in Homeric epic, the sound of waves is a feature of both political and military similes, in the *Aeneid* it is primarily, perhaps even exclusively, a component of political similes. I propose that Ovid, one of Vergil's best readers, would have noticed that in the *Aeneid* the sound of waves almost always represents the sounds of men in political settings. He likely also noticed that Cicero uses wave and sea metaphors in political contexts.[442] Moreover, as I will discuss below, Ovid himself in two similes in the *Met.*, compares murmurs in a political setting to the sounds of waves.[443] I maintain that when Ovid emphasizes the sounds of waves in the Ceyx storm, he on some level is giving those sounds political connotations.

Homer compares men in a political setting to waves in the first three similes of the *Iliad*,[444] which appear in the famous assembly scene of *Il.* 2. First, after Agamemnon proposes that the army return home, the men are stirred up like waves (and ears of corn), and with loud shouting rush toward the ships (*Il.* 2.144-50). This simile turns on movement, but there is also a

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[440] After the storms in *Od.* 5 and *Aen.* 1 abate, the storm-tossed individuals eventually reach land, where the waves break on the shore. Odysseus is relieved when he hears the "dashing waves roar" around sharp crags (5.411-12). In *Aen.* 1, the Trojans approaching the Libyan coast see a harbor upon which every wave *frangitur* (breaks) and *scindit* ("splits," *Aen.* 1.162-63).

[441] For example, Catullus also describes the shore as beaten by a far-resounding wave (11.3). In addition, Catullus describes Ariadne as looking at Theseus from the *fluentisono* ("wave-resounding," 64.52) shore. Similarly, in Ovid's *Heroides* 10, Ariadne watches Theseus from a rock *raucis adesus aquis* ("consumed by hoarse waters," 10.26). Moreover, Saint-Denis (1935, 339) points out that *un rivage ou les vagues se brisent* ("a shore where waves break,") is a standard component of the setting in the *Heroides*. When Horace mentions roiling waves, he does not emphasize sound: For example, he writes that winter "wears out" the sea with opposing rocks (*Od.* 1.11.5) and a wave *aestuat* ("seethes") at sandbanks (*Od.* 2.6.3).

[442] For example, Cicero compares the changeability and disturbances of the Roman people to waves (e.g., in *Mur.* 35 and *Flac.* 57). More broadly, he also uses storm metaphors to describe urgent crises threatening the state, which he must prevent (e.g., *Har.* 3 and *Rep.* 1.7).

[443] He does this in his House of Fama (12.49-51) and in the last simile of the poem in the Cipus episode (15.604-06). It may be no coincidence that the House of Fama has a Ciceronian model (Gladhill 2013, 303-09), and that there is a simile comparing the noise of a crowd to that of the sea.

[444] Fenno (2005, 476) writes that in these similes, Homer "emphatically associates the noisy Greeks with the roaring sea."

suggestion that the shouting of the men sounds like waves. The next two similes turn on sound. The men return to the assembly noisily, "as when the loud sea thunders on the long beach" (*Il.* 2.207-10). Later, Agamemnon's speech results in clamors of assent like the sounds of waves driven against a promontory (*Il.* 2.394-97). Note also in these two similes, the sound is caused by waves breaking, as it is in Ovid's Ceyx storm (as well as in Vergil's political similes). Feeney has shown that the entire assembly scene from *Il.* 2, which contains a statement in favor of one-man rule, was read for hundreds of years as a kind of lesson in political philosophy.[445] He views the wave similes in *Iliad* 2 as crucially important to Vergil's statesman simile.[446]

Unlike Homer, Vergil *only* uses the sound of waves in and around politically-themed similes. Although he does compare soldiers to bodies of water in several similes, none explicitly refer to the sound of waves.[447] As we have seen, Vergil emphasizes the sound of waves just before and just after the statesman simile, which is about a leader quieting a noisy mob. As in the first similes of the *Iliad*, Vergil in this passage clearly links the sounds of the sea with the sounds of men in assembly. He also alludes to the first similes of the *Iliad* in *Aen.* 7, with a simile comparing the sounds of men in assembly to the sounds of waves. Invoking Homer's simile likening Agamemnon among the Greeks to a rock amidst loud waves, he compares King Latinus among the Latins to an unmovable rock in the ocean, *magno veniente fragore* ("with a great crash arriving", *Aen.* 7.587) and *multis . . . latrantibus undis* ("many howling waves", *Aen.*

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[445] Feeney (2014, 216-17).

[446] Feeney (2014, 216) writes about Vergil's statesman simile, "For all these various echoes, however, Homer remains the crucial intertext, for an entire Homeric episode is being activated here, with the opening similes of the *Iliad* as its armature." Feeney (2005, 216) continues that for Vergil, "Homer's epic will be the original political document, and his own epic has to respond by engaging with the patterns of order and the threats to order which this foundational text established."

[447] Vergil compares soldiers to bodies of water in the following lines: *Aen.* 2.303-08, 2.494-99, 7.523-30, 7.710-21, 11.621-28, and 12.423-24. Two of these similes include rushing torrents (*Aen.* 2.303-30 and 12.423-24). In one of them (11.621-28), Vergil compares the Trojans' and Latins' alternating pursuit to the ebb and flow of waves at the shore. He does not mention the sound of waves, although he arguably implies it with his description of the Latins as loud.

7.588). Above, I suggested Vergil uses the word *fragor* just after the statesman simile (at *Aen.* 1.154) because such a "sound" word is apt in a comparison between the sounds of the sea and those of men. He uses *fragor* here in a similar context, writing additionally *spumea . . . saxa fremunt* ("the foaming rocks roar," 5.789-90).[448] Hornsby observes that Vergil extends the sea simile further with Latinus's remarks: *frangimur . . . fatis . . . ferimurque procella* ("we are shattered by fate and carried away by the storm," *Aen.* 7.594-95).[449] Vergil uses *fragor* and *frangere* of the sea strictly in political contexts; when Ovid uses these words in the Ceyx storm, I maintain, they recall Vergil's such uses.

Moreover, in *Aen.* 11, Vergil continues the comparison between the Latins and flowing water, even if not of waves specifically, when he compares their murmuring before Latinus speaks to the sound created by the rush of water over stones (11.296-99). Note that Vergil treats the motion of water as a source of its sound, as Ovid does in the *Met.* More relevantly, Hornsby points out that while Vergil compares the murmuring of Latins to the sound of water, he compares the murmuring of gods in their own meeting to the sound of wind rather than water (10.96-99). In the *Aeneid*, the sounds of waves do not represent just any political sounds, they are equivalent to the sounds of a human crowd. I propose that in the *Met.* as well, the sounds of waves do not represent just any political sounds; instead, they represent human expression, especially that aimed at gods or potential authoritarians. This is especially clear in two similes in the poem.[450] But it is also true in the Ceyx storm.

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[448] Hornsby (1970, 30) comments that this line continues "the image of sound" but only implies "the cause through the use of the transferred epithet *spumea*."
[449] Hornsby 1970, 30.
[450] Again, the two similes occur in the House of Fama (12.49-51) and in the Cipus episode (15.604-06). Ovid also, at least implicitly, compares the sounds of the sea to men's voices, when he describes the former as drowning out the latter (at 11.485). In addition, Ovidian waves do not just figuratively, but also literally drown out voices (see, e.g., Ceyx in the water calling Alcyone's name (at *Met.* 11.566-67) and water spraying Ovid's lips and filling his mouth as he speaks (*Tr.* 1.2.14-16 and *Tr.* 1.2.34).

Otis is certainly right that Ovid treats the waves in the Ceyx storm as soldiers. After all, Ovid compares the biggest wave to a victor standing over its spoils (11.552-53). Otis is also right that in making this comparison, Ovid likely draws on a series of military similes from *Iliad* 15, in which Trojan besiegers of Greek ships are compared to waves.[451] I would add that due to the strong association between the sound of waves and the sounds of men in political settings in classical literature, there is a sense in which Ovid's storm, precisely because it is so noisy, is a political storm of the type created by an excited mob.[452] Otis argues that Ovid emphasizes the lack of divine control over the storm, in part with the animation of waves as human besiegers.[453] I propose that Ovid's comparison of the waves to human political actors—through his emphasis on the sound of waves—also has this effect. Moreover, Otis writes that the story of the Ceyx storm is told from the perspective of the crew and the wind and waves, rather than from the perspective of Ceyx.[454] This focalization perhaps gives the impression that Ovid is "on the side" of the waves or is in some way sympathetic to them.

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[451] Otis (1970, 239-40). In the first of these, Homer compares the Trojans to the waves assaulting a ship (15.381-84). In the second, the Greek defense is likened to a rock beaten by waves (15.617-22). In the third, Hector's leaping onto the Greeks is compared to a wave's falling upon a ship (15.623-29). I would add that *Il.* 4.422-29, which emphasizes the sound of waves more than the similes from *Il.* 15 do, was probably also influential to Ovid's comparison of the waves to soldiers. Moreover, as I have argued, the politically-themed wave similes in *Il.* 2 likely inspired Ovid's emphasis on the sound of waves in the Ceyx storm.

[452] Moreover, the presumptive ethnicity of the political actors represented by the waves may be relevant. Homer compares the sounds of waves to the sounds of Greek political actors; Vergil the sounds of waves to the sounds of Latin ones. The political actors represented by waves in Homer and Vergil, then, are often enemies of Augustus's Roman ancestors. The thesis of Fenno 2005 is that Homer generally associates the Greeks with saltwater and the Trojans with freshwater. Vergil certainly uses storm imagery of Aeneas and at one point compares him to a loud river (12.521-28), but the wave similes and water imagery used in a political context seems reserved for the Latins. See Hornsby (1970, 31) on Vergil's application to the Latins of imagery that Homer uses for the Greeks.

[453] Otis 1970, 244-46. In stark contrast to Vergil's famous epic storm, Ovid has, "removed the gods from the scene" (245). Otis suggests that Ovid does this not to make the storm realistic so much as to emphasize that Ceyx "is forsaken by the gods and abandoned to nature itself" (245).

[454] Otis (1970, 239) writes: "But the storm is not described from the point of Ceyx. It is rather the captain, sailors and above all the winds and waves that take our attention."

3.3 *Frangere* in Lucretius and Ovid

We have identified some important Homeric and Vergilian models for the loudly breaking waves in Ovid's Ceyx storm. In particular, Vergil uses *fragor* and *frangere* in his comparisons between the sounds of the sea and those of men in political settings, and I have argued that when Ovid uses *fragor* and *frangere* of the sea in the Ceyx storm, he too intends a political meaning. If we ended our analysis here, however, we would miss the importance of the term *frangere* in Lucretius, both in his treatment of thunder (*DRN* 6.96-159), and in other parts of his poem that deal with destruction. While both Vergil and Ovid were influenced by Lucretius's use of *frangere*—and therefore Vergil is an intermediate model in some respects—my focus in this section is on the influence of Lucretius on Ovid.

Frangere and the Breaking of Wave-Like Clouds in DRN 6

Lucretius discusses thunder, lightning, and thunderbolts in that order near the beginning of *DRN* 6 (6.96-450). Of thunder, he observes that *nec fit enim sonitus caeli de parte serena* ("there is no sound from a calm part of the sky," 6.99), before going on to identify the movements of clouds that cause sound. With this line, Lucretius posits a connection between motion and sound in the sky, just as Vergil and Ovid do with respect to the sea, in their storm scenes.

Lucretius's explanation of thunder, the storm of *Aen.* 1, and the storm of *Met.* 11, in addition to their common subject matter—storms—also share a great abundance of sound words. As just one example of the sound language in *DRN* 6.96-159, *sonitus* or *sonus* occurs nine times (in lines 99, 108, 112, 119, 131, 136, 151, 155, 157). Moreover, there is not just sound but loud sound: *magnus* and *ingens* occur with sound words four times (in lines 101, 131, 147, 151). Scholars have devoted little attention to Lucretius's treatment of thunder as a model for the

subsequent epic storms, and the attention they do give to it tends to be focused on local allusions rather than on the possibility that the discussion as a whole inspired these storms.[455]

Lucretius's explanation of thunder and Ovid's Ceyx storm do not just share an emphasis on sound; they also, and more significantly, share an emphasis on breaking. In Lucretius, breaking clouds cause thunder, while in Ovid breaking waves cause a similarly loud sound. Lucretius identifies different movements of clouds that cause thunder, but most of them relate to breaking (e.g., the tearing of clouds (6.108-20), the bursting of clouds (6.121-31), the rending of clouds (6.137-141), the breaking of waves in the clouds (6.142-44), and the crackling of ice in clouds (6.156-59). Not surprisingly, breaking words are extremely common in *DRN* 6.96-159. Lucretius uses *frangere*, *fragor*, *perfringere*, or *fragilis* seven times (in lines 111, 129, 136, 143, 144, and 158), and other breaking words five times (in lines 111, 122, 129, 131, and 138).[456]

Like Lucretius, Ovid also peppers his description of the storm with breaking words, especially *frangere* and its cognates. In the less than 100-line scene, he uses *frangere* and its cognates six times (in lines 11.485, 11.507, 11.551, 11.552, 11.561, and 11.569). He uses other breaking words five times (in lines 11.522, 11.538, 11.554, 11.561, and 11.569). His repetition of *frangitur* at the start of two consecutive lines is particularly emphatic. Both the theme of breaking causing sound and the sheer frequency of breaking words are signs of a connection between Ovid's storm scene and Lucretius's discussion of thunder.[457]

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[455] In his seminal work on Vergil's use of Lucretius, Hardie (1986, 186-87) devotes more attention to what Vergil does with Lucretius's material on the thunderbolt than on thunder. Commentators have identified a local allusion in Ovid's Ceyx storm to Lucretius's treatment of thunder. Bömer (1980 on 11.507) and Griffin (1997 on 11.507) observe that Ovid's phrasing *dat . . . fragorem* at *Met.* 11.507 is used by Lucretius of thunder at *DRN* 6.129. Identifying a possible allusion to another part of *DRN* 6, Griffin (1997 on 11.516-23) points out that for *Met.* 11.516-23, on rainclouds emptying into the sea, "Ovid is probably indebted to Lucretius' description of the sky becoming a deluge during a thunderstorm" at 6.291.

[456] Lucretius also uses an abundance of sound and breaking words in 6.285-96, on a thunderbolt bursting through a cloud.

[457] Homeric and especially Vergilian wave similes also feature breaking words albeit in similes rather than in extended passages about storms.

Moreover, Ovid's storm contains specific Lucretian language. He writes that the ship *dat ingentum . . . fragorem* ("produces a huge crash", 11.507). As Bömer observes, the *dare* + *fragorem* pairing originates with Lucretius, at *DRN* 6.129.[458] Indeed, *dare* + *fragorem* occurs in Lucretius, Ovid, and Statius, but not, as far as we can tell, in Ennius or Vergil.[459] The pairing may be an exaggeration of *dare* + *sonitum*, which occurs in both Ennius and Vergil.[460] In any case, *dare* + a sound word, including *fragorem*, is essentially formulaic in *DRN* 6.96-159: it occurs five other times in this section (in lines 108, 110, 131, 136, and 142).

Additionally, if we consider the full sentence containing Ovid's *dat . . . fragorem* phrase, we see Ovid may be alluding to another instance of the *dare* + a sound word, which occurs in Lucretius's explanation of lightning in *DRN* 6. Ovid writes:

> saepe **dat** ingentem fluctu latus **icta fragorem**
> nec levius pulsata sonat, quam **ferreus** olim
> cum laceras aries balistave concutit arces *Met.* 11.507-09
>
> Often struck in the side by a wave, the ship gives a huge crash and having been beaten, not more lightly does it resound, than when an iron ram or ballista shatters a mangled fortress.

Compare this to Lucretius's explanation of why we see lightning before we hear thunder:

> caedere si quem
> ancipiti videas **ferro** procul arboris auctum,
> ante fit ut cernas **ictum** quam plaga per auris **det sonitum** *DRN* 6.168-70

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[458] Bömer 1980 on 11.507. Griffin (1997, note on *Met.* 11.507) also cites *DRN* 6.129 as a parallel. Griffin writes that *fragor* in *Met.* 11.507 probably means "a breaking sound."

[459] I obtained this result by doing a search of *dat ~fragorem*, *dant ~fragorem*, and *dare ~ fragorem* using PHI's word search function.

[460] Ennius uses *dare +sonitum* with reference to giving the signal for war: *Iam cata signa fere sonitum dare voce parabant* (*Ann.* 450 Sk). He also uses *dare + sonitum* in another military context (*Ann.* 411 Sk). Lucretius seems to have transferred this collocation to the cosmic context and exaggerated it by using *dare + fragorem* in addition to *dare + sonitum*. This transferring of language from the military to cosmic context may be an example of what Jason Nethercut (2020a, 65) has identified as Lucretius's tendency to lay "bare that the cosmic reality is not Roman," while the exaggeration seen in *fragorem* may be an example of what Jason Nethercut (2020a, 44) calls Lucretius's "hyper-Ennian style."

Vergil uses the phrase a number of times as well (*Aen.* 3.584, 7.567, 9.667, 11.458, 12.267, and 12.524), sometimes in connection to water. He uses the phrase immediately after the word *fragosus* when he describes the sound of water near the entrance to Acheron (7.566-67). He also uses the phrase in a simile comparing Aeneas and Turnus to foaming rivers (12.523-28). The entire simile has connections to a programmatic passage comparing winds to a mountain torrent in Lucretius (*DRN* 1. 280-89).

> if you should see anyone with double-headed iron (axe) cut down from a distance the abundance of a tree, it would happen that you see the stroke before the blow gives a sound through the ears

I have bolded similar words in both passages. These passages, in addition to featuring the *dare* + a sound word formula, both include a wooden object, whether a ship or tree, being struck, and an iron object, whether a ram or axe, breaking something. In Ovid's passage, a wave is a metaphorical iron ram, while in Lucretius's a thunderbolt is a metaphorical axe. Ovid's treating a wave similarly to how Lucretius treats a thunderbolt is but one example of how Ovid neatly applies Lucretian language about thunder and lightning to the sea.

In transferring Lucretian language about the sky to the sea, Ovid, in a sense, follows Lucretius's own directive. One of the causes of thunder that Lucretius enumerates is the breaking of waves in the clouds. He writes:

> Sunt etiam fluctus per nubile, qui quasi murmur
> dant in frangendo graviter; quod item fit in altis
> fluminibus magnoque mari, cum frangitur aestus. *DRN* 6.142-44

> There are waves also amongst the clouds, which in breaking give a kind of low roar, as happens likewise in deep rivers and the great sea when the surge is broken.

Ovid may have been influenced by these lines in incorporating Lucretius's treatment of breaking clouds into his treatment of breaking waves in *Met.* 11. Moreover, Lucretius's cloud waves and Ovid's ocean waves share a quality that Homeric and Vergilian breaking waves lack: they break in the middle of the sky or sea, i.e., without hitting the shore.

The connection between motion in the air and water is more than a passing gesture in Lucretius; it is an important principle, and one he repeats several times (e.g., at *DRN* 1.271-97 on the wind moving like a river, and *DRN* 5.509-16, on the stars moving as if in water). It is also part of Lucretius's theory of sound moving through the air in an effluence. Ovid seems to have taken this air-water analogy to heart in applying Lucretian language on the breaking of clouds to waves.

Frangere and Destruction in Lucretius

Lucretius uses similar sound and breaking language in a few passages, in which he stresses the destructive power of the elements. In 1.271-97, a programmatic passage[461] on the unseen bodies of wind that act like rivers, Lucretius refers to the loud wind that destroys ships and vexes the highest mountains with *silvifragis* ("tree-crashing") blasts (1.272 and 275). He compares this wind to rivers that dash together the *fragmina* ("wreckage," 1.284) of forests and trees. The water also *dat sonitu magno stragem* ("causes devastation with a loud sound," 1.288), language which recalls the *dare* + a sound formula we saw in *DRN* 6. Only a few lines later at 1.305, he describes the shore as *fluctifragus* ("wave-breaking," 1.305).[462] Lucretius's application of sound and breaking language to wind and water in *DRN* 1 is a further invitation to Ovid to apply such language to the sea. And in fact, Ovid may have incorporated language from this passage into the storm of *Met.* 11. His phrase *largi . . . imbres* ("copious rains," 11.516) first occurs in *DRN* 1.282.[463] Another kind of wreckage Lucretius mentions occasionally is a shipwreck. In one passage, Lucretius distinguishes atoms from the broken pieces of ships by observing that the former can recombine, while the latter cannot (*DRN* 2.551-556). But on the more macro-level, Lucretius in *DRN* 5 describes the eventual destruction of the universe as if it were a shipwreck. He asks "pilot fortune" to bend destruction far from us, and with reason rather than experience convince us that the whole world can collapse with a *horrisono fragore* ("horrible-sounding crash," *DRN* 5.107-09). Both *DRN* 1.271-91 and *DRN* 5.107-09 feature destruction, breaking, and sound, just as Ovid's Ceyx storm does.

[461] Hardie 1986, 182-83. Morford (1967, 26) writes that *DRN* 1.271-6 is "the nearest Lucretius comes to a *poetica tempestas*."
[462] The compounds *silvifragus* and *fluctifragus* are *hapax legamena*.
[463] Bömer 1980 on 11.516.

Broadening our perspective even more, Lucretius uses *frangere* and its cognates in several passages already cited in this dissertation. In Chapter 2, I cited a passage about the effect of age on the body as relevant for the dissolutions that occur near still pools (2.1131-32). Lucretius uses the word *frangere* of that effect. Moreover, just as bodies break down, so does stone. In my analysis of the Pyramus and Thisbe episode, I cited as relevant Lucretius's observations about the decay of stone buildings over time (5.306-17). In this discussion, Lucretius observes that stones fall from mountains because "all the torments" of age lead to a *fragor* (5.315-17). He uses the word *avolsus* ("torn off") to describe these stones; for his part, Ovid in the Ceyx storm compares a falling wave to torn-off mountains (11.554-55).[464] Stones break off in *DRN* 5 like waves do in *Met.* 11; both are a sign of change over time.

Ovid incorporates Lucretian ideas about motion, sound, and flowing water into both the Pyramus and Thisbe episode and the Ceyx storm scene. He analogizes the motion of sound to that of water, and he emphasizes that the motion of water causes sound. In both episodes, he, like Lucretius, suggests that water causes destruction over time, whether gradually or all of a sudden.

4. Flowing Water in the House of Fama

I return now to the House of Fama. I argued in Chapter 2 that Ovid's still pool episodes in *Met.* 3-5 overlap with his House of Sleep in *Met.* 11. Similarly, Ovid's flowing water descriptions in *Met.* 4 and 11 overlap with his loud and bustling House of Fama in *Met.* 12. In this section, after first describing these connections, I will show that Gladhill's political reading of the House of Fama dovetails with my political reading of the poem's flowing water passages.

In both the Pyramus and Thisbe episode and the House of Fama, voices move through openings in structures, even though this opening was not part of the original design in the lovers'

[464] Vergil uses comparisons to torn-off (*revolsos*) islands and mountains to describe the battle of Actium, as displayed on the shield of Aeneas (*Aen.* 8.691-93).

wall and was so in the House of Fama. Moreover, these movements can and should be characterized as Lucretian effluences, given the fact that *DRN* 4.598-600 is a model for them both. In addition, the Ceyx storm is similar to the House of Fama because the House of Fama is a metaphorical storm.[465] Hardie states that the House of Fama takes the place of the traditional epic storm both structurally and imagistically. Structurally it does so because it comes at the beginning of an arc of epic narrative.[466] Imagistically it does so because it contains frenetic motion and sound and more specifically because Ovid directly compares the House of Fama to a storm. He writes that the sounds coming from the House are like:

> parvae murmura vocis,
> qualia de pelagi, siquis procul audiat, undis
> esse solent, qualemve sonum, cum Iuppiter atras
> increpuit nubes, extrema tonitrua reddunt. *Met.* 12.49-52
>
> the murmurs of a small voice, of the sort that are customary from the waves of the sea heard from afar, or the kind of sound the last roars of thunder give back, when Jupiter rattles dark clouds.

Moreover, both the Ceyx storm and this simile seem to have Lucretius's treatment of the causes of thunder (*DRN* 6.96-159) as their model. In the previous section, I argued that Ovid, in focusing on the sound of breaking waves in the Ceyx storm, was drawing on Lucretius's treatment of the causes of thunder. Likewise, in the above simile, the idea that thunder is caused by a rattling of clouds is the type of idea found in *DRN* 6.96-159 even though Lucretius would certainly not treat Jupiter as responsible. Overall, while Ovid treats the individual voices in the House as moving in Lucretian effluences, similar to what we see in the Pyramus and Thisbe episode, he treats the collective sound of voices as similar to the sound of waves, which is the

[465] The Ceyx storm and the House of Fama "storm" form a kind of ring composition around the still and silent House of Sleep. This suggests that the House of Sleep is a metaphorical still pool, as I came close to arguing in Chapters 1 and 2.
[466] 2012, 155.

reverse of what I argue he does in the Ceyx episode. Perhaps Ovid is suggesting that if sound flows, like Lucretius maintains it does, then the sum of many Lucretian effluences is a storm.

Scholars have already proposed a political interpretation of the House of Fama. Although this political interpretation does not center on flowing water, what it suggests about flowing water in the House of Fama dovetails with my own interpretations of flowing water in earlier episodes of the poem. Zumwalt first showed that the personified voices in the House seem to engage in Roman political activity.[467] Gladhill, building on this, argues that the voices metaphorically engage in canvassing and other Republican political activity.[468] He further proposes that Jupiter's house in *Met.* 1 represents Augustus's house on the Palatine and the House of Fama represents the *Forum Romanum*. He labels the House of Fama/*Forum* a "seditious force" from the perspective of Jupiter/Augustus.[469]

Moreover, Gladhill's argument hinges on the simile—quoted above—comparing the voices in the House to the sounds of wave and thunder. Gladhill states that with the phrase, "hears from afar," Ovid focalizes the sounds emanating from the House of Fama from the perspective of Jupiter in *Met*. 1.[470] In other words, Gladhill views the wave-like sounds coming from the House as representing political expression that threatens the Augustan regime. Even though Gladhill does not emphasize the political significance of the sound of flowing water in his chapter, he might have done so. I build on his work by arguing that the sound of flowing water symbolizes political expression that threatens an authoritarian in the Pyramus and Thisbe

[467] Zumwalt 1977, 211.
[468] Gladhill 2013, 203 and 208.
[469] Gladhill 2013, 298. Gladhill (303 and 308) shows that Ovid treats the personified voices in the House as engaging in canvassing and political meetings. This work builds on Zumwalt's 1977 identification of political language and metaphor in the episode.
[470] Gladhill 2013, 309: "In fact, I think Ovid has focalized the sound of the *domus* of Fama from the perspective of the *Palatia caeli*; or to put it in the context of Roman topography, we are listening to the noise of the forum from Augustus' house on the Palatine."

episode, the Ceyx storm, the House of Fama, and even in the last simile of the poem, as I will now show.

5. Flowing Water in the Last Simile of the Poem

Given my analysis of flowing water passages in the poem, it should come as no surprise that in the last simile of the poem, the sounds of waves represent the murmurs of the people at the prospect of a dictator. This simile occurs within the Cipus episode (15.565-621), in which Cipus discovers he has horns and learns that this means he will become the king of Rome if he does not leave the city. Scholars have rightly interpreted this story "as a commentary on the problems of the monarchy and the principality in Rome."[471]

Cipus covers his horns with a laurel wreath and calls an assembly where he reveals the situation, and his horns, to the people. After Cipus informs the people that there is a potential dictator in their midst, they respond with an outcry.[472] Ovid compares their murmurs to the sounds of wind in the forest, and more relevantly for our purposes, the sounds of waves, "if someone hears them from afar."[473] As Hardie observes, the latter simile recalls the simile in the House of Fama, in which the sounds coming from the House are likened to the sound waves

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[471] Hardie 2015 on 15.565-621. For example, Fränkel (1945, 226, n. 104) sees in Cipus an allusion to Julius Caesar's refusal of the royal diadem, while Galinsky identifies allusions to Augustus. Beagon cites as influential a prophecy concerning baby Augustus issued by the Pythagorean Nigidius Figulus. Beagon (2009, 301) cites Suet. *Aug.* 94.5 and Dio 45.3-5. For Cipus intended as a contrast to Augustus, see Lundström (1980, 67-79).

[472] This expression of dissent at the thought of a monarch is somewhat similar to the roars and grumblings of the crowd due to envy of the rich (Pind., *Pyth.* 11.30) and the resentment of the powerful (e.g., at Aesch. *Ag.* 456-62). See Hubbard (1990, 347-49).

[473] The text of the simile and its context is:

vos urbe virum prohibete, Quirites,
vel, si dignus erit, gravibus vincite catenis
aut finite metum fatalis morte tyranni!'
qualia succinctis, ubi trux insibilat eurus,
murmura pinetis fiunt, aut qualia fluctus
aequorei faciunt, siquis procul audiat illos,
tale sonat populus; *Met.* 15.600-06

You, Quirites, keep the man away from the city, or, if he deserves it, bind him with heavy chains or end your fear of the fated tyrant with death! Of what sort are the murmurs, in the girt pine-groves, when the fierce wind whistles or of what sort the waves of the sea make, if someone should hear them from afar, in such a way the people resounded.

make, “if someone hears from afar” (12.49-51).[474] Hardie points out that Ovid’s phrasing immediately following this simile also echoes the House of Fama.[475] In both the House of Fama and the Cipus episode, murmurs posing a threat or challenge to a dictator are compared to the sounds of waves. This supports my argument that in the poem as a whole, flowing water, and especially waves, represent expression that threatens dictators.

Furthermore, as the last simile of the poem, the simile in the Cipus episode corresponds with and differs from the first simile of the poem. While the simile in the Cipus episode addresses the shock and dismay of a crowd at the prospect of a dictator, the first simile in the poem describes a crowd’s similar reaction at the prospect of an assassinated dictator (1.200-05). Barchiesi rightly sees a contrast between "the emotions of the monarchy” in the simile of *Met.* 1 and “the emotions of republican ideology" in the simile of *Met.* 15.[476] It is no accident that the noises of the crowd in the Cipus episode, and not the noises of the crowd in the divine council, are compared to the sounds of waves. This is because the sounds of waves in the *Met.* represent the people’s challenges to dictatorship, and not the gods’ attempts or desires to preserve dictatorship. Despite these differences between the first and last simile of the *Met.*, there are also similarities. The first and last simile of the *Met.* both suggest political disorder and change, while the first simile of the *Aen.* foregrounds order and stability. In Chapter 5, I will argue that Ovid treats change as a constant and stasis or stagnation as never more than a momentary pause.

6. Conclusion

In his Pyramus and Thisbe episode, Ovid draws on Lucretius to liken the movement of voices to a flow and reverses Lucretius when he styles the flow of water as a source of music and

[474] Hardie 2015 on 15.603-06. Hardie also identifies the simile in *Il.* 2.144-49, comparing the murmurs of a crowd to the sounds of waves, as a model.
[475] Hardie 2015 on 15.606-07.
[476] Hardie (2015 on 15.603-06) cites a correspondence with Barchiesi for this.

sound. In addition, he draws on Lucretius and contemporary architectural discourse to treat these flows as destructive. In the Ceyx storm, Ovid emphasizes the sound of waves to such an extent that he suggests that the waves are metaphorical political actors, and moreover, by drawing on Lucretius, he highlights the destructiveness of the flowing water. In the House of Fama, Ovid treats the voices as moving through walls in Lucretian effluences and collectively as storm-like. More specifically, he compares the sounds emanating from the House—which he treats as a site of Republican political activity—to the sounds of waves. In the last simile of the poem, Ovid more explicitly compares the sounds of the people in a political setting to the sounds of waves. In four flowing water passages then, Ovid connects motion, sound, and flowing water and makes the flowing water represent political expression that threatens an authoritarian.

So far in this dissertation, I have shown that Ovid paints the House of Sleep and still pool episodes in the poem with the same brush of stillness and silence, and the House of Fama and the flowing water passages in the poem with the same brush of motion and sound. I have suggested that stillness and silence represent political silence, and motion and sound political expression. In the chapter which follows, I will argue that Ovid uses similar "brushes," tarred with similar political meanings, in his depiction of individual transformations. He links stillness with silence, on the one hand, and motion with sound, on the other, in these episodes, just as he does in his water imagery and Houses of Sleep and Fama. Motion loss and speech loss in these scenes both represent the effects of political silencing, while the preservation of some motion and sound both represent the persistence of free expression, which threatens the Augustan regime.

Chapter Four: Losses of Motion and Speech as a Result of Transformation

Just remember: In dictatorships, only one person is really allowed to speak. And when I write a book or a story, I too am the only one speaking, no matter how I hide behind my characters.
Junot Diaz, 2007 interview[477]

ac dum licet, oraque praestant
vocis iter, tales effundit in aëra questus. Ovid, *Met*. 9.369-70

and while it is permitted, her mouth provides a route of the voice, and such complaints pour into the breeze.

1. Introduction

The setting in the *Metamorphoses* often anticipates what happens there.[478] Now that I have shown the importance of stillness and silence as well as motion and sound in some of the settings or backgrounds of the poem, I will show that Ovid emphasizes stillness and motion and silence and sound in much the same way in his stories of individual transformation.

Nevertheless, there are important distinctions between the operation of the stillness–motion binary in settings and in individual transformations. While settings like the Houses of Sleep and Fama contain relatively permanent states of stillness or motion, individuals *become* still or moving as a result of their transformations. Moreover, while the largely still settings in the poem, like the House of Sleep, are balanced out or even outweighed by the largely moving ones, like the House of Fama, individual transformations feature much more stillness than

[477] O'Rourke 2008.
[478] As Hinds (2002, 132) writes, "A suggestive line of work has consolidated this idea of narratological expectation by eliciting a strong *figurative* collusion in the *Metamorphoses* between landscape and action: on this reading the poem's plots of desire and predation are symbolically reflected and refracted in the very landscape elements themselves." He cites Parry (1964) and Segal (1969) for this, who, as I discussed in Chapter 2, both view the stock elements in the poem's landscapes as anticipating the violence that happens there.

motion. Many more characters suffer losses of motion and sound than gains, and Ovid emphasizes such losses more than he emphasizes the rare gain of motion or sound.[479]

As I mentioned in the introduction to this dissertation, motion loss in the poem has received much less scholarly attention than speech loss.[480] Speech loss lends itself more easily to metapoetic and political readings because on the surface at least it has more to do with poetics and politics. However, given the analogy between motion and sound throughout the poem, including in the individual transformations, motion loss can represent the same type of metaphorical silencing that scholars argue speech loss does. As I will discuss in Section 4.4, Feldherr has argued that petrification in the Perseus episode represents the quelling of dissent by Augustus;[481] I propose that transformations resulting in losses of motion throughout the poem should be read the same way.

To define my terms, I view instances of speech loss in the poem to include both situations in which Ovid explicitly refers to the loss of speech and situations in which speech loss is implied (i.e., anytime someone is changed into an animal, tree, stone, etc.). Moreover, I view instances of speech loss to be metaphorical (or put another way, partial) silencings even if the human speech is replaced with animal sounds. I do this because I believe that Ovid treats animal sounds as an intermediate step between human speech and silence. Characters who become animals in the poem have undergone an attempted or partial silencing, even if they can still somewhat communicate and resist with their animal sounds.[482]

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[479] As we will see he emphasizes the stillness of Daphne and Niobe; Arethusa gains motion, but he does not dwell on this in the same way.
[480] On speech loss in the poem, see, e.g., De Luce (1993), Forbis (1997), and Johnson (1997, 243). Solodow (1988, 1989) rightly calls attention to the prevalence of motion loss in the poem. He does not identify speech and motion loss connected to one another and as part of a larger analogy between silence and stillness in the poem, as I do.
[481] Feldherr 2010. Feldherr also sees the petrification in the episode as evoking Augustus's monumentalization efforts. I do not necessarily disagree but I am less focused on the monumentalization aspect of petrification.
[482] In the introduction to this dissertation, I lay out in detail my differences with Natoli, who sees human speech in the *Met.* as categorically distinct from animal sounds.

Similarly to how I view speech loss, I view instances of motion loss to include both situations in which motion loss is emphasized (such as in the Daphne and Niobe episodes), and many others in which motion loss is an implicit result of transformation (i.e., any time someone is changed into a tree, stone, flower, etc.). According to this metric, I count 57 losses of motion, a number that is five times more than examples of gains of motion.[483]

Ovid often explicitly links motion loss to speech loss in his descriptions of transformation. Moreover, there is very large overlap between silenced and stilled characters; anyone changed into a tree, stone, or plant is both silenced and stilled. Many characters in the poem are silenced, many are stilled, and many are both. It almost seems as if there is a force in the poem causing silence and stillness—a force similar to the one I identified as emanating from still pools in the poem in Chapter 2. In addition, as we will see, a powerful figure is often treated as causing the stillness or silence that results from a transformation—which is part of what makes a political reading so attractive.

Summary of Chapter

In this chapter, I argue that Ovid strongly incorporates the silence–sound and stillness–motion binaries into the stories of Daphne, Niobe, Dryope, and others, and that shifts from sound to silence and motion to stillness in these episodes represent the effects of political suppression. Daphne is an almost but not quite stilled political "agitator." Ovid weaves Lucretius's treatments of attraction and repulsion into the episode and by the end, Daphne's repulsion is a kind political resistance. I then identify an explicit link between motion and speech loss in the Heliades and Aglauros transformations, a connection which is characteristic of many transformations in the

[483] I consider changes from human to flowing water and from stone to human as resulting in gains of motion. My count is based on Ian Johnston's list of transformations in the poem, available at: http://johnstoniatexts.x10host.com/ovid/transformationshtml.html.

poem and which aligns with Lucretius's treatment of the motion of sound. I propose that in these episodes, as in the Pyramus and Thisbe episode, the Lucretian motion of sound represents expression that threatens an authoritarian.

Ovid emphasizes stillness and silence in Niobe's transformation in much the same way he does in his House of Sleep and Narcissus episodes. Moreover, a poem from exile (*Pont.* 1.2) supports my argument that Ovid views these three stillness-heavy episodes as linked, and that this link is informed by Lucretian contrasts between stillness and motion. There are several reasons for considering both Daphne and Niobe victims of Augustus. Before getting to the Dryope episode, I will describe Feldherr's arguments that Perseus's act of petrifying opponents represents Augustus's quelling of dissent, and argue that his observations are broadly applicable to motion loss in the poem.

Dryope too is stilled and silenced, and the language Ovid uses to describe this silencing has linguistic parallels with the language of silencing that Feeney has called attention to in the *Fasti*. The Dryope episode does not just feature the loss of motion and speech, but also a lotus flower—long associated with stagnation—and a *stagnum*. There are further connections between *stagnum* and speech loss in the Latona episode.

2. Stilled Daphne

Ovid's version of the Daphne tale (*Met.* 1.452-567) focuses, in contrast to Parthenius's version,[484] almost entirely on Apollo's pursuit of Daphne and her subsequent transformation, and therefore features motion followed by stillness. Daphne's shift from moving to still to moving may be understood as the effect of and response to political suppression. Lucretian material, on

[484] In Parthenius's version (*Amat. narr.* 15), Daphne has a human suitor, Leucippus. The majority of the story consists of the interactions between Daphne and Leucippus. Eventually Apollo cleverly disposes of Leucippus and pursues Daphne himself before she becomes a tree.

magnets, and the movement of the body, pursuits in dreams, and on love, may have influenced Ovid's incorporation of this stillness–motion binary into the episode.

2.1 Daphne as a Nearly Stilled Agitator

The Apollo-Daphne episode features motion followed by lethargy and stillness followed by a little motion.[485] Apollo's pursuit of Daphne consists of vigorous motion. Ovid emphasizes both the presence of motion and the absence of stillness. He writes that Daphne flees swifter than a breeze and *ne resistit* ("does not stop, *Met.* 1.502-03). Similarly, Apollo orders Daphne to stay put and compares her, not doing so, to a dove with *trepidante* ("trembling") wing (*Met.* 1.504-06). The landscape that Narcissus approaches and the House of Sleep lack a breeze that would cause the motion or sound of branches (*Met.* 3.409-10 and 11.600-01). By contrast, in this episode, breezes cause movement, specifically of Daphne's clothing and hair. Ovid spends three and a half lines describing the effect of the wind on Daphne, using motion verbs like *vibrare* and *impellere* (*Met.* 1.527-30). Ovid then describes Apollo, viewing this, as moved by love, using *movere* (*Met.* 1.541). These consecutive lines emphasizing motion are comparable to the series of lines emphasizing stillness in, for example, the House of Sleep (*Met.* 11.597-602). Ovid then states that Apollo is swifter and denies Daphne *requiem* ("rest," *Met.* 1.541). At this point in the episode, no one is at rest, similarly to how there is no *quies* in the House of Fama (*Met.* 12.48) and no rest given to atoms and flowing particles according to Lucretius (*DRN* 2.95-96 and 4.227).

However, being a nymph, rather than an atom, Daphne eventually grows weary of running. With strength removed, she grows pale (*Met.* 1.543). After she begs her father to change her form, a heavy *torpor* occupies her limbs (*Met.* 1.548). This is the same sort of lethargy that I

[485] In the next chapter, I will argue that this XYX pattern is characteristic of the *Met.* as a whole, in contrast to the *Aeneid*'s XY pattern.

showed in previous chapters infected Narcissus (throughout the episode), Iris (*Met.* 11.631), and Ovid in exile (e.g., torpor possesses his chest, *Pont.* 1.1.28). The forcefield of lethargy that I argued exists in the House of Sleep and the still pools seems to operate here as well. In Narcissus's case, his lethargy anticipates his final dissolution; Daphne's lethargy is a step toward her ultimate transformation into a tree.

Daphne's hair then becomes leaves and her branches arms (*Met.* 1.550). In an elegant line, quoted by Solodow in his remarks on losses of motion in the poem,[486] Ovid contrasts Daphne's former motion with her current stillness:

> pes modo tam velox pigris radicibus haeret *Met.* 1.551
>
> the foot, recently so swift, clings to sluggish roots

The left part of the line pertains to motion and the right part to stillness. The line, then, illustrates in a linear fashion the change in motion that Daphne undergoes. Moreover, *pigris*, like *torpor*, suggests lethargy. As in Ovid's House of Sleep and still pools episodes, lethargy is a step toward stillness.

When Ovid emphasizes extreme stillness in the *Met.*, there is almost always an isolated flicker of motion in it. That is true here as well: Apollo sees Daphne tremble within her bark, and she flees again from his kisses (*Met.* 1.554-56). There is a contrast between stillness and motion here, as Apollo takes advantage of her stillness, and Daphne even now tries to flee.

Apollo then speaks to Daphne about her future functions as the laurel, both as they relate to himself, Roman generals, and the doorposts of Augustus (*Met.* 1.558-63).[487] He seems to

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[486] Solodow 1988, 189.

[487] The text of Apollo's statement in full is:

'at quoniam coniunx mea non potes esse,
arbor eris certe' dixit 'mea! **semper** habebunt
te coma, te cithaerae, te nostrae, laure, pharetrae;
tu ducibus Latiis aderis, cum laeta Triumphum
vox canet et visent longas Capitolia pompas;

delight in her future stillness, using verbs like *habere* of his own possession of her and *adesse* and *stare* of her role in Rome. His use of *semper* twice and *perpetuum* once (*Met.* 1.558 and 1.565) suggests that he believes both she and Rome will remain unchanged over time. The link in this episode between stillness and the stability of Rome is important in light of Pythagoras's linking their opposites, motion and political change in *Met.* 15 (15.420-40).

Daphne is not completely stilled, silenced, or enslaved just yet. Daphne *adnuit* ("nodded") at Apollo's remarks and *visa est agitasse* ("seemed to have shaken") her top like a head (*Met.* 1.566-67). These two lines have generated much discussion. Fraenkel suggests that on the surface both *adnuit* and *agitasse* suggest consent but that the presence of *visa est* ("seemed") creates ambiguity, with the possibility that Apollo interprets a non-sentient swaying of the tree as consent.[488]

Both Kerkhecker[489] and Barchiesi[490] see the shaking as recalling Callimachus's treatment of shaking laurel branches. As Kerkherker points out, in his fourth iamb, Callimachus applies the following line to a personified laurel tree, σείσασα τοὺς ὅρπηκας ("after shaking its shoots," fr.

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postibus Augustis eadem fidissima custos
ante fores stabis mediamque tuebere quercum,
utque meum intonis caput est iuvenale capillis,
tu quoque **perpetuos semper** gere frondis honores!'

But since you are not able to be my spouse, you will at least be my tree! My hair, lyre, and quiver will always have you, O laurel. You will be with Latin leaders, when a happy shout celebrates their triumph, and the Capitol sees long processions. You, most loyal, will stand at the Augustan doorposts, and keep watch over the oak in between. And just as my head is youthful with unshorn locks, you also will always bear the perpetual beauty of your leaves.

[488] Frankel 1945, 78-89. Martindale (2005, 214) likewise observes, "The equivocation of this, at once delicate and slightly wistful, is maintained by the verb *visa est* ('seemed' or 'was seen', and if the latter by whom?), while *ut* too keeps matters floating uncertainly. Is a still sentient woman making a genuine gesture of assent (or dissent), or is there merely a tree shaking in the wind, on to which Apollo, or Ovid, or we, can project our interpretative fantasies?" More recently, Newlands (2015, 88) writes that "The word 'seemed' and the simile 'like a head' leaves in doubt, however, the meaning of the tree's movement – assent, dissent, or the arbitrary tossing of the treetop in perhaps a gust of wind?" With the ambiguity of the word 'seemed,' the poet keeps us suspended among these possibilities. I agree there is ambiguity, but I present some support for the "dissent" interpretation.

[489] Kerkhecker 1999, 87.

[490] Barchiesi 1999, 124.

194, line 10).[491] Kerkhecker suggests that the laurel may be "puffing herself up for the fray" about to take place between her and an olive tree.[492] In other words, he interprets her shaking as a show of power, as I will do with respect to Daphne's shaking. At the same time, he points out that traditionally the shaking of the laurel branch was associated with prophecy.[493] Similarly, as Barchiesi points out, Ovid's Daphne episode closes where Callimachus's *Hymn to Apollo* begins, since Callimachus writes, Οἷον ὁ τὠπόλλωνος ἐσείσατο δάφνινος ὅρπηξ ("How Apollo's laurel shoot shook," *Hymn* 2.1).

While these interpretations are useful, there is further ambiguity here. In the iamb, the personified laurel shakes its shoots, and in the hymn, "the shoot shook," while in Ovid's story, Daphne "seemed to have shaken her top like a head." Ovid could have mentioned her shaking her branches or leaves, but instead refers to her shaking her peak, and he compared this peak to a head. Daphne's movement may be more aggressive than the movements described in Callimachus. It recalls Jupiter's angry and destructive shaking of his head and hair earlier in the book (*Met.* 1.179-80). According to this interpretation, *visa est*, then, would be attributed not to Apollo but to a more objective observer. To anyone not as biased as Apollo, she seemed to shake her head violently and even angrily, even after first nodding her head more obsequiously. In fact, in ancient Greece and Rome, a nod of the head indicated assent and a jerk of the head backward refusal.[494] My interpretation of vigorous movement as rebellion especially makes sense if one, as I do, views Apollo as attempting to stop Daphne's motion.

[491] Kerkhecker 1999, 86.
[492] Kerkhecker 1999, 86-87.
[493] Kerkhecker 1999, 86-87, n. 18.
[494] Private correspondence with Thomas Hubbard.

Moreover, there is a reason that we today call people who urge others to protest or rebel agitators. Although in Latin *agitator* referred to a driver or charioteer,[495] *agitare* had a wider range of meanings. It could mean simply to move, but it could also mean "to throw (countries) into a state of confusion, disorganize, disturb" "to rouse (to violent action)," and "to decry, criticize."[496] In *Aen.* 10, Juno describes Aeneas as agitating quiet peoples in Italy (10.71). The *OLD* observes that *agitare* can be used of magnetic force to mean, "to drive away, repel."[497] Lucretius uses the verb in his discussion of magnetic repulsion (6.1055). Below I will argue that Lucretius's treatment of magnetic attraction and repulsion influenced Ovid's treatment of Apollo and Daphne respectively. *Agitare* is not really an anodyne or neutral term. I propose that when Ovid says that Daphne seemed to have shaken her head, he suggests that she is dissenting and even urging rebellion against treatment such as Apollo's (and Augustus's).

Regardless of which interpretation of *visa est agitasse* one accepts, Apollo has interfered with Daphne's ability to communicate openly, by leaving her no good choice but to be changed to a tree and misreading her cues after she is changed. Under either interpretation, she experiences a loss of both speech and motion due to the actions of a powerful figure. Apollo, explicitly linked to Augustus in this very episode,[498] seems to want his victim stilled and silenced. This early episode sets up the possibility of a political interpretation for both stilled and silenced individuals throughout the rest of the poem.

Often in the *Met.*, mostly stilled or silenced characters nevertheless move slightly or make some sound. Examples include the animal sounds of Lycaon and Io, Daphne's head

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[495] *OLD*.
[496] *OLD* meanings 1, 8c, 9, and 10.
[497] *OLD* meaning 5.
[498] As Apollo suggests, laurels decorate both Apollo's hair and Augustus's door (*Met.* 1.559-62). Barchiesi (2005 on *Met*. 1.562-63) points out that Augustus's door likely means the door to Augustus's house on the Palatine, which house was connected to the Temple of Apollo Palatinus).

movements, and the weeping of Niobe. With these final movements, Ovid emphasizes the *contrast* between e.g., stillness and motion, and the *analogy* between e.g., motion and sound, for example when such a movement is a substitute for sound that has been silenced, as in the Daphne and Philomela episodes (at *Met.* 6.579 on gestures and 6.609 on hand signals). The fact that these little "exceptions" in the transformations take the form of a movement, sound, or flow also indicate the analogous relationship between the three in the poem.

2.2 Lucretian Attraction and Repulsion in Ovid's Daphne Episode

In this dissertation so far, I have shown that Ovid's treatment of stillness and motion in the *Met.* owes much to *De Rerum Natura*, especially its fourth book. In crafting the Daphne episode, Ovid seems to have been influenced by Lucretius's discussion of magnets in *DRN* 6 (*DRN* 6.998-1064), as well as material near the end of *DRN* 4. More specifically, he may have incorporated material from *DRN* 4 on the movement of the body and its stillness in sleep (*DRN* 4.877-961), on pursuit as a common subject of dreams (*DRN* 4.962-1036), and on the causes of desire and its attendant miseries (*DRN* 4.1037-1170). Lucretius frequently blames Venus for causing such torments, while simultaneously dispelling the notion that she is the literal cause of them. Although Ovid is largely faithful to this Lucretian material, he reasserts that a god is the literal instigator of desire.

In the Daphne episode, Cupid strikes Apollo with a golden arrow, which causes its target to love, and Daphne with a lead one, which causes its target to flee love (*Met.* 1.468-73). Although Ovid is not the first to mention two types of arrows pertaining to love, he seems to have been the first to make one arrow cause attraction and one repulsion.[499] The fact that he does

[499] The chorus in a Euripides play mentions twin arrows, one of which causes love and one of which causes confusion or ruin (*IA* 547-51). However, both types seem to strike the person who falls in love. Commenting on the passage from the *Met.*, Barchiesi (2005) states that the anti-erotic arrow is Ovid's invention, while citing some Greek treatments of love as having a double aspect.

this while calling attention to the metal quality of the arrows raises the possibility that he was inspired by Lucretius's discussion of the magnet. On the theme of attraction and repulsion, Lucretius states that iron is accustomed *fugere atque sequi . . . vicissim* ("to flee and to follow in turns," *DRN* 6.1043). He goes on to describe how when a certain stone is placed under a bowl containing iron filings, the filings seem "so eager *fugere* from the stone" (*DRN* 6.1045). This line could describe Daphne's feelings toward Apollo. Ovid repeatedly uses the verbs *sequi* and *fugere* of Apollo and Daphne respectively.[500] The pairing of these verbs is common enough that it alone does not establish allusion to *DRN* 6. Nevertheless, it is one more factor in that direction.[501]

Toward the end of *DRN* 4, Lucretius explains what causes the body to move while awake (*DRN* 4.877-906) and to cease moving in sleep (*DRN* 4.907-61). We might view Lucretius's shift from the movement of the body when awake to its stillness when asleep as analogous to Daphne's transition from a moving human to a still tree. Lucretius states that the movement of the body results from an internal factor, the individual's decision to move the body, and an external one, movements of air into expanding pores of the body (*DRN* 4.877-906). He then compares this movement of air into the body to that of wind into the sails of a ship (*DRN* 4.897). Ovid does not mention air flowing into Daphne's pores, but he does emphasize the flow of air into her clothing and hair (*Met.* 1.527-30). While clothing moved by the wind is common in poetry,[502] *Met.* 1.527-30 is unusual for its length as well as the winds' status as the subject of three consecutive clauses. The winds seem to assist in Daphne's movement as they do the body's movement in *DRN* 4.

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[500] Ovid uses *fugere* and its cognates of Daphne nine times (at 1.474, 1.502, 1.506, 1.511, 1.526, 1.530, 1.541, 1.544, and 1.555) and *sequere* and its cognates of Apollo five times (1.504, 1.507, 1.511, 1.532, and 1.540).
[501] Lucretius describes attraction and repulsion in one other instance, pertaining to the animal world. He observes that creatures tend to be drawn to the smell of their food and repulsed by the smell of food poisonous to them (*DRN* 4.680-86). Ovid for his part compares Apollo pursuing Daphne to a predator pursuing its prey, which I will discuss in more detail below.
[502] Galasso (2000 on 1.525-52) citing, for example, *HH* 31.13.

Lucretius then describes the slowing down and subsequent stillness of the body in sleep (*Met.* 4.907-61). He uses words relating to lethargy to describe the process of falling asleep (e.g., at *DRN* 4.930 and 4.951), while, as I pointed out above, Ovid uses such language of the process of Daphne becoming a still tree. Lucretius emphasizes that when someone is asleep, part of the spirit leaves the body and part remains to be rekindled upon waking (*DRN* 4.916-28). This dual process could describe Daphne's transformation, since part of her identity seems to persist after she becomes a tree. Lucretius in this section also mentions that both skin and bark protect against the frequent blows of air against the body (*DRN* 4.935-36); perhaps this mention of bark provided a seed of inspiration for Ovid's Daphne tale.

After discussing how the body moves and falls asleep, Lucretius next writes about the typical content of dreams (*DRN* 4.962-1036), in a section which Bailey has noted for its "power and vividness of description."[503] About one-third of this section consists of animals' dreams of chasing or being chased (*DRN* 4.984-1010).

Ovid twice compares Apollo and Daphne to predator and prey (*Met.* 1.505-07 and *Met.* 1.533-38). Although these similes have epic and bucolic precedents, Lucretius's animal dreams may be an additional model. In the first of the two Ovidian similes, Apollo complains that Daphne flees him like various animals do their predators:

> sic agna lupum, sic cerva leonem,
> sic aquilam penna fugiunt trepidante columbae
> hostes quaeque suos *Met.* 1.505-07
>
> so does the lamb flee the wolf, the deer the lion
> so do doves on trembling wings flee the eagle
> each flees his own enemy

[503] Bailey 1986 on *DRN* 4.962-1036.

This comparison has precedent in bucolic poetry.[504] Theocritus's Polyphemus laments that Galatea reacts to him as a lamb does when it sees a wolf (Theoc. 11.24), and Vergil's Corydon likens his pursuit of Alexis to that of different predators for their respective prey (*Ec.* 2.62-63).

Lucretius's descriptions of animals' dreams in *DRN* 4.984-1010 also relate to and may have inspired Ovid's simile. In his section on the animals' dreams, Lucretius writes that birds, after dreaming that they were being chased by hawks, *fugiunt . . . pinnisque* ("flee . . . and on wings") disturb gods' groves (*DRN* 4.1007-10). In the simile at *Met.* 1.505-07 quoted above, Apollo uses *fugere* and *penna* of the trembling doves he compares to Daphne. A likely model for both is Homer's comparison of Achilles chasing Hector to a hawk swooping after a trembling dove at *Il.* 22.139-40.

The Lucretian dreams of pursuing and being pursued are not exactly metaphors for romantic pursuits as they are in the bucolic poetry. However, they do occur in a list which also contains erotic dreams and in a section that just precedes Lucretius's treatment of the causes of sexual desire (*DRN* 4.1037-57). To Lucretius, hunger is not so different from sexual desire, and predators pursue prey for the same types of purely chemical reasons that lovers pursue their love interests. Moreover, in *DRN* 4, dreaming animals, dreaming lovers, and awake lovers are all spurred on by seeing *simulacra*, as I will explain in more detail below.

In the second of the two predator-prey similes in the Daphne episode, Ovid compares Apollo's pursuit of Daphne to a hunting dog's pursuit of a hare:

> ut canis in vacuo leporem cum Gallicus arvo
> vidit, et hic praedam pedibus petit, ille salute;
> alter inhaesuro similis iam iamque tenere
> sperat et extento stringit vestigia rostro,
> alter in ambiguo est, an sit conprensus, et ipsis
> morsibus eripitur tangentiaque ora relinquit *Met.* 1.533-38

[504] See Galasso 2000 on 1.525-52.

> as when a Gallic dog sees a rabbit in an empty field, and this one seeks booty with his feet, that one safety; the one, as if about to cling (to her), even now, hopes to hold and grazes her footsteps with his outstretched muzzle, the other is uncertain whether she is caught, and breaks free of the very bites and leaves his jaws as they are touching her.

This simile has precedent in epic. For example, in *Il.* 22.188-93, Homer compares Achilles's pursuit of Hector to a dog's pursuit of a fawn.[505] Interestingly, given Lucretius's treatment of pursuit in dreams, Homer goes on to say that the pursuit resembles that in a dream, in which one can neither pursue nor flee (*Il.* 22.199).[506] Vergil compares Aeneas chasing Turnus to a dog pursuing a stag (*Aen.* 12.749-57) in a simile that has much linguistic overlap with Ovid's.[507] Both Vergil's and Ovid's similes feature perception errors: in Vergil's simile, the predator incorrectly believes he has caught his prey and in Ovid's simile, the prey is unsure as to whether she has been caught.

In his section on the content of dreams, Lucretius emphasizes the errors and confusion that result when animals and people dream about pursuits. He describes how hunting dogs dream of tracking prey and if awakened continue to chase empty *simulacra* of stags until they come to their senses (*DRN* 4.991-97). He also describes men asleep struggling and crying out as if they are being gnawed by the bite of a lion or panther (*DRN* 4.1015-17). These men, like the rabbit in Ovid's simile, do not know if they are "done for" or not.

There is a broader connection we can make at this point. In Chapters 1 and 2, I argued that Ovid's Morpheus, Narcissus, Hermaphroditus, and Arethusa all move as Lucretius's *simulacra* move in dreams, mirrors, and shadows in *DRN* 4. Apollo and Daphne too move as Lucretius's *simulacra* move in both dreams and shadows. Ovid's statement that Apollo *sequitur*

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[505] Homer compares Diomedes and Odysseus's pursuit of Dolon to that of dogs for a hare in *Il.* 10.360-65.
[506] As another example, Apollonius compares the Boreads' pursuit of the Harpies to dogs' nearing goats or deer but not quite capturing them (*Ap. Rhod.* 2.278-81).
[507] In both similes, the prey barely escapes the jaws of its predator, and both similes contain *inhaero* or *haero*, *similis*, *iam iamque*, *tenere*, and a form of *morsus*.

Daphne's *vestigia* (*Met.* 1.532) not only resembles Lucretius's descriptions of dogs' dreams of tracking and chasing their prey (*DRN* 4.994-95), but also his remark that our shadow seems *vestigia . . . sequi* ("to follow our footsteps," *DRN* 4.364-65). Ovid borrows from Lucretius's *simulacra* in dreams, mirrors, and shadows when he gives his characters great motion.

Lucretian *simulacra* do not just move rapidly, they also stir animals and humans up, sometimes to delusion or madness. As we have seen, when dreaming animals or humans see *simulacra* of animals in dreams, they believe they are hunting or being hunted. Moreover, when a sleeping teenage boy sees a *simulacrum* of an attractive person, he may have a wet dream (*DRN* 4.1030-36). *Simulacra* are the common thread in the transition from Lucretius's section on the content of dreams, which ends with the example of a wet dream, to his section on love, beginning immediately after.

To Lucretius, the role of *simulacra* in desire is part of what makes love so unsatisfying. While thirst and hunger can be satisfied, love, even if requited, cannot be since in love, "nothing comes into the body to be enjoyed except thin images," (*DRN* 4.1095-96). He continues:

> sic in amore Venus simulacris ludit amantis,
> nec satiare quent spectando corpora coram,
> nec minibus quicquam teneris abradere memrbis
> possunt errantes incerti corpore toto. *DRN* 4.1101-1104
>
> So in love Venus mocks lovers with images, nor can bodies even in real presence satisfy lovers with looking, nor can they rub something off from tender limbs with hands wandering aimless all over the body.

This passage could describe Apollo's predicament in the *Met.* Like the lovers in this passage, Apollo gazes in admiration at Daphne's hair, eyes, and lips (*Met.* 1.497-99) but *non est vidisse satis* ("it is not enough to have seen," *Met.* 1.499-500). After Daphne changes into a tree, he, a bit like the lovers described above, tries to obtain satisfaction by touch, placing a hand on her trunk, embracing her branches as if they were *membra* and kissing the wood (*Met.* 1.554-56).

Ovid seems to have incorporated this Lucretian material on the torment of even requited love into his description of a god experiencing unrequited love.

Lucretius both frequently uses Venus as a metaphor and dispels the idea that Venus literally causes desire. For example, although he describes Venus's arrows as wounding their targets (*DRN* 4.1051-52), he subsequently clarifies that what we consider to be the work of Venus and Cupid is really a chemical process of arousal (*DRN* 4.1058).[508] Similarly, although he sprinkles references to Venus's tricks throughout his section on love,[509] near the end he asserts *nec divinitus interdum Venerisque sagittis* ("nor is it due to a god's influence or the arrows of Venus,") when an ugly woman is beloved (*DRN* 4.1278-80).

With his Daphne episode, Ovid makes Lucretius's metaphors literal by reasserting that Cupid's arrows cause love and its torments. Nevertheless, he does this while incorporating Lucretian material on magnetic attraction and repulsion, the movement and stillness of the body, animals stirred to chase or flee by *simulacra* in dreams, and lovers aroused and yet never satisfied by the *simulacra* of their beloveds.

3. *Nec . . . habebat vocis iter*: A Link between Motion Loss and Speech Loss in the *Met.*

In this chapter, I focus on the emphatic stilling and silencing of Daphne, Niobe, and Dryope, but many other characters in the poem experience similar fates. An analysis of the transformation of the relatively minor characters, Heliades and Aglauros, reveals a lot about Ovid's general practices. In these two episodes, he treats sound as moving through openings, links the loss of motion to the loss of sound, includes isolated flickers of motion even in

[508] Lucretius writes, *Haec Venus est nobis; hinc autemst nomen amoris* ("This is Venus to us; from this, moreover, is the name of love," *DRN* 4.1058.). Bailey (1986 on *DRN* 4.1058, 1304) understands *nomen amoris* to refer to *Cupido*, the Latin name for Cupid.
[509] E.g., at *DRN* 4.1084-85 (Venus mixing pleasure with pain), *DRN* 4.1101 (Venus mocking lovers with images), and *DRN* 4.1146-48 (once caught it is difficult to break out of the knots of Venus).

depictions of extreme stillness, and associates stillness with lethargy—all things I have argued he does throughout the poem.

When Phaëthon's sisters, mourning for him, become trees, Ovid treats stillness, silence, motion, and sound just as he does in the personification allegories and water imagery in the poem. He emphasizes stillness, writing that one sister's feet become stiff (*Met.* 2.347-48), and another sister is held back by the roots (*Met.* 2.348-49). With bark creeping up their bodies, the sisters lose their power to move gradually until *exstabant tantum ora vocantia matrem* ("only their mouths calling for their mother remained," *Met.* 2.355). Ovid clearly treats motion as facilitating sound here. Because they can still move their mouths, they can still speak. Then, while each is speaking, *cortex in verba novissima venit* ("the bark came upon her most recent words," *Met.* 2.363). This line causes us to imagine words moving through openings, i.e., the girls' mouths. This is a Lucretian—and as we have seen in our analysis of the House of Fama and Pyramus and Thisbe episodes, Ovidian—way of treating the motion of sound.

At this point the sisters' motion and speech losses are essentially complete. But Ovid is not done. As often in his depictions of extreme stillness and silence—as in the Narcissus and Daphne episodes—he includes an isolated flicker of motion. He starts a new line with, *inde fluunt lacrimae* ("then tears flow," *Met.* 2.364). Likewise, after describing Niobe's and Myrrha's transformations into still stone and a tree respectively, Ovid similarly starts a new line with the phrase *flet tamen* ("nevertheless she weeps," *Met.* 6.310 and *Met.* 10.500). Ovid repeatedly describes transformations as causing stillness and silence, but with a small amount of motion, sound, or, analogously, flow retained. Moreover, the Heliades are innocent victims of Jupiter's actions to save the world from the effect of Phaëthon's bad decisions. Like Daphne, they are stilled as a result of a powerful individual's actions.

Later in the book, two characters, Battus and Aglauros, become stone after crossing Mercury.[510] Ovid describes Aglauros's transformation in detail. As elsewhere in the poem, he associates extreme stillness with lethargy, and treats stillness as causing silence. Her body parts are unable to be moved due to an *ignava . . . gravitate* ("dull . . . heaviness," *Met.* 2.820-21). This resembles the experience of Somnus who had difficulty lifting his eyes and chin due to a *tarda . . . gravitate* ("sluggish heaviness," *Met.* 11.618-20). Aglauros tries to stand up, but her knees *riget* ("stiffen") and *frigus* ("cold") seeps through her nails (*Met.* 2.823). With the juxtaposition of *rigere* and *frigus*, Ovid has moved from sleep language to death language (see, e.g., *DRN* 3.891-92). Ovid continues: *pallent amisso sanguine venae* ("with the blood lost, her veins turn pale," *Met.* 2.822-24). Ovid's *amisso sanguine venae* is comparable to Lucretrius's *detracto sanguine venis* (*DRN* 3.442) applied to death. Ovid then writes that just as an incurable cancer spreads, so a lethal winter gradually comes into her breast and closes off the vital *vias* and *respiramina* ("passages and windpipes," *Met.* 2.825-28). These *vias* and *respiramina* are similar to Lucretius's *via* and *foramina* through which the soul exits the body at death (*DRN* 3.586-88).

Ovid continues that she did not attempt to speak, and had she tried, her voice would not have had an *iter* ("route"); stone was possessing her neck and her mouth had hardened (*Met*. 2.829-30). Ovid here uses a phrase, *iter vocis*, which he also uses in his description of Dryope's transformation (9.369-70) and of the lovers' voices moving through the crack in the wall in the Pyramus and Thisbe episode (1.69).[511] These are all examples of Ovid, in the manner of Lucretius in *DRN* 4, treating sound, including voices, as moving through openings. Although

[510] Battus turns to stone for failing to keep Mercury's theft a secret (*Met.* 2.705-06), and Aglauros turns to stone after she tries to block Mercury's approach to her sister's bedroom (*Met.* 2.819-32).
[511] Similarly, as a result of his petrification, Nileus's lips are not *pervia verbis* ("passable to words," 5.194), and due to dehydration, Latona's *via vocis* is blocked (6.355).

their parents attempt to silence them, Pyramus and Thisbe are not silenced, but Aglauros and Dryope are.[512]

4. Stilled Niobe

No analysis of stillness and motion in the individual transformations would be complete without a study of the Niobe episode (*Met.* 6.148-312). In this story, Niobe boasts about her fertility to Latona, who, in anger sends her children to strike down Niobe's. The grieving Niobe is transformed into a weeping stone. The massacre of Niobe's children features motion and speech stopped in its tracks,[513] but Ovid really emphasizes stillness in his description of Niobe's transformation. Ovid describes her loss of motion in a similar way to how he describes the absence of motion in the House of Sleep and the Narcissus episode. Moreover, Ovid, in a letter from exile, reinforces links between his Niobe, House of Sleep, and Narcissus stories in the *Met.* while at the same time using Lucretian contrasts between stillness and motion to reinterpret these stories. In concluding this section, I will briefly show that Ovid treats both Daphne and Niobe as victims of Augustan figures. I will then argue that Feldherr's understanding of Ovid's Perseus as using petrifaction as a way to quell dissent should be applied to all instances of individuals becoming still throughout the poem.

4.1 Niobe's Stillness is like that of the House of Sleep and Narcissus's Pool

Although we know that many authors mentioned Niobe, the record is very fragmentary, and Ovid's is the most detailed version we have.[514] Some earlier accounts mention or suggest her

[512] Dryope is able to dictate a message for the future generation, i.e., her son, so in that sense she is not completely silenced.
[513] After Niobe boasts about having more children than Latona, Latona sends Apollo and Artemis to kill Niobe's children. They strike down Niobe's sons in the midst of exercising, and her daughters while mourning and consoling. Ovid uses the language of liquefaction and lethargy to describe the falling bodies (e.g., *paullatim defluit* at *Met.* 6.229 and *relanguit* at *Met.* 6.291). One daughter, who is struck while speaking, becomes silent (*Met.* 6.293-94). Niobe's prayers that her last child be spared are interrupted by the death of that child (*Met.* 6.299-301).
[514] Rosati 2009 on *Met.* 6.146-312 and Frécaut 1980, 135.

petrifaction and some mention her excessive speech or her subsequent stillness and silence.[515] No existing account, other than Ovid's, includes a detailed description of Niobe's transformation.

After describing the death of Niobe's last living child, Ovid writes:

> orba resedit
> examines inter natos natasque virumque
> deriguitque malis; nullos **movet** aura capillos,
> in vultu color est sine sanguine, lumina meastis
> stant **inmota** genis, nihil est in imagine vivum
> ipsa quoque interius cum duro lingua palato
> congelat, et venae desistunt posse **moveri**;
> nec flecti cervix nec bracchia reddere **motus**
> nec pes ire potest; intra quoque viscera saxum est.
> flet tamen *Met.* 6.301-10
>
> Bereft, she sits down lifeless among her sons and daughters and husband, and grows rigid on account of these evils; a breeze moves no hairs, the color on her face is without blood, her eyes stand immobile on sad cheeks, there is nothing alive in the image. On the inside also, the very tongue congeals to the hard palate, and her veins cease to be able to be moved; her neck is not able to be bent, her arms to render movements, nor her feet to go; within also her vitals are stone. Nevertheless, she weeps.

Ovid emphasizes stillness over the course of multiple lines, just as he does in the House of Sleep and the still pool episodes.[516] As in those scenes, he emphasizes stillness by identifying specific motions that are absent. Here, Ovid negates *movere* and *motus* a full four times, as shown in bold. Moreover, the role of breezes is similar here to what it is in the House of Sleep: here a breeze *movet* ("moves") no hairs (*Met.* 6.303); in the House of Sleep, branches *moti* ("moved") by a breeze do not *sonum reddunt* ("make a sound," *Met.* 11.600-01).[517] Ovid describes Niobe's

[515] Niobe's petrification is mentioned as early as Homer (*Il.* 24.60317). The Hellenistic poet, Theodoridas, refers to Niobe before she was chastened by the gods as ἀθυρόγλωσσος ("talking without doors," *Anth. Pal.* 16.132). Although we do not know if Aeschylus's *Niobe* included her transformation (Seaford 2005, 120) we are told that Aeschylus's play opened with Niobe persistently silent in grief (Ar. *Ran.* 911-20). Cicero suggests that Niobe is imagined as stone on account of her eternal silence in grief (*Tusc.* 3.63). While early Greek representations feature the massacre of the Niobids without Niobe present, in southern Italian vase painting, Niobe herself, sometimes half-white to reflect her petrification, frequently appears. Fraccia 1987, 199-200. Cook (1964, 28-29) states: "The introduction of Niobe . . . appears to come in painting during the fourth century B.C., in sculpture not before the third."

[516] Feldherr (2010) observes a contrast between Niobe's former motion and speech and the stillness and silence that results from her transformation. He writes, "Ovid is at pains to present the final form of Niobe as the antithesis of her first appearance as a moving figure interrupting the rights of Latona with her boasting" (307). Forbes Irving (1990, 147) also comments on the reversal experienced by Niobe.

[517] See also *Met.* 3.410, where a branch having been moved does not disturb the pool.

eyes *inmota* before referring to her as marble (*Met.* 6.305 and *Met.* 6.312); likewise Ovid calls Narcissus *inmotus* before comparing him to a marble statue (*Met.* 3.418-19).

After emphasizing stillness for eight lines, Ovid opens the next line *flet tamen* ("nevertheless, she weeps," *Met.* 6.310). As one scholar puts it, Niobe's transformed state straddles petrification and "fluidification."[518] Niobe's weeping, constituting an exception to stillness, is analogous to both Daphne's head movements and the Heliades' tears. That Ovid contrasts Niobe's stillness with her weeping supports my argument in this dissertation that Ovid treats flow as analogous to motion, and therefore, in opposition to stillness.

Niobe's arms are unable to *reddere motus* ("to render movements," *Met.* 3.608). The phrase *reddere motus* has a special significance. Most simply, while here Ovid uses *nec* three times with *reddere motus*, in his description of the stillness and silence of the House of Sleep episode he uses *non* three times with *sonum reddunt* (*Met.* 11.600-01). Moreover, with the phrase *reddere motus*, Ovid echoes Lucretius's use of *reddere* plus a motion or sound word. In Chapter 3, I pointed out that the phrase *dat fragorem* in the Ceyx episode (*Met.* 11.507) comes from a Lucretian formula for describing thunder (e.g., *dant sonitum* at *DRN* 6.108 and *dat fragorem* at *DRN* 6.129). It turns out that *reddere motus* is also Lucretrian. Bömer points out that Lucretius uses this phrase of atoms at *DRN* 2.228.[519] Lucretius repeatedly applies the similar phrase *dare motus* to atoms and the human body (e.g., at *DRN* 2.762 and *DRN* 2.311). Ovid's adoption of a Lucretian formula on motion and sound reflects Ovid's faithfulness, more generally, to Lucretius's understanding of motion and sound as linked.

In Chapter 2, I argued that the still pools of the *Met.* are analogous to the frozen waters of Ovid's exile poetry. Ovid describes Niobe's petrification as he describes the freezing of the sea

[518] Frécaut 1980, 143.
[519] Bömer 1976 on *Met.* 6.308.

in Tomis. Niobe's tongue *congelat* ("congeals") to her *duro* ("hard") palate (*Met.* 6.306-07); likewise, the Danube *congelat* ("congeals") with winds *durantibus* ("hardening") its waters (*Tr.* 3.10.29-30). Ovid describes Niobe's eyes as *inmota* (*Met.* 6.305); he uses the same word of the frozen waters (*Tr.* 3.10.38). Niobe's eyes *stant* on her marble cheeks (*Met.* 6.304-05; likewise, ships *stabunt* in the *marmore* ice (*Tr.* 3.10.47). In addition, Ovid uses *deriguere* of Niobe (*Met.* 6.303) and *rigidus* of the ice (*Tr.* 3.10.48).

These linguistic connections between Niobe's stilling and water's stilling are important because they suggest a correspondence between Niobe's fate and Ovid's fate in exile. And it is not just the water that is still in exile; Ovid himself suffers from stillness and silence too. As I explained in Chapter 2, the stillness and barrenness of the landscape in Tomis seems to produce a corresponding lethargy in Ovid, which makes it difficult for him to write (*Tr.* 3.8.23-27 and *Pont.* 1.2.23-28). Moreover, Niobe and Ovid are both punished for offending powerful figures with something they said or wrote.[520] Niobe's continuing to weep is parallel to Ovid's continuing to write. Ovid's situation in exile clearly has a political dimension, so the more we see Niobe's fate as similar to it, the more a political interpretation of her story is warranted.

We do not have to just presume that Ovid sees a similarity between his state and Niobe's; he says as much in *Ex Ponto* 1.2, which I will discuss in the next section. In this letter, he also alludes to the House of Sleep and Narcissus and incorporates material on *DRN* 3 about non-feeling in death and misery during life, and from *DRN* 4 about still sleep and moving dreams. This letter confirms he sees Niobe as linked with the House of Sleep, Narcissus, and his own

[520] Although the true reasons for Ovid's exile remain obscure, Ovid sometimes suggests that his poetry got him into trouble. He famously writes that he was exiled for a *carmen et error* ("a song and a mistake," *Tr.* 2.207). He also laments that he is the only one punished for writing about love (*Tr.* 2.362).

exile, and provides another example of Lucretius as the animating force behind Ovid's treatment of stillness and motion.

4.2 Niobe, the House of Sleep, Narcissus, and Lucretian Stillness in *Ex Ponto* 1.2

In *Ex Ponto* 1.2, Ovid emphasizes how bad things are for him in exile, expresses fear about the fate of his body should he die in Tomis, and repeatedly presses for a location change. Throughout the poem, Ovid alludes to his depictions of stillness in the *Met.* and treats Lucretian contrasts between the non-feeling of death and misery in life (*DRN* 3) as analogous to those between the stillness of the body and the motion of the mind in sleep (*DRN* 4). In using Lucretius in this way, Ovid shows that he is highly attuned to Lucretian contrasts between stillness and motion. Although Ovid in this poem, in many ways imitates Lucretius, he, rather humorously, also presents himself as an example of the unphilosophical man, described by Lucretius in *DRN* 3, who is absolutely tormented in this life.

Early in the poem, Ovid describes the barren landscape and states that his fourth winter in Tomis is wearying him (*Pont.* 1.2.23-26). He writes that his tears lack no end except when a stupor blocks them and asserts that he is afflicted with a torpor similar to death (*Pont.* 1.2.27-28). By describing himself as relatively still and yet weeping, he seems to compare himself to Noibe. However, he treats his situation as worse than that of Niobe and the Heliades. Diverging from his treatment of these characters as apparently emotionally sentient in the *Met.*,[521] he imagines that the stillness of their bodies extends to their minds, so that they cease to be tormented by grief. He writes:

> felicem Nioben, quamvis tot funera vidit,
> quae posuit sensum saxea facta mali!
> vos quoque felices, quarum clamantia fratrem
> cortice velavit populus ora novo!
> ille ego sum, lignum qui non admittor in ullum:

[521] As Rosati (2009 on 6.310-12) puts it, Niobe's transformation into stone in *Met.* 6 does not cancel out her pain. The fact that Niobe and the Heliades continu to weep after they are transformed suggests that they continue to feel.

ille ego sum, frustra qui lapis esse velim. *Pont.* 1.2.29-34

> Happy Niobe, who, although she saw so many deaths, when she turned to stone put aside the sensation of suffering! Happy you all as well, whose mouths crying for your brother a poplar covered with new bark! I am one who am not admitted into any wood; I am one who wishes in vain to be stone.

That Ovid is alluding to Niobe and the Heliades from the *Met.* is evident from his phrasing. For example, the phrase *clamantia fratrem . . . ora* here echoes *ora vocantia matrem* in the *Met.* (2.355). Ovid focuses on the Heliades' loss of speech, perhaps to call attention to a similarity between their fate and his. At the same time, by treating what seemed like a terrible experience in the *Met.*—being engulfed by bark while calling out to one's relative—as lucky, Ovid stresses how extraordinary his misery is.

Ovid is very much drawing on Lucretius in the above passage. Niobe and the Heliades get to experience the non-sensation that Lucretius attributes to the dead. Ovid states that Niobe put aside the sensation of ill when she was transformed (*Pont.* 1.2.30), and uses the word *sensus* several times in the rest of the poem (*Pont.* 1.2.37, 1.2.44, and 1.2.111); likewise, Lucretius asserts that before we were born (and therefore, after we are dead), *nil . . . sensimus aegri* ("we sense nothing of ill," *DRN* 3.832), and he uses the word *sensus* again in the same discussion (e.g., *DRN* 3.840-41). Although the lack of sensation after death leads to the inability to feel joy or pain, both Lucretius and Ovid focus on the absence of pain specifically. For example, Lucretius asserts that one who does not exist cannot be miserable (*DRN* 3.867).

Ovid suddenly treating Niobe and the Heliades as lucky—in contrast to his treatment of these figures in the *Met.*—serves his rhetorical purpose of making himself out to be unluckier than anyone. In the *Met.* itself, Ovid seems to want to treat Niobe's stillness and silence as metaphorically caused by Augustus and as undesirable due to its mental torments. In the exile poetry, Ovid wants to present himself as the number one victim of the emperor, so he becomes

the one whose stillness is undesirable due to its mental torments. Niobe's stillness becomes more like sleep and death, which do not include mental torments.

Ovid again contrasts motion and stillness, when he suggests that his agitation is so great that if Medusa approached, she would lose her powers (*Pont.* 1.2.35-36). He then alludes to *DRN* 3 again when he likens his experience of never lacking "bitter sensation" (*sensu amaro*, *Pont.* 1.2.37) to the experience of Tityos being punished in the underworld (*Pont.* 1.2.38-40). Commentators identify Vergilian parallels in these lines,[522] but it is important to acknowledge the Lucretian ones. Although Vergil does use the phrase *sensu . . . amaro* (*G.* 2.2.247), he uses it to describe taste. Lucretius uses the adjective *amarus* to describe the emotional pain that the living, and not the dead, feel (*DRN* 3.909)—a use far closer to Ovid's. And although Lucretius does not use *amarus* specifically with *sensus*, he might have done so given that he uses *sensus* when contemplating pain after death (e.g., at *DRN* 3.876 and 3.924). Moreover, although Tityos makes an appearance in the *Aeneid* (*Aen*. 6.595-600), Lucretius also mentions Tityos in a list of fabled underworld sufferers whom Lucretius argues do not really exist but resemble tormented men in this life (*DRN* 3.978-1023). In likening himself to Tityos, he presents himself as one of these tormented men that Lucretius describes.

From the Lucretian contrast between non-feeling in death and feeling in life, Ovid then moves to the Lucretian contrast between the stillness of the body in sleep and the movement of the mind in dreams. Ovid clearly recognizes these two Lucretian oppositions, between death and life, and between sleeping and dreaming, as analogous. In Chapter 1, I showed that Ovid incorporates the Lucretian contrast between sleeping and dreaming into his House of Sleep.

[522] Gaertner (2005 on *Pont.* 1.2.37) points out that "*sensu . . . amaro* is paralleled only at Verg. *G.* 2.247." Tissol (2014 on *Pont.* 1.2.39-40) writes, "Virgil's description (*Aen.* 6.595-600) lies behind O.'s various references to Tityos."

There, he treated dreams as enlivening the doldrums of sleep. In *Pont.* 1.2, Ovid uses the same Lucretian contrast but with a different gloss, in which stillness is more positive and motion more negative. He emphasizes the difference between the expectation of calm sleep and the reality of disturbing dreams:[523]

> at, puto, cum requies medicinaque publica curae
> somnus adest, solitis nox venit orba malis.
> somnia me terrent veros imitantia casus,
> et vigilant sensus in mea damna mei.
> aut ego Sarmaticas videor vitare sagittas,
> aut dare captivas ad fera vincla manus.
> aut ubi decipior melioris imagine somni,
> aspicio patriae tecta relicta meae.
> et modo vobiscum, quos sum veneratus, amici,
> et modo cum cara coniuge multa loquor.
> sic ubi percepta est brevis et non vera voluptas,
> peior ab admonitu fit status ipse boni. *Pont.* 1.2.41-52
>
> But, I think, when rest and the common healer of woe, sleep, is here, night comes, bereft of the usual problems. Dreams imitating true misfortunes terrify me, and my senses are aware of my own doom. Either I seem to avoid Sarmatian arrows, or to give captive hands to savage chains. Or, when I am deceived by the image of a better dream, I see the abandoned houses of my fatherland. And now with you friends, whom I once revered, now with my dear wife I speak many things. Thus, when this short and false pleasure is perceived, from this recollection of a good time, this state of mine becomes worse.

Ovid expects night to be *orba malis* ("bereft of evils"), a phrase recalling the description of Niobe as *orba* and as rigid due to *malis* (*Met.* 6.301 and 6.303). In the *Met.*, he used *orba* in its usual negative sense; that he uses it here in a positive sense is a consequence of his treating Niobe's fate of stillness as more positive.

The opposition between the peace of sleep and the disturbance of dreams can be boiled down to that between the stillness of sleep and the motion of dreams, the distinction from *DRN* 4 woven into Ovid's House of Sleep. As evidence that Ovid is incorporating a Lucretian contrast between sleep and dreams, consider Gaertner's comment on Ovid's phrase, *vigilant sensus* (*Pont.* 1.2.44): "The paradox that the senses stay awake during sleep has a precedent at Lucr.

[523] In some exile poems, Ovid treats the motion of the mind positively and the stillness of the body as a negative, such as when he suggests that his imagination allows him to see Rome again (*Tr.* 4.2.57-66). Regardless of positive or negative treatments, the motion of the mind in Ovid's works stands in contrast to the stillness of the body.

4.757-8: *cum somnus membra profudit / mens animi vigilat*." In this line, as in others in *DRN* 4,[524] Lucretius contrasts the sleeping and still body with the dreaming and active mind.

Moreover, Ovid does not just allude to Lucretius's treatment of sleep and dreams here; he alludes to his own treatment of sleep and dreams in the House of Sleep. Ovid's description of *somnus* as *requies* (*Pont.* 1.2.41-42) recalls Iris's address, *Somne, quies rerum* (*Met.* 11.623).[525] In addition, the phrase *somnia . . . veros imitantia casus* has several parallels in the House of Sleep, the closest of which are *somnia . . . veros narrantia casus* (*Met.* 11.588) and *varias imitantia formas / somnia* (*Met.* 11.613-14).[526] The language from the House of Sleep to which Ovid alludes in his letter relates to the aforementioned opposition between calm sleep and mobile dreams.

I argued above that the stillness of Niobe in *Met.* 6 is akin to that of the House of Sleep. In his letter from exile, Ovid's seamless transition from describing Niobe's calm to describing the (expected) calm of sleep—with allusions to the House of Sleep in the latter—tends to support my claim that Ovid treats still Niobe and the still House of Sleep as connected. That he treats these as connected to his own situation in exile is also telling. Moreover, immediately after his discussion of sleep and dreams, Ovid references another episode of the *Met.* featuring stillness and lethargy, namely the Narcissus episode. Ovid points out that day and night, his "heart liquefies with perpetual cares just as wax is accustomed when fires are brought near it" (*Pont.*

[524] In Chapter 1 of this dissertation, I cited *DRN* 3.112-16 and *DRN* 4.453-61 as examples of Lucretius's contrast between the stillness of the body in sleep and the motion of the mind in dreams. In the latter, Lucretius, a bit like Ovid does above at *Pont.* 1.2.50, points out that in dreams we seem to speak.
[525] Tissol 2014 on *Pont.* 1.2.41-42.
[526] The third is *somnia, quae aequant imitamine formas* (*Met.* 11.626). Citing these three parallels, Gaertner (2005 on *Pont.* 1.2.43) writes that "the formulation may be intended to refer the reader back to Somnus's role in the Alcyone episode of *Met.* 11.592-632."

1.2.55-56). This simile echoes a melting wax simile he used of Narcissus's dissolution.[527] In this letter, Ovid moves from the still Niobe and Heliades to the still House of Sleep to the lethargic, melting Narcissus. I maintain that this is indicative of a larger connection between these scenes already established in the *Met.* based on extreme stillness and lethargy. Ovid presents himself in exile as subject to the force of stillness that seems to affect characters in the *Met.* His wish that it would affect him more, by stilling his mind as well as his body, is a way of portraying himself as uniquely unlucky.

After this build up, Ovid finally reveals "the core of his epistle, his plea for a safer place of exile, which the addressee is to advocate."[528] In this part of the letter, Ovid twice expresses dread at the putative fate of his body if he were to die in Tomis (*Pont.* 1.2.57-58 and 1.2.107-12). He worries about his bones being crushed by the Scythian earth (*Pont.* 1.2.108) and, if after death some *sensus* persists, that a ghost will terrify his spirit (*Pont.* 1.2.111-12). In expressing these fears, Ovid becomes an example of the type of the unphilosophical man who, unable to accept that there is no *sensus* after death, worries about what will happen to his body (*DRN* 3.870-93). Such a man worries, for example, about his body being buried and crushed under the weight of the earth (*DRN* 3.893).

Ovid marshals all of this evidence of misery to support his repeated pleas for a different place of exile (at *Pont.* 1.2.59-60, 1.2.63-64, 1.2.103-04, 1.2.127-28). In his longing to leave Tomis to allay his misery, he continues to behave like the unphilosophical man described in *DRN* 3. Lucretius concludes his third book—and his discussion of non-feeling in death and unnecessary misery in life—with a critique of men's restlessness. He laments that instead of

[527] As Tissol (2014 on *Pont.* 1.2.55-56) writes, "This simile recalls Narcissus's transformation, *Met.* 3.487-90 *ut intabescere flauae / igne leui cerae . . . / . . . solent, sic attenuates amore / liquitur*." Both wax similes have a Lucretian model: *quasi igni* / *cera super calido tabescens multa liquescat* (*DRN* 6.515-16).
[528] Gaertner 2005 on *Pont.* 1.2.57-150.

trying to understand the source of their misery, men often seek *commutare locum, quasi onus deponere possit* ("to change their place as if they could drop their burden," *DRN* 3.1059). Ovid may have wished for a *mutatus locus* in his letter (*Pont.* 1.2.64).[529]

Lucretius continues that by changing places, men try to flee from themselves (*DRN* 3.1068). He states that if they knew better, they would turn to philosophy instead (*DRN* 3.1071-72). Ovid's statements about Niobe and the Heliades suggests that he agrees with Lucretius that those who cannot feel anything are often better off than those who can. At the same time, with his fears about his body after death and his longing for a place change, he also proves himself to be the epitome of the miserable man Lucretius describes in *DRN* 3.

My analysis of Ovid's statements about Niobe in the *Met.* and *Pont.* 1.2 shows that Ovid sees the stillness of Niobe, Narcissus, the House of Sleep, and himself in exile as linked, and moreover, that he sees contrasts between stillness (of sleep and death) and motion (of dreams and life) as some way informing his treatment of all of them. In addition, we saw in Chapter 2 that Ovid imitates Lucretius's analogy between the motion of images in mirrors and in dreams with his own treatment of motion in pools and in the House of Sleep. Here we have seen that Ovid likewise responds to a Lucretian analogy—the analogy between two pairs of opposites: sleeping versus dreaming and death versus life.

4.3 Daphne and Niobe as Victims of Augustus

It is possible to view Daphne and Niobe as victims of Augustus. At Rome, the massacre of the Niobids was featured in the Temple of Apollo in Circo and on a door of the Temple of

[529] There is debate as to whether *Pont.* 1.2.63-64 reads: I hope and pray for nothing more . . . *quam male* ***mutato*** *posse carere loco*, *quam male* ***pacato*** *posse carere loco*, or *quam male* ***munito*** *posse carere loco*. Gaertner (2005 on *Pont.* 1.64) gives reasons why *mutato* is problematic, while Tissol (2014 on *Pont.* 1.64) comments, "*mutato* has often been doubted, but of the emendations proposed . . . none is convincing." Another minor link between these Lucretian lines and *Pont.* 1.2 exists: Compare *deponere* here to *posuit*, which Ovid uses in *Ex Ponto* 1.2, when he says that Niobe put aside her sensation of ill when she became a rock (*Pont.* 1.2.30). All Ovid asks for in this letter is a relief from the burden of sensation.

Apollo on the Palatine.[530] When Ovid's Apollo in *Met.* 1 describes laurels decorating Augustus's door, he probably is referring to the door to Augustus's house on the Palatine, which itself was connected to the Temple of Apollo.[531] Therefore, the stilling of both Daphne and Niobe in the *Met.* has potential connections to the Temple of Apollo on the Palatine.

Within the poem, Apollo could be said to have caused the stillness of both Daphne and Niobe. This is obvious in the case of Daphne. With respect to Niobe, Latona ordered the killings, but Apollo plays an outsize role in executing them compared to his sister.[532] Based on what we know about Augustan iconography and the cues in the poem, then, we could read Ovid's Daphne and Niobe episodes as examples of Apollo, even Augustan Apollo, stilling and silencing individuals. This is true even if the motivations are different: the stilling of Daphne allows her to serve a decorative purpose while the stilling of Niobe is a punishment.

With the imperial representations of Niobe in mind, Schmitzer argues that Ovid's Niobe represents an opponent of the Augustan regime, namely Cleopatra defeated at Actium.[533] Feldherr accepts this proposition but also complicates it through identifying ways Ovid likens Niobe to the emperor.[534] Although Feldherr is probably right that both approaches are there, I believe the treatment of Niobe as a victim of an Augustan figure is dominant due to Ovid's emphasis on Apollo's role in the story and the connections between Apollo and Augustus that pre-date Ovid.

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[530] Feldherr 2010, 294. Ovid lived near the former temple, and the statuary there may have influenced his depiction of Niobe and her youngest daughter. Bömer 1976 on *Met.* 6.146-312.
[531] Barchiesi 2005 on *Met.* 1.562-63.
[532] Rosati (2009 on *Met.* 6.286-301) points out that Ovid devotes 49 lines to Apollo's massacre of Niobe's sons and only 16 to Diana's massacre of her daughters, who remain unnamed.
[533] Schmitzer 1990, 244-49. Rosati (2009 on *Met.* 6.146-312) suggests that Sulla, who labelled himself *Felix*, is another historical analogue.
[534] Feldherr 2010, 300-02.

4.4 Petrification as a Means of Quelling Dissent

Although Forbes Irving sees Niobe as primarily a symbol of grief, he observes that Niobe's story belongs to "the pattern of crime and punishment in which talkers become silent stones."[535] Feldherr similarly observes that she goes from boasting at the start of the story to silent at the end.[536] After Feldherr analysizes Ovid's Niobe story, he immediately discusses Ovid's "politicization" of the Perseus tale in the *Met.*[537] In this episode, Perseus, after rescuing Andromeda, is drawn into a battle with her former fiancé, Phineus, and his followers in King Cephius's palace. When regular arms are insufficient, Perseus uses Medusa's head to petrify two hundred men (5.177-249). Feldherr argues that Ovid presents Perseus as an Augustan figure.[538] Moreover, he sees Perseus as using petrification to create monuments of victory and to quell dissent. Feldherr emphasizes the lack of closure to this process, noting that "there is always another wrongdoer to turn to stone."[539] Of the stone statues that Perseus leaves in his wake, Feldherr writes, "Perseus's monuments, like those of Augustus, are always available to be read as fictions, and the disbelief they engender paradoxically provides the impetus to turn new dissenters into stone."[540] I agree with Feldherr's reading and would just add that we should view all instances of the stilling of individuals in the poem as representing the quelling of dissent.

One scene in the Perseus episode has important connections to other episodes involving stilling or silencing in the *Met.* and exile poetry. Ovid describes Nileus's transformation as follows:

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[535] Forbes Irving 1990, 146.
[536] Feldherr 2010, 307.
[537] Feldherr 2010, 294. He discusses this episode on pages 313-41.
[538] Feldherr 2010, 294 and 314-16. For example, Feldherr points out that Perseus, in turning people to stone, acts more like a victor than a craftsman, and also that Ovid refers to Perseus as "the redeemer and avenger of his dishonored parent" at 5.237.
[539] Feldherr 2010, 317. He points out that the narrative does not end because Perseus is finished but because the internal narrator, Minerva, "has wandered off (5.250-52)."
[540] Feldherr 2010, 317.

pars ultima vocis
in medio suppressa sono[541] est, adapertaque velle
ora loqui credas, nec sunt ea **pervia verbis** *Met.* 5.190-94

The last part of the voice is suppressed mid-speech, and you would believe that his open mouth still wants to speak, but it does not afford a passage to words.

In Section 3, I showed that Aglauros and Dryope both experience a blocked *iter vocis* as a result of their transformations. I argued that, with this phrase, Ovid treats a loss of motion as causing a loss of speech, in a Lucretian manner. Ovid does the same here when he refers to Nileus's *ora* as not *pervia*. Moreover, Nileus is like Dryope in another way: both characters' speech is cut short—as Ovid says his own was during his last night in Rome (*Tr.* 1.3.69). The fact that Ovid uses the same motif of speech interrupted in the Nileus scene as in his account of his own exile supports a political reading of the Nileus scene, and the Perseus episode more broadly. In the next section, I will argue that Ovid treats Dryope as another stilled and silenced victim of Augustus.

5. Stilled Dryope

Dryope's story features not just stillness and silence but also still water, namely a *stagnum*. Dryope changes into a tree apparently as a punishment for plucking a lotus flower. Recall that the lotus had connotations of stagnation and lethargy at least as far back as the *Odyssey*.[542] These are all signs that this story is important for our interpretation of losses of motion and speech in the poem.

Dryope's error and punishment may be Ovid's addition.[543] Segal refers to the "exceptional pathos" of Ovid's Dryope story and calls it "perhaps the most arbitrary of the

[541] The fact that Ovid refers to speech as *sonus* further supports my argument, laid out in the introduction to this dissertation, that Ovid, in the *Met.*, treats speech and sound as more alike than different.
[542] In the *Odyssey* (9.63-104), Odysseus's men famously visit the land of the lotus-eaters. His men eat the lotus which causes them to lose their drive to return home and want to stay there forever. The lotus in that story may or may not have been a water lily, as it appears to be in the *Met.* (See Heubeck 1989 on *Od.* 9.82-104)
[543] In the other existing account, Dryope commits no offense and suffers no punishment; in fact, she is honored by the nymphs (Ant. Lib. *Met.* 32).

‘innocent’ metamorphoses.”[544] Both the narrator Iole and Dryope deem the situation unjust.[545] Forbis explains that Ovid in exile has an interest in likening himself to the relatively innocent sufferers in the *Met.*, such as Acteon and Dryope.[546] More specifically, she has identified connections between Dryope’s last moments in the *Met.* and Ovid’s last night in Rome as described in *Tristia* 1.3. For example, in both passages, the main character has to separate from grieving relatives, and to stop speaking prematurely.[547] In what follows, I will first demonstrate Ovid’s emphasis on stillness and still water in this episode. I will then identifiy connections between Dryope’s silencing and Ovid’s treatment of silencing in the *Fasti*, the latter of which Feeney has examined.[548] My analysis suggests that Ovid may have been working on the *Fasti*, the Dryope episode in the *Met.*, and *Tristia* 1.3 somewhat simultaneously from exile.

5.1 Dryope is Stilled and Silenced near a Still Pool

Dryope’s plucking of the lotus flower causes it “to be moved in trembling horror” (*Met.* 9.345). This disturbance precipitates Dryope’s transformation into a still tree, which begins as follows:

> haeserunt radice pedes. convellere pugnat,
> nec quicquam, nisi summa movet. *Met.* 9.351-52
>
> Her feet clung to a root. She fights to tear away, and nothing moves except the top.

Feet cling to roots in Daphne’s transformation as well (*Met.* 1.551). In *Met.* 1.551,[549] Ovid contrasted Daphne’s new stillness with her former motion; he similarly contrasts the stillness of

[544] Segal 1969a, 36-38.
[545] Iole adds the detail that Dryope had gone there to collect garlands for the nymphs “so that you may be more indignant.” (*Met.* 9.336-37) and Dryope says her punishment is a *nefas* she does not deserve and that she suffers it without having committed a crime (*Met.* 9.371-72).
[546] Forbis 1997, 249.
[547] Forbis 1997, 252-54. As an example of a parallel, Ovid’s wife’s cries about the situation make it hard for her to speak (*Tr.* I.3.42); likewise Iole’s tears make it hard for her to speak about her sister Dryope (*Met.* 9.328-29). Ovid and Dryope describe their own words being cut off before they are finished at *Tr.* 1.3.69 and *Met.* 9.388-39 respectively. Ovid describes the petrified Nileus as having his speech cut off too (5.192-93).
[548] Feeney 1992.
[549] The line there was *pes modo tam velox pigris radicibus haeret*.

Dryope's changed bottom half to the motion of her top. Kennedy observes that the word *radix* occurs 22 times in the *Metamorphoses*, and only two times in the rest of his corpus.[550] The rooting to the spot of characters in the *Met.* is part of the broader phenomenon of individuals being stilled in the poem.

Ovid adds that the *lentus* ("slow") bark *subcrescit* ("rises up") and *paulatim* ("gradually") presses Dryope's body (*Met.* 9.351-52). This may be a nod to Lucretius's statement that all things *paulatim crescent*, which occurs after his denial that trees spring forth suddenly (*DRN* 1.186-88). At the same time, the adjective *lentus* is comparable to the word *piger* applied to Daphne's roots. As often in the *Met.*, sluggishness is a stop on the way to stillness.

Still liquid figures into the Dryope story in two ways. First, Dryope's breastmilk stops flowing due to her transformation to a still tree.[551] Second and more importantly, as in other episodes in the poem, there is a *stagnum* that entraps.[552] After all, Dryope does not pick just any flower; she picks an *aquatica lotus* that is "by no means far from a *stagnum*" (*Met.* 9.340-41). Ovid seems to be connecting the stagnation-associated lotus with a *stagnum* here. Segal analyzes this episode in his section on the symbolism of flowers, but he could have profitably analyzed it in his section on water.[553] Dryope's warning to her son reveals her view that she views a *stagnum* as linked with her misfortune. She states:

> stagna tamen timeat, nec carpat ab arbore flores,
> et frutices omnes corpus putet esse deorum *Met.* 9.380-81
>
> Nevertheless, let him fear still pools, not pluck flowers from trees, and think all shrubs are the body of gods.

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[550] Kennedy 2011 on 9.350-51.
[551] Ovid's description of this event emphasizes the non-motion of the liquid: *lacteus umor nec sequitur ducentum* ("the milky moisture does not follow the one drawing it," *Met.* 9.358). Latona's breastmilk stopped flowing as a result of her dehydration (6.341-42).
[552] Other *stagna* that entrap are the *stagnum* in the Hermaphroditus episode and the *stagnum*, in which, as Latona exclaims, the frogs will live forever (6.369).
[553] Segal 1969, 36-38.

That Dryope, who knows her time is limited, mentions *stagna* first suggests she views them as particularly dangerous. "Let him fear still pools" could be a tagline for the entire poem.

5.2 *Fas . . . incumbere non est*: Lingustic Connections between the *Fasti* and the *Met.*'s Dryope Episode

Dryope is not just stilled, she is also silenced. Feeney identifies a theme of silencing in the *Fasti* which he sees as related to Ovid's concerns about restrictions on speech in contemporary Rome.[554] It happens that several of the passages of the *Fasti* that Feeney cites as evidence have correspondences with the Dryope episode in the *Met.* These parts are the Lucretia story (*Fast.* 2.711-842), the Priapus-Lotus story (*Fast.* 1.433-40), and, most importantly, statements in *Fasti* 1 and 4 about what is right or permissible to say.

Ovid tells the Lucretia story in the *Fasti* through the perspective of speech and silence. Feeney explains that Ovid treats the expulsion of the kings as "an act of *libertas*, an act of outspokenness, following a traumatic silence."[555] The Lucretia story has a correspondence with the Dryope episode of the *Met.*: in both, the woman's male relatives appear after a trauma to assist.[556] The silenced Lucretia in the *Fasti* also is similar to the silenced Daphne in the *Met.* Lucretia, near death, makes a final movement. She shakes her hair, in seeming approval of Brutus's declarations (*Fast.* 2.845). This is similar to how Daphne, in her final move, seems to "shake her top as if it were a head," in response to Apollo's declarations (*Met.* 1.567). It is notable that Ovid treats Dryope and Daphne as he does the last victim of the monarchy in Rome. I maintain that all three are Republican, anti-monarchical heroes.

[554] Feeney 1992. Moreover, Feeney (19) argues that Ovid presents the poem's unfinished nature as a "mute reproach to the constraints set upon the poet's speech."
[555] Feeney 1992, 10-11.
[556] Bömer (1977 on 9.363-65) cites this parallel.

Feeney adds that while Brutus's "daring to speak the unspeakable"[557] leads to the end of the monarchy, "speaking out of turn . . . is normally fatal in the world of the *Fasti*."[558] As examples of this, he first cites Priapus's attempted rapes of Lotus (*Fast.* 1.433-40) and Vesta (Fast. 6.341-46).[559] Both attempts are interrupted by the braying of a donkey, with the animal punished by death.[560] As others have observed,[561] Ovid does not mention Lotus's transformation in the *Fasti*, which is a necessary element of her background in the *Met.* (*Met.* 9.346-48). Nevertheless, there is at least one correspondence in the two accounts of her story. In the *Fasti*, Ovid uses the words *Priapum*, *fugiens*, and *obscena* in his description of Lotus's reaction to Priapus after she wakes (*Fast.* 1.435-37); in the *Met.*, he relates the rustics' view that Lotus changed form while *fugiens obscena Priapi* ("fleeing the obscene things of Priapus," *Met.* 9.347).[562]

Feeney also points to language at the beginnings of *Fasti* 1 and 4 regarding the right to speak. He observes that Ovid defines the subject of the poem largely as who may say what when.[563] He also points out that Ovid, in material certainly or likely written from exile, expresses

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[557] Feeney 1992, 11 in reference to *Fast.* 2.850.
[558] Feeney 1992, 11.
[559] Feeney 1992, 11.
[560] The Priapus-Lotus episode in the *Fasti* features strong silence–sound oppositions. Priapus approaches the sleeping nymph with silent footsteps and breathing (*Fast.* 1.426-28) before being interrupted by the ass's "untimely sounds."

Note that with these examples, Feeney treats an animal sound as an example of speaking out of turn. He seems to understand that to Ovid, speech and sound are largely interchangeable. In the introduction to this dissertation, I argued that Natoli, in his book about speech loss in the *Met.*, was wrong to suggest otherwise.
[561] See, e.g., Kennedy 2011 on 9.346-48 who states that Lotus's transformation is mentioned elsewhere only in Servius's on *G.* 2.84.
[562] Segal (1969, 37-38, n. 68) calls attention to the similar language, and offers a different takeaway. He argues that the vague *obscena Priapi* in the *Met.* and the bawdy *obscena . . . parte paratus* in the *Fasti* are manifestations of the differences in tone in his two treatments of the Priapus-Lotus story. We could interpret Ovid's account of Lotus's story in the *Met.* as picking up from where he left off in the *Fasti*, if we imagine that Priapus continues to chase Lotus after she wakes up, leading to her transformation.
[563] Feeney 1992, 9. For this he cites both the title of the poem and language in the introduction about what makes a day *fastus* or *nefastus* ("speaking" or "no-speaking"), and when is it that *omnia licet fari* ("all things may be said") (*Fast.* 1.47-51).

concerns about whether he will be permitted to complete his poem.[564] For example, in his opening dedication to Germanicus, "composed in exile . . . amid a generally apprehensive atmosphere,"[565] Ovid asks for Germanicus's support for his poetry *si licet et fas est* ("if it is permitted and right," *Fast.* 1.25-26). In addition, at the start of *Fasti* 4, in what is now the halfway point of the poem, Ovid has a conversation with Venus about his poetry. He defends his love poetry as *sine crimine* ("without crime," *Fast.* 4.9), an *apologia* that Feeney reasons must have been added after exile.[566] When Ovid tells Venus of his new subject, she encourages him to complete the work he has begun (*Fast.* 4.16). Ovid cautiously replies that he will continue *dum licet* ("while it is permitted," *Fast.* 4.18). Feeney argues that with *si licet et fas est* in *Fasti* 1 and *dum licet* in *Fasti* 4, Ovid presents himself as foreseeing the circumstances that will cut short his poem after only six books.

Dryope, like Ovid in the *Fasti*, suggests that she suffers punishment *sine crimine* (*Met.* 9.372). Moreover, thoughout the Dryope episode, Ovid expresses the same concern with the right to speak that he expresses in the *Fasti*. There is a hint of this even before Iole starts telling the story. Iole's tears *prohibent . . . loqui* ("bar her from speaking," *Met.* 9.328-29). Ovid's choice of *prohibere* is significant, given its possible meaning, when combined with an infinitive, of "to restrain (a person from some action) by statute or command."[567] Although that is not the literal meaning here, it is one of the meanings that would come to mind. Ovid's use of *prohibere* of the peasants' refusal in the Latona episode tells us that he at least once uses it to mean, in an

[564] Feeney 1992, 15-16.
[565] Feeney 1992, 15.
[566] Feeney 1992, 16.
[567] *OLD*, definition 7a.

almost legal sense, to disallow (*Met.* 6.348 and 6.361).[568] Ovid also refers to Dryope's right to speak or move. Iole introduces Dryope's final speech as follows:

> ac dum licet, oraque praestant
> vocis iter, tales effundit in aëra questus. *Met*. 9.369-70
>
> and while it is permitted, her mouth provides a route of the voice, and such complaints pour into the breeze.

As I have already mentioned, with the phrase *vocis iter*, Ovid emphasizes the motion of sound. More to the point, with *dum licet*, Iole implies the right and not just the ability to speak. Dryope continues to speak *dum licet* just as Ovid says he will at the start of *Fasti* 4. That Dryope's speech is a kind of dissent is indicated with the word *questus* as well as the spirited content of her speech itself. Note also that her dissent is presented as flowing. It therefore constitutes one more example of a link between flows and dissent in the poem.[569]

Out of the whole *Met.*, the exact phrase *dum licet* only occurs in connection with speech loss in the Dryope episode.[570] Ovid's application of the phrase to Dryope in *Met.* 9 and to himself in *Fasti* 4 is one more way he draws connections between Dryope's fate and his own. There is also a tantalizing point of connection between *Fasti* 4, the *Met.*'s Dryope episode, and *Tr.* 1.3: the phrase *dum licet* anticipates impending doom in all three.[571]

Dryope declares her punishment as a *nefas* which she did not deserve (*Met.* 9.372). She requests that her son, *cum . . . loqui poterit* ("when he is able to speak," *Met.* 9.378), greet his mother and announce that she is hidden in the tree (*Met.* 9.379). We can, and probably should, read *cum . . . loqui poterit* as referring to when her son learns to speak, and this is how the Loeb

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[568] On references to water rights and laws in the Latona episode, see Claus 1989 and Bannon's 2021 abstract.
[569] That is not to say that the combination of *effundere* and *voces* or *questus* is original to Ovid. Bömer (1977 on *Met.* 9369-70) cites examples in Ennius and Vergil.
[570] *Dum licuit* occurs in connection with the speech loss experienced by Baucis and Philemon (*Met.* 8.717). Not only is the tense of *licere* different than what it is in the Dryope story of the *Met.* and *Fast.* 4, but it is in a happier tale than Dryope's or Ovid's.
[571] This occurs at line 67 in *Tr.* 1.3.

translator takes it.[572] However, we might also read it as a reiteration of the concern that Feeney identifies as so central to the *Fasti*, namely the times when one may and may not speak. We might then understand *cum poterit* to mean something like, "during those times when he is able to speak freely."

We have seen that *licere* appears in the Dryope episode in connection with speech; similarly, *fas* appears in the Dryope episode in connection with motion. Beginning her farewell, Dryope tells her relatives to reach up to her since *mihi fas ad vos incumbere non est* ("it is not right for me to bend down to you," *Met.* 9.385-86). Most literally, Dryope is citing her physical inability to bend down in her current state. Nevertheless, her use of *fas* suggests a right to do something rather than just an ability. She seems to be expressing her understanding that some sort of legal or political framework has restricted her movement. That the *Fasti*'s concern with the right to speak would extend to the right to move in the *Met.* is exactly what we would expect given the analogy between sound and motion in the *Met.* and not the *Fasti*. If only one of the words *prohibere*, *licere*, or *fas* appeared in this episode, we might interpret it to refer to the ability to do something rather than the right. But the fact that Ovid uses three words that often refer to the right to do something must be more than a coincidence.

Dryope also asks to be touched "while I am able" to be (*Met.*9.386- 87). Like Ovid in the *Fasti*, Dryope expresses an awareness that her current freedom will not last. Dryope then says *plura loqui nequeo* ("I can say no more," *Met.* 9.388). She describes the moment when the bark engulfs her head (*Met.* 9.389). Iole adds that Dryope's mouth at the same time ceased to speak and ceased to be (*Met.* 9.392). Dryope's stillness and silence coincide.

[572] Miller 1984.

Feeney is right that in material likely added to the *Fasti* from exile, Ovid foreshadows his own silencing. Forbis is correct that Dryope in *Met.* 9 and Ovid in *Tr.* 1.3 do the same. Forbis does not emphasize this, but her work raises the prospect that Ovid revised the *Met.*'s Dryope episode from exile to increase the parallels between it and *Tr.* 1.3.[573] My identification of connections between parts of the *Fasti* likely revised from exile and the *Met.*'s Dryope episode also supports the notion that Ovid revised the Dryope episode from exile.

In addition, that there are connections between Dryope's fate in the *Met.* and Ovid's in both the *Fasti* and the exile poetry lends support to my argument that the stilling and silencing of characters in the *Met.* has a political aspect. In the *Fasti*, Lucretia's traumatic silence results in speech that causes the expulsion of kings. Ovid then speaks of a false spring (*Fast.* 2.852-56), with the suggestion that perhaps the monarchy is not really in the past. Perhaps Ovid wishes that his own silence, as well as Dryope's, would lead to a revolution that would end the monarchy for good.

6. *Stagnum* and Speech Loss in the Latona Episode

The story of Latona and the Lycians (*Met.* 6.313-81) directly follows the Niobe episode. Latona is the mother whom Niobe offended with her boasting; in this episode, her twin children, Apollo and Diana, are only babies. Latona arrives with them to the land of Lycians and asks permission to drink from their swamp. When they refuse, Latona curses them, and seemingly as a result, they turn into frogs.

Cynthia Bannon recently noted that this episode incorporates contemporary Roman "hydraulic politics" and law.[574] According to Bannon, the episode "enacts a conflict between

[573] The status of the *Fasti* and the *Metamorphoses* during exile is the subject of debate (Feeney 1992, 14-15). For what it is worth, Ovid describes them as unfinished at the time of exile (at *Tr.* 2.549-56 and *Tr.* 1.7.11-14).
[574] Bannon 2021.

local and imperial control of water," with Latona representing the imperial side engaged in actions that can be viewed as expropriation. To Bannon's insightful analysis, I would add that this episode features a link between *stagnum* and speech loss, a link which is present, if less explicit, in other episodes in the poem.

Latona describes her dehydration as preventing the movement of her voice:

> caret os umore loquentis,
> et fauces arent, vixque est via vocis in illis. *Met.* 6.354-55
>
> My mouth lacks moisture as I speak, and my throat is dry, and scarcely is there a way of voice in it.

The vanishing *via vocis* here is parallel to the disappearing *iter vocis* in the Aglauros and Dryope transformations (*Met.* 2.829-30 and *Met.* 9.369-70, see also *ora . . . nec . . . pervia verbis* 5.194). Despite Latona's pleas, the peasants prohibit Dryope from drinking (*Met.* 6.361). Latona, angry, cries, *aeternum stagno . . . vivatis in isto* ("Forever in that pool may you live!" *Met.* 6.369). This sentence, and especially, the placement of the words *aeternum* and *stagno* together at the beginning of the line, lend weight to the argument that *stagna* in the poem are associated with the hindering of characters, and with stagnation and entrapment.

Latona is not the only god in the *Met.* who contemplates the permanence of a transformed state. Apollo tells Daphne she will always be present in his hair and accoutrements (*Met.* 1.558-59), and that her leaves will be as unchanged as his hair (*Met.* 1.558-59). Powerful figures in the poem seem to cause or at least, favor the entrapment of others in a particular place or condition.

The peasants then are transformed into frogs. Ovid describes their new movements and sounds, which are only slight variations on their old ones. As for their sounds, he writes that they "still exercise their foul tongues in quarrels shamelessly," (*Met.* 6.375) and:

> quamvis sint sub aqua, sub aqua maledicere temptant.
>
> although they are under water, under water they try to utter maledictions. *Met.* 6.376

Ovid also refers to their voices as hoarse (*Met.* 6.377). Note that the frogs only *try* to utter maledictions under water. This suggests that they do not fully succeed.[575] The water, described as a *stagnum* three times in the episode (*Met.* 6.320, 6.369, and 6.373), stifles and suppresses their communication. In Chapter 2, I argued that *stagna* in the *Met.* symbolize the suppression of dissent; here a *stagnum* literally suppresses dissent. At the beginning of the episode, Latona struggles to speak, but by the end the peasants do.

7. Conclusion

Daphne, Niobe, and Dryope are three of many characters in the poem who are stilled as a result of their transformations. These depictions of extreme stillness form part of the constellation of stillness in the poem, which also includes the still pools and the House of Sleep. As as is his usual practice in the poem, Ovid does not emphasize extreme stillness in transformed individuals without also including isolated flickers of motion or sound, such as Daphne's head movements or Niobe's weeping.

Daphne is characterized by motion (her flight), stillness (her transformation into a tree), and then limited motion (her head movement). In the next chapter, we will see that *Met.* 1 includes the same XYX pattern of motion–stillness–-motion and sound–silence–sound. These patterns are integral to the *Metamorphoses*, in which there are moments of emphatic or extreme stillness and non-change, but the general rule is motion and change.

Augustus is at least somewhat implicated in the stilling of each of these three characters —in the case of Daphne and Niobe, through his association with Apollo, and in the case of Dryope, through the connections Ovid draws between Dryope's silencing and his own. Scholars have long understood that speech loss in the *Met.* may represent political restrictions on speech;

[575] Bannon 2021 precedes me in identifying 6.375-76 as suggesting the frogs' "ineffective speech." As she observes, Bömer (1976) points out the "brilliant onomatopoeia" in 6.376.

it is time we acknowledge that, via analogy, motion loss may as well. By establishing an analogy between silence, stillness, and still water, on the one hand, and motion, sound, and flowing water on the other, Ovid is able to connect the silencing and stilling that individuals undergo in the poem to the larger opposition between political stability and political flux in the last book. Put another way, Daphne's stilling is a sign of attempts by the Augustan regime to hold on to its power forever, to stop time, as it were, and the ruffling of her treetop after she changes into a laurel is a sign of the futility of such attempts to stop time, of the inevitability of movement and political change.

Chapter Five: Stillness, Motion, and Power in *Met.* 1 and *Met.* 15

Revolution is everywhere, in everything. It is infinite. There is no final revolution, no final number. The social revolution is only one of an infinite number of numbers: the law of revolution is not a social law, but an immeasurably greater one. It is a cosmic, universal law . . .

Zamyatin, *On Literature, Revolution, Entropy, and Other Matters*, 1923[576]

Brutus: The enemy increaseth every day,
We at the height, are ready to decline.
There is a tide in the affairs of men
Which taken at the flood leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and miseries.
On such a full sea we are now afloat,
And we must take the current when it serves,
Or lose our ventures.

Shakespeare, *Julius Caesar* 4.3

1. Introduction

In the previous four chapters, I have shown that Ovid contrasts stillness and silence with motion and sound in the Houses of Sleep and Fama, in water, and in stories of individual transformation. I have argued for a political reading of this stillness and motion. In this chapter, I will show that Ovid directly connects stillness and motion to power in the books that frame the poem, *Met.* 1 and *Met.* 15. This encourages the reader to view stillness and motion in the body of the poem as political as well.

In the divine council scene in *Met.* 1 (1.163-252), Jupiter demonstrates total control over stillness, motion, silence, and sound. Jupiter displays more control over acoustics in the divine council than do his counterparts in Homeric and Vergilian epic: Vergil's Jupiter and Neptune

[576] This is Mirra Ginsburg's translation, from her 1970 translation of Zamyatin's essays.

bring about a calm, while Ovid's Jupiter more directly imposes silence. Moreover, unlike these Vergilian figures, Ovid's Jupiter also causes sound.

In *Met.* 15, Ovid, through Pythagoras, invokes the Heraclitean doctrine of flux. A look at the philosophical source material reveals that the doctrine was grounded in oppositions between stillness and motion as well as stability and flux. Pythagoras's allusions to the doctrine of flux helps the reader understand why stillness and motion have been so emphasized in descriptions of water throughout the poem. The allusions also provide a confirmation of something already apparent in the Daphne episode, that stillness and motion in the poem are closely linked to and represent non-change and change respectively. Moreover, I propose that Ovid's Pythagoras does not just restate the Heraclitean doctrine of flux; he also modifies it, by making it more about political change than it originally was. He does this in part by changing the traditional time-as-a-river image into a time-as-a-succession-of-waves image, in order to emphasize cyclical power shifts as opposed to linear change. Pythagoras also singles out flowing water as an agent of change, including political change. This is consistent with the use of flowing water in the poem as a whole, to represent both political change and the forces (often political expression) that cause it.

While the Augustan Jupiter demonstrates power over stillness, motion, silence, sound, and still and flowing water in *Met.* 1, throughout the poem, this power starts to be shared with others, and in *Met.* 15, Ovid, through Pythagoras, suggests that such power eventually declines.

2. Jupiter's Absolute Power in the Divine Council in *Met.* 1

In the divine council episode of *Met.* 1, Jupiter informs the gods about the treachery and punishment of Lycaon, and tells them of his plans to destroy the entire human race. Silence and sound are literally and figuratively central to the council. At the exact center of the scene (1.207-

08)—and just after the poem's first simile, in which Jupiter is compared to Augustus (1.204-05)—Jupiter silences the gods and then breaks the silence with a speech.

Due calls attention to a distinctive feature of this council: "There is no real debate; Jupiter communicates what has happened and what decision he has taken while the loyal gods confine themselves to more or less silent assent or, at most, submissive questions."[577] Due attributes the lack of debate in the council to the fact that it, unlike other such councils, occurs during a crisis in which the welfare of the gods is at stake. Because Due views Jupiter's response as reasonable under the circumstances, he does not see in this passage a critique of Jupiter, or Augustus. However, more recent work on Jupiter's manipulation of the narrative in this episode reveals that the situation at hand may not be as urgent as Jupiter claims.[578] Jupiter may instead be using the pretense of an emergency to consolidate power.[579]

In this section, I attempt to extend Due's observation about the lack of debate in Ovid's divine council. I first show that Ovid emphasizes Jupiter's control over stillness, motion, silence, and sound in the meeting. I then demonstrate that Jupiter's control over silence and sound in the council is unmatched by the king of the gods in prior epic. Instead, his authoritarianism has more in common with that of the *Iliad*'s Odysseus, the *Aeneid*'s Aeolus, and even Lucretius's Religio. I also show that despite certain similarities between the beginning of the *Aeneid* and that of the *Met.*, there are some important differences. The beginning of the *Aeneid* features a single shift from motion to stillness, while the beginning of the *Met.* features a rapid alternation between

[577] Due 1974.
[578] See Anderson (1989), Rosati (2002)), and O'Hara (2007). As Habinek (2002, 51) points out, by the time Jupiter addresses the other gods, he has already eliminated the immediate threat of Lycaon. Habinek sees this "after-the-fact" justification as reminiscent of practices in Roman foreign policy.
[579] As Anderson (1989, 93) writes, "We are familiar today with the way political leaders "orchestrate" their decisions, how they twist facts and simply lie, how they announce crucial actions after the event, and how their supporters and critics (if there are any that dare to speak out) fashion their responses to please the leader and public opinion. Plots are not always real; they can be invented by a ruler or leader to get rid of rivals."

states. This difference reflects an underlying difference between the two poems: while the *Aeneid* features crises that resolve into relatively long-lasting calm, the *Met.* features constant change and motion, in which non-change and stillness, even if extreme and stifling, is very temporary.

My analysis of *Met.* 1 complements and complicates my work in previous chapters in several ways. First, my analysis of the divine council scene provides further evidence that stillness and silence in the *Met.* is more negative than it is in the *Aeneid*. The difference I identify in this chapter between the calm associated with Vergil's Jupiter and the stifling silence associated with Ovid's Jupiter corresponds to the difference I identified in Chapter 2, between Vergilian calm water and Ovidian still pools that hinder. Second, while I have argued that throughout the *Met.*, Ovid links motion, sound, and flowing water, the picture is a bit more complicated in *Met.* 1. The flood in this book features motion and flowing water but almost no sound. I believe that Ovid wanted to preserve the sound of flowing water as a symbol of popular expression that threatens a dictator, as it is in the Pyramus and Thisbe episode, the Ceyx storm, and the House of Fama. Third, certain trends in the poem become clearer from my analysis of *Met.* 1. Whereas in the divine council of *Met.* 1, Jupiter has absolute power over silence and sound, by the end of the poem, silence and sound map onto the opposition between sleep and *fama*, or the death of the body and the survival of the voice (as in the poem's epilogue). The power of a totalitarian has broken down and redounded to more natural forces in the universe. Moreover, in this chapter I show that Ovid's Jupiter is like Lucretius's Religio and her allies, while in Chapter 1, I argued that Ovid's Fama is akin to Lucretius's Epicurean sage. By the end of the poem, Ovid's Fama has triumphed over his Jupiter, just as Lucretius's Epicurus does over his Religio. The poem can be read as a gigantomachy with Fama triumphant.

2.1 Stillness, Motion, Silence, and Sound in the Divine Council

In the divine council scene, Ovid emphasizes stillness, motion, silence, and sound, and especially Jupiter's control thereof. After referring to Jupiter as *Saturnius*, Ovid calls him *Tonans* ("Thundering," 1.170). In addition to evoking a popular cult associated with Augustus,[580] this epithet also emphasizes Jupiter's power to create sound. After the gods take their seats, Jupiter *terrificam capitis concussit . . . caesariam* ("shook the terrifying hair of his head") wildly, moving the earth, sea, and stars (1.179-80). This head shake is reminiscent of and yet very different from the controlled nod of the Homeric Zeus or Vergilian Jupiter.[581] For example, the Homeric Zeus typically nods once, an act which shakes Mt. Olympus rather than the whole world (see, e.g., *Il*. 1.528-30 and 8.442-43). The nod of Jupiter in Catullus 64, in response to Ariadne's request, does move the earth, sea, and stars (204-06) and is a step, then, toward Ovid's Jupiter. Both Homer's Zeus (e.g., after his discussion with Thetis at *Il.* 1.528) and Catullus's Jupiter nod as a sign of commitment to someone. The head shake of Ovid's Jupiter before the start of the meeting may indicate that Jupiter has already made a decision and that no genuine debate will take place. The shake itself, in the place of the customary nod, may be drawn from *De Rerum Natura*. As Anderson notes, Lucretius describes the Curetes, the attendants of Cybele whom he treats as raising baby Jupiter (2.633-34), as shaking *terrificas capitum . . . cristas* ("the terrifying crests of their heads," 2.632).[582] Anderson argues that Ovid's Jupiter resembles these frenzied worshippers more than he does the traditional king of the gods.[583]

[580] Barchiesi 2005 on *Met.* 1.170.
[581] Anderson 1989, 94. Gladhill (2013, 312) argues that Jupiter's "Bacchic" head-shaking shows "that Jupiter is not in control of his mental faculties at this point."
[582] Anderson 1989, 94. Lucretius describes raving lions which the Carthaginians once tried in war in similar terms (5.1315).
[583] Anderson 1989, 94.

From there, Jupiter immediately commences speaking. His head shake had just moved the whole world, and, in justifying the flood, his words will do the same. He asserts that he must destroy the human race, wherever the sea god Nereus *circumsonat* (literally "sounds around," 1.187) the whole world. The phrase *Nereus circumsonat* links motion, sound, and flowing water—a connection that I have argued is fundamental to this poem. Although it refers to the coming flood, the word *circumsonat* also echoes Ovid's earlier wording, with *circumfundere*, *circumfluus*, and *circumdare* used of air, moisture, and water respectively in the poem's beginning cosmology (1.12, 1.30, and 1.37).[584] The resounding flow of such elements is integral to *Met.* 1.

The gods murmur at the conclusion of Jupiter's speech (1.199). Ovid then compares the gods' loyalty for Jupiter when he was under threat to that of Augustus's followers during a similarly turbulent time. In this first simile of the epic, Ovid writes that the human race was *attonitum* ("stunned" or literally, "thunderstruck," 1.202) [585] by a plot to kill Caesar and the whole world *perhorruit* ("shuddered," 1.203). This simile contains another example of sound and motion, although these disturbances are caused by an opposition group—the would-be assassins of the leader—rather than by the leader himself. This is the first indication that Jupiter does not have a monopoly on causing sound and motion. As Gladhill argues,[586] the noisy and bustling

[584] In Chapter 2, I pointed out that Ovid's use of *circumfunditur* (4.360) to describe Hermaphroditus being surrounded by Salmacis in the pool echoed Lucretius's use of *circumfusa* to describe Mars being surrounded by Venus in the proem to *DRN* 1 (1.39).

[585] Based on intra- and intertextual allusions, the phrase *attonitum . . . humanum genus* (1.202-03) may suggest a group of woefully misguided people. Pythagoras in *Met*. 15 says *O genus attonitum . . .* about men who fear death and the poetic tales of the underworld (15.153-55). Due (1974, 30-31) views Pythagoras's words as an allusion to Lucretius's famous passage that begins with *O genus infelix humanum . . .*, and that laments men's attribution of celestial activity like rain and thunder to the anger of the gods (5.1194-95). These two allusions create an implication in *Met.* 1 that the Roman population, and the Council of the Gods, are wrong to believe the stories they have been told.

[586] Gladhill 2013 argues that the House of Fama stands in opposition to Jupiter's palace, with the former representing the Roman forum and the latter representing, as Ovid himself states, "the Palatine of the sky" (1.176).

House of Fama in *Met.* 12 represents a similar threat to Jupiter. The two and a half lines that follow the simile are devoted to Jupiter's silencing of the gods' murmurs (1.205-07). Jupiter breaks this silence in 1.208 to justify the ensuing flood.

In his second speech, Jupiter narrates the crime and transformation of Lycaon. Lycaon is not literally silenced, but he is metaphorically so, since after his transformation he is unable to express himself as before.[587] Beginning to narrate Lycaon's transformation to a wolf, Jupiter states that Lycaon, having reached the "silent places" of the country, *exululat frustraque loqui conatur* ("howls and in vain attempts to speak," 1.232-33). In these, the first lines of the description of the first transformation in the poem, Ovid emphasizes contrasts between silence and sound as well as sound and speech. Forbis identifies Lycaon's transformation as one of several transformations in *Met.* 1 both precipitated by the actions of Jupiter or Apollo and resulting in speech loss.[588] Emphasizing Augustus's associations with these two gods, Forbis argues that these events in *Met.* 1 symbolize Augustus's restraints on free speech. She also cites Jupiter's silencing of the other gods during the council in support of her political reading. While her argument is persuasive, Jupiter has a dual role in the meeting. He not only silences but also stirs up the gods. Moreover, after causing Lycaon's speech loss, Jupiter causes the opposite of silence when he brings the flood: sound, movement, and flowing water. Jupiter in this episode silences, but that is not all he does.

After the gods murmur a second time in support of Jupiter (1.244-45), they ask about the future of worship if humans are destroyed. In response, *talia quaerentes . . . rex superum trepidare vetat* ("The king of the gods prohibited the ones asking such (things) from trembling," 1.250-51). One way of reading these lines is that with a "prohibition" on trembling, Jupiter not

[587] Lycaon had mocked the common men's prayers and stated his plans to test the visitor (1.221-23).
[588] Forbis 1997, 265-67.

only imposes silence, but also stillness.[589] Jupiter then describes himself to the gods as one *qui fulmen, qui vos habeoque regoque* ("who possesses and rules you and the thunderbolt," 1.197). With a "q-word" and the verbs *habere* and *regere*, this line echoes Lucretius's question (2.1095-96): "Who is strong enough to rule (*regere*) the sum of the immensity, who to hold (*habere*) moderately in hand the mighty reins of the depth?"[590] Lucretius asks more such questions while describing a hypothetical god rather similar to *Met.* 1's Jupiter:

> quis pariter caelos omnis convertere et omnis
> ignibus aetheriis terras suffire feracis,
> omnibus inve locis esse omni tempore praesto,
> nubibus ut tenebras faciat caelique serena
> concutiat sonitu, tum fulmina mittat et aedis
> saepe suas disturbet et indeserta recedens
> saeviat exercens telum quod saepe nocentes
> praeterit exanimatque indignos inque merentes? *DRN* 2.1097-104
>
> Who [is strong enough] to turn about all the heavens at one time and warm the fruitful worlds with ethereal fires, or to be present in all places and at all times, so as to make darkness with his clouds and to shake the serene sky with his thunder, then to launch lightnings and often to shatter his own temples, and as he passes away into the wilds to cast that bolt in his wrath which often passes the guilty by and slays the innocent and underserving?

Lucretius argues against the existence of the traditional Jupiter by pointing out how often his lightning seems to miss its target, striking temples as well as innocent people. With his own lightning strike, Ovid's Jupiter destroys Lycaon's house and its gods, while sparing the guilty Lycaon (1.230-39)—misses to which Anderson rightly calls attention[591] I build on Anderson's observations by identifying the above passage from *De Rerum Natura* as a model for Ovid's Jupiter. Ovid's Jupiter is similar to Lucretius's hypothetical Jupiter, even though the former is an actual character and the latter a hypothetical one. The king of the gods, as traditionally understood, does not exist in the universe of *De Rerum Natura*, while he does exist in the world

[589] In the previous chapter, I identified a corresponding emphasis on the permission to move and speak in the Dryope episode.
[590] quis regere immensi summam, quis habere profundi
indu manu validas potis est moderanter habenas
[591] Anderson 1989, 97. Anderson challenges the traditional view that Jupiter causes Lycaon's transformation.

of the *Metamorphoses*, at least at the start. I have now shown that Ovid likens Jupiter in *Met.* 1 to Lucretius's frenzied worshippers and his hypothetical Jupiter, both described in *DRN* 2. In the next section, I will show that the tyranny of Ovid's Jupiter in *Met.* 1 resembles Lucretius's Religio more than it does the Homeric Zeus or Vergilian Jupiter.

2.2 Jupiter's Control over Acoustics in the Meeting

Power dynamics in assemblies, literary and otherwise, are often revealed by who speaks and who does not. In *Met.* 1's divine council, Jupiter's control of sound and silence exceeds that of his counterparts in other divine councils and epic beginnings, giving him a more authoritarian quality. In this respect, he comes across more like Odysseus in *Il.* 2, Aeolus in *Aen.* 1, and *Religio* in *DRN* 1 than any Olympian in epic.

Divine Councils

In the fragmentary *Cypria* and *Catalogue of Women*, other divinities seem to have a say in Zeus's plans.[592] Moreover, in Homeric divine councils, gods besides Zeus assert their wills through both sound and silence. Unlike in the council of *Met.* 1, murmuring is generally a sign of displeasure with Zeus (e.g., at *Il.* 4.20-21 and 8.457-58), and various gods use speeches to accomplish diverse goals, whether to criticize (e.g., Hera at *Il.* 1.541-43. and Ares at *Il.* 5.879-80), persuade (e.g., Zeus at *Il.* 24.65-66), or compromise (e.g., Hera and Zeus at *Il.* 4.29 and 4.43). Nor does Homer's Zeus have a monopoly on silence. In *Il.* 4, Athena becomes silent as a way to show her displeasure to Zeus (4.22-23). In another instance (8.28-37), Zeus's strong tone shocks the gods into a silence which Athena shortly breaks. In the council of *Met.* 1, Jupiter

[592] The *Cypria* and *Catalogue of Women*, like Ovid's divine council, include plans to annihilate the human race. There is no surviving evidence of divine councils in these two works, but in the *Cypria*, Zeus confers with Themis and Cavil (on Themis, see the summary of the *Cypria* in Proclus's *Chrestomathy* and on Cavil, Schol. (D) Il. 1.5). In the *Catalogue*, the gods are described as being δίχα θυμὸν . . . ἐξ ἔριδος ("asunder in spirit from strife," 155.95-96) because of Zeus's plan.

alone imposes silence on the other gods and breaks that silence. Similarly, unlike in Ovid's divine council, individuals besides Jupiter spoke in the divine councils of Lucilius, Cicero, and quite possibly Ennius.[593]

Although the divine council in *Aen.* 10 includes a strong emphasis on sound and silence, Jupiter's control over sound and silence in this scene is less complete than that of his Ovidian counterpart. Much of the sound in the council of *Aen.* 10 works to question or threaten Jupiter's plans rather than to support them. The fact that Juno speaks at all distinguishes the scene from the council of *Met.* 1, where only Jupiter speaks. Moreover, after she speaks, the gods *fremebant . . . adsensu vario* ("murmur with diverse assent," 10.96-97). The gods are activated against Jupiter, and even this response is not monolithic—a sharp contrast from the murmurs of support for Jupiter in the council of *Met.* 1.

In *Aen.* 10, the other gods and nature become quiet when Jupiter starts speaking. In both the Vergilian and Ovidian divine councils, then, silence is brought about by or at least associated with Jupiter, but there are important qualitative differences between the silences that occur in the two scenes. In Vergil's council, after Juno rouses the gods, the mere fact of Jupiter's speaking quiets them down:

> tum pater omnipotens, rerum cui prima potestas,
> infit (eo dicente deum domus alta silescit
> et tremefacta solo tellus, silet arduus aether,
> tum Zephyri posuere, premit placida aequora pontus): *Aen.* 10.100-03

[593] The Lucilian and Ciceronian councils are likely sources for Ovid's given that they involved deliberations on the punishment of a citizen named Lupus and a conspiracy respectively. Evidence suggests the participation of at least Apollo and Neptune in the Lucilian divine council (fragments 28-29 and 35; see also Conners 2005). Cicero himself is among the likely speakers at the divine council in his *De Consulatu Sua*. [Sal.] Cic. 3.7 and Quint. *Inst.* 11.1 suggest Cicero's presence at a divine council. These do not mention *De Consulatu Sua* by name, but Harrison (1990) argues persuasively that pseudo-Sallust's work at least must refer to it. The nature of an Ennian divine council is more conjectural. Skutsch (1985) proposes that a divine council took place in Book 1 of Ennius's *Annales*. In it, Juno and Neptune may have argued against the Romans (Feeney 1991, 125 citing Waszink 1957 on Neptune). Elliot (2013) urges that later councils of the gods may have influenced our perception of that or those in Ennius. Taking into account Elliot's points, Farrell (2020, 80) nevertheless identifies "strong evidence that the gods discussed Romulus and Remus' fate in Ennius," and he states that "the most plausible place for such a council is in Book I of the *Annales*."

> Then the all-powerful father, who holds the foremost power of things, begins. When he speaks, the high house of the gods becomes silent and the earth (is) shaken from its foundation, the lofty air keeps silent, then the Zephyrs abated, the sea presses the placid waters.

With the verbs *silescere* and *silere*, Vergil suggests that the silence of the divine and natural worlds just happens without any direct action by Jupiter.[594] The more intentional word *premere* appears, but the sea is doing the pressing rather than Jupiter himself as in *Met*. 1. Moreover, the word *placidus* to describe the sea suggests a silence that is peaceful rather than suppressive. The tension of the gods' prior discord is relieved by Jupiter's speech like the tension of the storm (and mob) is relieved by the appearance of Neptune (and the statesman) in *Aen*. 1. In the *Aeneid*, dissent is associated with sound and movement, including of elements like water and air, and assent is associated with silence and stillness, including of water and air. Ovid too links sound, motion, and fluidity and their opposites, but unlike in the *Aeneid*, in *Met.* 1, at least, they are all controlled by Jupiter.

Epic Beginnings

Besides divine councils, the human assembly in *Il.* 2 and the calming of the storm in *Aen.* 1 are also points of comparison for Ovid's divine council, since they too contain their poems' first epic similes and address the relationship between a leader and his crowd. Feeney analyzes these two scenes in an article on the first similes of different epics.[595] In a passage that would be

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[594]On the divine council of *Aen.* 10, Joseph Farrell (in a private correspondence) writes:

> There is a deep sympathetic relationship between the will of Jupiter and the behavior of the elements. This kind of sympathy might be considered the kind of relationship that Augustus wanted to suggest that he enjoyed with the body politic. The more coercive measures of the Ovidian Jupiter become more suspect in this light.

Ennius posits a sympathetic relationship between the will of Jupiter and the behavior of the elements when he writes *Iuppiter hic risit tempestatesque serenae* / *riserunt omnes risu Iovis omnipotentis* (*Ann.* 445-46 Sk). Vergil echoes this when he describes Jupiter as smiling at his daughter with the look with which he calms the sky and storms (*Aen.* 1.254-55).

[595] Feeney 2014.

deemed political theory by philosophers and later scholiasts,[596] Odysseus rounds up the men while asserting the superiority of having a single king. A second comparison of the men to waves follows (2.209-10). Odysseus then shuts down a loud critic, Thersites, by threatening and beating him (2.258-66). This causes the crowd to laugh and one person to speculate that Thersites will never again criticize the king (2.270-77). Odysseus then orders the crowd to keep silent also (2.280). Odysseus, Nestor, and Agamemnon then speak, with the crowd's positive responses to Agamemnon's speech compared to waves surrounding a projecting rock (2.394-97). Feeney argues that *Il*. 2 "courts chaos in the process of reasserting an overall consensus."[597] He argues that the waves in the similes represent that chaos:

> The idealized and hoped-for social order of the Achaeans is captured with the image of the bees; the disruption posed to this social order of animal and human is captured with a chain of similes from the natural world of chaotic storm and sea; the restoration of order by Odysseus and, in a very secondary way, by Agamemnon, is a triumph of kingly oratory and power, with the ideal of single rule being held up as the archetype for cohesion.[598]

Ovid may have modelled his Jupiter on Odysseus here rather than on Homer's Zeus, who allows for more debate. Odysseus and Jupiter both shut down a challenger (Thersites and Lycaon respectively), and perform the dual role of quieting and stirring up a crowd. However, sound and silence in this episode are still less tightly controlled than they are in the corresponding scene of *Met*. 1, since the loud waves in the similes represent the ever-present threat of chaos, there are multiple orators at the meeting, and the challenger, Thersites, is actually present and heard, unlike Lycaon, who has already been suppressed and whose narrative is in the past.

[596]See Feeney 2014, 217. Feeney refers to "centuries of political theory which regularly took Homer as a starting point in the investigation of the nature of political power."
[597] Feeney 2014, 194.
[598] Feeney 2014, 196.

In the first simile of the *Aeneid*, a natural event (Neptune calming the sea) is compared to a human one (a statesman calming the mob).[599] This simile marks a sudden shift from sound to silence (as well as motion to stillness). In both the beginning of *Aen*. 1 and the divine council of *Aen.* 10, Juno's actions cause sound (be it that of winds, waters, or voices)[600]—and the presence of a male god brings the sound to an end. In both cases, winds, waters, and voices are treated as disorderly threats to the order of Neptune or Jupiter. This is very different from the situation in *Met*. 1, where the murmurs of the gods are created by and supportive of Jupiter.

Moreover, the silence in the first simile of the *Aeneid*, like that in the divine council of *Aen.* 10, occurs spontaneously due to the presence, rather than the intentional action, of a strong leader. The masses in the simile *silent* ("becomes silent") after they simply see such a distinguished leader (1.151-52). This is the same verb we saw in the divine council of *Aen.* 10. Vergil writes that the statesman *regit dictis animos et mulcet pectora* ("guides minds with words and soothes passions," 1.153). Rather than relying on coercion, he wins over hearts and minds.[601]

Expanding our perspective, before the simile, Vergil describes Neptune as lifting his *placidum* ("peaceful," 1.127) head out of the water, which is the same adjective used to describe Jupiter's effect on the sea in *Aen*.10. Although it is not clear exactly how Neptune calms the sea,[602] words like *placidus* and, within the simile, *mulcere*, have at least somewhat positive connotations. Similarly, before Jupiter's prophecy in *Aen*. 1, Jupiter faces Juno with the

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[599] This marks an inversion of the typical Homeric simile, like those in the assembly scene of *Il.* 2. See, e.g., Austin 1971, 68.
[600] To be clear, this sound is a byproduct of her efforts to destroy Aeneas, rather than an end in itself.
[601] One might argue that the statesman's presence in *Aen.* 1 is sufficient to produce calm, while in *Aen*. 10 Jupiter was already present and as Joseph Farrell put it (in private correspondence), "evidently worked his sympathetic, world-soul mojo at some point to calm things down." While this is a difference, I do not see it as a major one since in both cases, the calming is presented as rather effortless and spontaneous. Moreover, Neptune in *Aen.* 1 "exercises the same kind of sympathetic magic over his element that Jupiter does over the world."
[602] Feeney (2014, 218) discusses a few hints that Neptune in this scene may, like Odysseus in *Il.* 2, use force rather than just words. Farrell (in private correspondence) writes, "Neptune actually controls an impulse towards violence in his famous aposiopesis (*Quos ego*...) before he turns to put things right."

countenance, *quo caelum tempestatesque serenat* ("with which he makes calm the sky and the storms," 1.255). *Serenare* is another word associated with calm. Although scholars debate just how authoritarian Vergil's models of leadership in *Aen*. 1 are,[603] the silence caused by Neptune, the statesman, and Jupiter in *Aen*. 1, like that caused by Jupiter in the divine council of *Aen*. 10, is more peaceful than suppressive. As I will explain in the next section, Jupiter in *Met.* 1 acts more like Aeolus than like any other character in *Aen.* 1.

Ovid's Divine Council

In Ovid's divine council, power over sound and silence resides in Jupiter. Sound is a simpler matter. Sound in *Met.*1's council consists solely of Jupiter's speeches and murmurs of support elicited in response. None of Jupiter's traditionally vocal family members are present; no other god is even named. After Jupiter's first speech, in which he alludes to Lycaon's plot, the gods' demand for vengeance is resounding: *comfremuere omnes* ("All murmured loudly," 1.199-200). The prefix in *comfremuere* emphasizes that the gods respond collectively, in contrast to the diverse reaction following Juno's speech in *Aen*. 10. Jupiter silences the gods' murmurs and then, rather than leaving things quiet, he *sermone silentia rupit* ("breaks the silence with a speech," 1.208). After his speech, the gods vocalize their support in two ways:

> Dicta Iovis pars voce probant stimulosque frementi
> adiciunt, alii partes adsensibus inplent. *Met.* 1.244-45
>
> Part of them commend Jove's words and goad him as he roars; other factions of them fill (the room) with their assent.

Commenting on these lines, Feeney observes, "Various reactions of dissent and agreement are the norm in divine councils; times have changed, however, and . . . now the only competition is in degrees of acquiescence."[604] Moreover, even when the gods do raise a concern about Jupiter's

[603] See, e.g., Spence 2002, 50, Quint 2011, 291, and Feeney 2014, 218.
[604] Feeney 1991, 200. As support, Feeney cites *Il*. 4.20-24, in which Athena and Hera murmur their displeasure with Zeus. He also cites the murmuring of the gods to Juno's speech at *Aen*. 10.199-200.

plan, this concern is not attributed to any individual. Ovid notes that the destruction of the human race was a source of pain to "all" of them (1.246), without naming names.

Silence in the episode, while a more complex matter, is likewise under Jupiter's command. Rather than discontent (as in Homeric divine assemblies) or peace (as often in the *Aeneid*), the silence suggests obedience. The main nugget of silence in the scene occurs directly after the first extended simile of the poem, which compares the loyalty of the gods to Jupiter to that of Augustus's men to Augustus (1.204-05). The fact that silence directly follows a description of loyalty is one clue that the silence is about obedience. Ovid writes of Jupiter:

> Qui postquam voce manuque
> murmura compressit, tenuere silentia cuncti.
> substitit ut clamor pressus gravitate regentis
> Iuppiter hoc iterum sermone silentia rupit: *Met.* 1.1.205-08
>
> After he, with a voice and hand, compressed the murmurs, everyone held silence. When the clamor, having been pressed by the weight of the ruling one, subsided, Jupiter again broke his silence with this speech:

That two and a half lines are devoted to Jupiter's silencing points to the significance of this topic as does the location of these lines near the exact center of the scene, 1.207-08. The verbs *comprimere* and *premere* suggest an active silencing, in contrast to the less aggressive behavior of Neptune, the statesman, and Jupiter of the *Aeneid*. Words like *placidus* and *serenare*, used in connection with those characters, do not appear here. The prefix *com-*, which appeared in *comfremuere* seven lines earlier, suggests that Jupiter presses the audience as a whole without any individual distinctions.

A skeptic might question whether the silence in *Met.* 1.205-07 is truly a stifling one. He might argue that Ovid's Jupiter in these lines is not opposing the other gods and is just creating the conditions under which he can further incite them to consolidate their support. However, there are many ways Ovid could have described Jupiter as requesting quiet so that he could

continue. Ovid's language here—including his twice using a form of *pressere* to suggest that Jupiter is pressing down noise—is what renders the silence a suppressive one.

In his role as silencer, Ovid's Jupiter is more like Vergil's Aeolus than other figures in *Aen.* 1. Forms of *premere* are used twice of both Vergil's Aeolus (1.53 and 1.62) and Ovid's Jupiter. Aeolus presses down the noisy winds with his command (1.52-53); likewise, Jupiter compresses the murmurs of the gods with his "weight" (*gravitate*, 207). As further evidence of a connection, both are described using *celsus* ("lofty," *Aen* 1.56 and *Met.* 1.178) and *rex* (*Aen.* 1.52 and *Met.* 1.251), words calling attention to these gods' monarchical aspects.

Hardie identifies Ovid's phrase *pressus gravitate* in *clamor pressus gravitate regentis* as cosmological language,[605] but the phrase also has political connotations. Several related works include a weighing down, but in none of these is the ruler himself the one weighing things down as is the case in *Met.* 1. In the *Cypria*, the earth is burdened by mankind,[606] and in *Aen.* 1, the statesman is heavy with his own sense of duty (*pietate gravem*, 1.151). In *Met.* 1, by contrast, the clamor of the gods is crushed by the weight of the ruler. The meanings of the two phrases *pietate gravem* and *pressus gravitate* are very different, even if the wording (including the first letter of each word) is similar. The former refers to a dignified leader; the latter to an oppressive one.

Jupiter's heavy oppression of his audience's voices mirrors the oppression of mankind by Religio in Lucretius. Compared to Ovid's *pressus gravitate regentis*, Lucretius writes that human life is *oppressa gravi sub religione* ("suppressed under heavy Religio," 1.63). There is a logic to this connection since Lucretius's Religio has as tools *fama* and the thunderbolt (1.68), similar to

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[605] Hardie (2012, 164) sees this language as invoking ideas of order and disorder: *"Pressus grauitate* suggests social hierarchy as cosmological order---with elements in their proper places. . . ." Hardie hints at the insufficiency of this understanding when he continues, "But we may wonder just how calm and orderly his *gravitas* is when we have already been told that as he speaks, he has 'conceived an anger worthy of Jupiter.'"

[606] Zeus plans the Theban and Trojan wars as a way of decreasing the population (fr. 1). A multitude of men ἐβάρυνε ("weighed down" or "oppressed") the earth, and Zeus decided κουφίσα ("to relieve") her of the βάρος ("weight" or "burden") through the men's death in war (lines 2-6).

the Ovidian Jupiter's use of *infamia* (1.211 and 1.215) and the thunderbolt (1.230). I showed above how Ovid also likens Jupiter in *Met.* 1 to Lucretius's version of frenzied worshippers and the hypothetical Jupiter in *DRN* 2. All three Lucretian passages have to do with traditional religion, which Lucretius views unfavorably. I propose that Ovid uses these Lucretian passages to help build a representation of Jupiter as a tyrant.

Above, I showed that Odysseus in *Il*.2 and Aeolus in *Aen*. 1 share with Ovid's Jupiter in *Met*.1 a forceful silencing. They also share with Ovid's Jupiter the dual role of causing sound and silence. Odysseus, much like Jupiter in *Met*.1, stirs up his audience, silences them, and breaks the silence. In introducing Aeolus, Vergil twice refers to Aeolus's dual role: to tighten and relax reins (1.63) and *et mulcere . . . fluctus et tollere vento* ("both to alleviate and lift the waves with wind," 1.66). Ovid's Jupiter and Vergil's Aeolus both forcefully press down noisy things (whether voices or winds) and both have the dual role of silencing and stirring up.[607]

Another difference between the Vergilian and Ovidian Jupiters is that the calm brought about by Vergil's Jupiter lasts for longer than the silence imposed by Ovid's. As I will show in the next section, while the first part of *Aen.* 1 features a single shift from motion to stillness and from sound to silence, the start of *Met.* 1 features a rapid alternation of states.

2.3 Broader Context of *Met.* 1: Unlike in *Aen.* 1, There is an Alternation of States

Nicoll argues that the first simile of the *Aeneid* (at 1.148-53) serves as a pivot for the first 304 lines of *Aen*. 1, marking a shift from disorder to order and from hopelessness to hope.[608] He likewise identifies the first 415 lines of the *Met*. as its beginning. Nicoll divides these 415

[607] An argument could be made that Aeolus does not quite stir up the winds, but instead simply releases them from prison to do what they do. Consider, however, that Juno at least urges Aeolus to stir up the winds when she says *incute vim ventis* ("strike force into the winds," 1.69). Moreover, if Vergil's Aeolus is less of an instigator than Ovid's Jupiter, that only strengthens my point about Ovid's Jupiter as showing greater control than prior figures in Homer and Vergil.
[608] Nicoll 1980.

lines into three parts: a descending sequence until line 163 (the nadir of the first human race), the central divine council scene of lines 163-252, and the events leading to the rise of a better human race for another 163 lines (until line 415). He points to the fact that lines 163 and 415 have similar wording, about what material each human race was derived from. Overall, he argues that like *Aen*. 1, *Met*. 1 contains a shift from negative to positive, namely, a negative human race to a positive one.[609] As support for this argument, Nicoll states that line 207 (*substitut ut clamor pressus gravitate regentis*) is in the center of both the first 415 lines of the *Met*. as well as of the divine council scene. He identifies this line as Ovid's answer to Vergil's statesman simile. Nicoll notes that Ovid's version lacks the solemnity of Vergil's, but he does not say much more about any differences between the two descriptions of silence.

Although Nicoll's discovery of the symmetry of *Met*. 1 is insightful, his analysis does not account for several major differences between the first part of the *Aeneid* and that of the *Met*. First, as I argued above, Vergil depicts silence in the statesman simile as a calm, while Ovid's two-and-half line description of Jupiter pressing the murmurs of the gods suggests a stifling sort of silence. Second, while in *Aen*. 1, the quiet peacefulness described in the simile is sustained all the way until line 304, in *Met*. 1, the silence of line 207 is not even sustained until the next line. This fact would be clearer if Nicoll had correctly identified the center of the divine council scene. The center of an even number of lines (such as 163-252, inclusive of both 163 and 252) is a pair of lines. The center of the divine council scene then is 207-08, not 207. As a reminder, those lines are:

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[609] As Nicoll (179) explains:

> We thus have a ring structure analogous to that of Virgil's opening sequence viz. a 'descending' sequence in which, after the initial creation, man declines and moral wickedness becomes ever more dominant - the climax being the gross impiety of Lycaon who attempted to murder Jupiter himself - leading, after the pivotal passage on the anxiety of the gods and the calming effect of Jupiter's *grauitas*, to an 'ascending' sequence in which vice is punished and piety (Deucalion and Pyrrha) restores the human race.

substitit ut clamor pressus gravitate regentis
Iuppiter hoc iterum sermone silentia rupit:

After Jupiter's silencing of the gods, he breaks the silence with a speech about suppressing Lycaon, which itself stirs the gods up again, and then he unleashes the flood. Third, to argue, as Nicoll does, that the center of the divine council scene acts as a pivot from negative to positive material requires seeing the situation from Jupiter's point of view. Seeing *Aen*. 1 as moving from negative to positive does not require such a subjective viewpoint. The silence of line 207 is not one of sustained peace of the kind that follows a storm. It is a momentary stifling that Jupiter soon breaks so he can go on to justify the death-bringing flood. If we adopt the perspective of one of the human victims of the flood or one of the gods in the audience, the situation deteriorates as soon as the council begins. Suppressive silence and a destructive flood caused by Jupiter in *Met*. 1 are harsh prerequisites for the creation of a better race.

How should we characterize the trends in *Met*. 1 then? The first three hundred lines of *Aen*. 1 narrate a shift from sound (of the winds and the storm) to silence and from disorder to order. This is a single X to Y shift. In the first several hundred lines of *Met*. 1, the situation shifts from chaos to order to decline to the chaos of war to the disorder and order of the divine council to the return to chaos created by the flood to the new order. The divine council is at the exact center of the first 415 lines, and the lines at the exact center of the divine council scene (1.207-08) emphasize Jupiter's dual ability to cause silence and sound. The beginning of the *Met*. features an emphatic, two-and-a-half-line description of silence (1.205-07), but this silence is surrounded on both sides, in the divine council and in larger context of the poem, by sound, motion, or change. This anticipates a pattern in the poem as a whole, moments of extreme stillness and silence—such as in the still pool episodes and the House of Sleep—punctuate a poem featuring otherwise constant motion, sound, flows, and change.

Close Reading of the Beginning of Met. 1 Shows Rapid Alternation of States

A close reading of the beginning of *Met*. 1 demonstrates the rapid alternation between stillness and motion. The poem begins with a state of chaos. By line 21, order begins to be imposed. Order is not equivalent to stillness, and the ordered world includes both stillness and motion.[610] It includes waters with different amounts of motion, including the ocean, *stagna*, and rivers (1.36-42).

Stillness is imposed on motion in lines 1.57-68, a passage of special importance to this dissertation. Ovid describes how the demiurge controls the winds' violent tendencies by keeping them separate and imposing *liquidum . . . aethera* ("liquid aether") over them (1.67-68).[611] This passage is based on *DRN* 5.495-508, in which Lucretius contrasts the stillness of the aether above with the motion of the storms below.[612] Ovid's passage includes the first direct reference to Roman politics in the poem.[613] As I will discuss further in the conclusion to this dissertation, the passage is the first example in the poem of Ovid using Lucretian stillness and motion but making them more political. Ovid describes a situation in which a kind of invisible suppression is used to eliminate political conflict—i.e., fighting between brother winds. This model of control is different from Aeolus's direct force of locking the winds up in *Aen.* 1. I propose that we see that same kind of invisible suppression in Ovid's still pool episodes and throughout the poem.

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[610] In addition, the creator ordered clouds and thunder *motura . . . mentes* ("about to move . . . minds," 1.55) *consistere* (1.54), which can mean "to exist," but also can mean "to stand still."

[611] I feel comfortable translating *liquidum* as "liquid" because Lucretius treats the aether like an actual liquid while also acknowledging its fiery nature. Whether *liquidum* is translated as "liquid" or "clear" does not affect my interpretation of this passage.

[612] Barchiesi (2005 on *Met.* 1.67-68) points out that Ovid's description of the *liquidum aether* echoes Lucretius's *liquidissimus aether* at *DRN* 5.500.

[613] Wheeler 1999, 198.

To return to my close reading of *Met.* 1, stars, fish, birds, beasts, and finally humans are added to the world. The universe proceeds from the Golden Age to the Iron Age. The Golden Age features a kind of stillness and silence—inferred from the absence of sailing and musical instruments (1.94-98)—as well as flows (of milk, nectar, and honey, 1.111-12). After Saturn is banished, liquids become still again as Jupiter creates seasons, which lead to the first icicles (1.120). This is also a time of control, with planting and yoking animals (1.123-24). The Bronze Age features war but not moral decline. The Iron Age features moral collapse and also motion, with boats, which had earlier *steterant* ("stood, 1.133) in the form of trees on mountains, leaping in waves. The phrase *bellum . . . crepitantia concutit arma* ("war shook rumbling weapons," 1.143) features sound and motion. Moreover, in the war with the giants, Jupiter *excussit* ("shook out," 1.155) Mount Pelion. Liquid flows again, but that liquid is blood, with the word for blood used three times between 1.143 and 1.162. Thus, the first 162 lines of the poem contain coexisting (e.g., different types of water described in 1.36-42) and alternating states of stillness and motion (e.g., flowing liquid of milk to still liquid of icicles to flowing liquid of blood).

At this point, we get to the divine council. We have already seen that the divine council features quick transitions between sound and silence, and stillness and motion, as well as the phrase connecting sound, motion, and flowing water: *Nereus circumsonat* (1.187). The word blood appears again in the simile, which describes the conspirators who wanted to destroy Rome *sanguine Caesareo* ("in Caesarian blood," 1.201). As mentioned above, Ovid dwells on the silencing of the gods by Jupiter for two and a half lines (1.205-07), and describes Jupiter breaking the silence with a speech at 1.208.

In an XYX pattern, the few lines of complete silence are surrounded on both sides by sound (the murmurs of the gods at 1.199 and Jupiter beginning his speech at 1.208). In a broader

sense, the silence of 1.205-07 is surrounded by the alternating states occurring in the first half of the beginning of *Met.* 1 (1.1-205) as well as that in the second half of the beginning of *Met*. 1 (1.208-415). Lines 1.205-07 feature a more sustained description of active silencing compared to what comes before and after in the book.[614] It is as if Jupiter manages to silence and make still the beginning of the poem itself for a few moments, before the sound, motion, or flowing water of the first part appear again. This dynamic, of extreme yet temporary stillings and silencings, characterizes the poem as a whole. The fact that the Augustan Jupiter imposes the first of these suggests that he is lurking behind the other instances of extreme stillness or silence as well.

After the council, Jupiter engages Notus to strengthen the flood. Sound, motion, and flowing water are all present in this personification (his wings drip, his beard flows, and there is a loud crash (1.264, 1.264, and 1.269). Ovid refers to Notus's beard as *gravis nimbis* ("heavy with clouds," 1.266). Notus *pressit* the clouds to make rain fall from them (1.268). The words *gravis* and *premere* recall the god's clamor that in line 207 is *pressus gravitate regentis*, with one difference: for Jupiter (and Vergil's Aeolus) pressing caused silence; here it causes sound. At first glance, suppressing the sound of the council seems like the opposite of expressing rain from the clouds, but I see both as coercive acts initiated by Jupiter. The personification of Notus also includes a contrast between Notus and Iris, both in terms of their roles (pressing water down versus lifting water up) and colors (grey versus rainbow) (1.266-71). In the House of Sleep, the colors of Iris and Somnus are likewise contrasted (11.589 and 611). This is a hint of a connection between Jupiter and Somnus.

Jupiter then enlists Neptune's help. Ovid's language here "is full of threatening absolutism," and "there is perhaps a reference by contrast to the pacifying intervention of the

[614] There will also be a brief period of silence following the flood, but it is not described over several lines the way silence is in 1.205-07.

Virgilian Neptune."[615] Neptune is another character in *Met*. 1, who acts like Vergil's Aeolus. Aeolus's actions toward the winds in *Aen*. 1 are expressed with equine and military metaphors; Neptune's actions toward the rivers are likewise expressed (see, e.g., the mention of auxiliaries and reins at 1.275 and 280 respectively). There is also language relating to motion. Neptune tells the rivers to open their houses and *mole remota* ("with a mass removed," 1.279) to send wind into their streams. He also *percussit* ("shook," 1.283) the earth with his trident leading it to tremble and "by means of the movement" (*motu*) opened its waterways (1.284).

The language of motion and flowing water continues as the rivers rush through the open fields, even displacing sacred objects in inner chambers (1.287). In the opening of the *Met*. 1, Ovid describes some waters as beating the shores (1.40-42). Here, dolphins beat oak trees (1.302-03). Line 1.42 concludes with *litora pulsant*, and 1.303 concludes with *robora pulsant*. Ovid also uses the verb *pulsare* to describe new waves beating the mountain tops (1.310). This verbal repetition, in addition to emphasizing motion and flowing water, adds to the impression that the flood is a kind of return to the beginning of the poem.[616] Any pockets of stillness in the flood are overwhelmed by the flowing water. Indeed, if any house is able to remain *tanto indeiecta malo* ("not thrown down in such a great calamity," 1.289), nevertheless its towers *pressaeque latent sub gurgite* ("having been pressed hide under a whirlpool," 1.290). Here is that verb *pressere*, used for the third time of Jupiter's coercive actions or their consequences.

Ovid's flood scene, with all its motion, contains only one reference to sound (*fit fragor* in the Notus passage at 1.269). Ovid here emphasizes motion and flowing water but not sound

[615] This is my translation of Barchiesi's observations (2005 on *Met.* 1.276-80).
[616] See Griffin (1991, 43) on Ovid's treatment of the flood as a return to chaos, which, as he points out, is paralleled in Genesis.

because this flowing water has been caused by an authoritarian, and he wants to preserve the sound of flowing water as a symbol of popular expression that threatens an authoritarian.

Eventually, Jupiter, looking down, sees that the world *stagnare* ("is stagnant") with liquid marshes (1.324). Jupiter intervenes to remove the flood water and re-establish separation between the sea and the land. He caused the flood and now he ends it.[617] Neptune returns to assist and calls upon Triton to blow into his shell and give the loud signal of retreat to waters all over the world. There is an XYX pattern here: silence before Triton's call, the sound of his call and corresponding movement of the rivers in retreat transitioning, and the general post-flood silence. This XYX pattern is different from the XY pattern in *Aen.* 1.

The retreat of the rivers leads to a quiet drying-off period, with some similarities to the drying-off of Aeneas's men after the storm. Deucalion notices that *desolatas agere alta silentia terras* ("desolate lands maintain deep silence," 1.349). In another XYX pattern, Deucalion and Pyrrha ask the oracle for answers. Though the response of the oracle stuns them into silence, Pyrrha ultimately breaks the silence (1.384-85). They turn the orders over in their minds before throwing stones, which are transformed into humans. A period of movement, of metamorphosis, and even moral decline has returned. Stillness is not totally absent though, as Daphne will soon learn.

In *Met.* 1, Ovid links stillness and motion, and their analogues, to power. While Jupiter demonstrates control over stillness, motion, silence, and sound in the meeting, the broader context of *Met.* 1 includes a rapid alternation between stillness and motion, which suggests that any stillness and silence imposed by an authoritarian figure will be short-lived.

[617] As Joseph Farrell explains (in private correspondence), "Control of the elements as well as of history and, eventually, even mythology was an aspect of imperial propaganda."

3. The Power of Flowing Water in Pythagoras's Speech in *Met.* 15

In Pythagoras's speech in *Met.* 15, motion and flowing water are metaphors for change, especially political change. In the first four chapters of this dissertation, I argued that throughout the poem, Ovid links stillness, silence, and still water, on the one hand, and motion, sound, and flowing water, on the other. I often argued that stillness and its analogues represent the stifling of individual expression in late Augustan Rome, while motion and its analogues represent popular expression that threatens an authoritarian. I also pointed out situations in which stillness is associated with non-change, as in the Daphne episode, in which Apollo relishes the permanence of Daphne's stilled fate.

These insights are available to the reader even before the last book of the poem. But Pythagoras's treatment of flowing water helps clarify its meaning in the rest of the poem. Pythagoras explicitly links flowing water to change when he states *cuncta fluunt* ("everything flows") and compares time to flowing water (*Met.* 15.176-85). That political change is one—and possibly the most important—type of change in the universe is indicated by Pythagoras's conclusion to his discourse on change, consisting of a description of the rise and fall of political powers (*Met.* 15.420-35).

Several scholars have offered political interpretations of Pythagoras's emphasis on change. Leo Curran sees Pythagoras's assertion of constant flux in the universe as challenging the Augustan, or even Roman, emphasis on stability.[618] Fabre-Serris argues that Ovid's change-obsessed Pythagoras is a challenge to the use of the Pythagorean belief in harmony and astral immortality in support of the regime.[619] Beagon similarly argues that Pythagoras's normalizing

[618] Curran 1972.
[619] Fabre-Serris 1995, 350-52. She argues that Ennius, Vergil, and Cicero emphasized these aspects of Pythagoreanism, and that the Augustan regime exploited those representations.

of the world's wonders makes Augustus's normal world seem like the bizarre one.[620] These interpretations, while they are not universally accepted,[621] open the door to a possible way of reading literal flowing and still water throughout the poem, namely as metaphors for political change and political stagnation.

Summary of Section

In this section, I will argue that Pythagoras's "passage on flux" (*Met.* 15.176-85) reveals to the reader Ovid's motivation for so extensively applying the stillness–motion binary to water throughout his poem. I will then argue that Ovid adds his own, political gloss to the traditional doctrine of flux by transforming the traditional time-as-a-river comparison to a time-as-a-succession-of-waves comparison. While a river represents linear change, successive waves represent periodic change. Waves, then, are an appropriate metaphor for shifts in power, including those at the end of Pythagoras's discourse on change. I will then show that Pythagoras does not just treat flowing water as representative of change; he also treats literal flowing water as an agent of change, including the destruction of polities. Overall, while flowing water is a political symbol in the rest of the poem, Ovid more clearly links flowing water to politics in *Met.* 15 than he does elsewhere in the poem. Ovid's treatment of flowing water in this book clarifies the fact that flowing water throughout the poem is a symbol of both political change and the expression that causes such change.

3.1 Stillness and Motion in the Heraclitean Doctrine of Flux

After the part of his speech on vegetarianism and transmigration of souls (*Met.* 15.75-175), Pythagoras begins his discourse on change (*Met.* 176-435). He introduces the topic with what I call the "passage on flux:"

[620] Beagon 2009.
[621] Galinsky (1998), for example, views Augustus as a figure for change rather than someone trying to erase it.

> Et quoniam magno feror aequore plenaque ventis
> vela dedi: nihil est toto, quod perstet, in orbe.
> Cuncta fluunt, omnisque vagans formatur imago;
> ipsa quoque adsiduo labuntur tempora motu,
> non secus ac flumen; neque enim consistere flumen
> nec levis hora potest: sed ut unda inpellitur unda
> urgeturque prior veniente urgetque priorem,
> tempora sic fugiunt pariter pariterque sequuntur
> et nova sunt semper; nam quod fuit ante, relictum est,
> fitque, quod haud fuerat, momentaque cuncta novantur. *Met.* 15.176-85
>
> And since I am borne on the great sea, and I devote full sails to the winds: there is nothing that persists in the whole world. All things flow, and each image is formed wandering; the times themselves also glide in continual motion, no otherwise than a river; for neither a river or light hour is able to stop: but, as a wave is driven by a wave and is first urged by the one coming and then urges the one prior, so the times flee equally and equally they follow and are always new; for what was before is left behind, and what by no means was, is, and all moments are made new.

Although I have argued in this dissertation so far that motion, sound, and flowing water are connected in the poem, here, the relevant analogies are between motion, flowing water, and change. I regard this difference not as an inconsistency, but as a clarification or addition. This passage reveals that change is yet another analogue to motion and flowing water in the poem. In this passage and in the poem, motion and change are near synonyms, with change treated as motion over time. In Fabre-Serris's words, "Ovid . . . does not distinguish the principle of movement, which is active, from the principle of change, which is passive."[622]

Pythagoras's passage on flux suggests that everywhere Ovid emphasizes motion (including that of flowing water and even sound) earlier in the poem, he deploys an image that he associates with change. These images speak to the fundamental theme of the *Metamorphoses*, which of course is change particularly in a bodily sense, but also in many other ways of which bodily change is itself a metaphor. Moreover, everywhere in the poem Ovid emphasizes stillness, still water, and even silence, he can be read as emphasizing non-change.

[622]Fabre-Serris, 1995, 351 (my translation).

With *cuncta fluunt*, Pythagoras invokes Heraclitus, to whom was attributed the saying *πάντα ῥεῖ*.[623] Pythagoras's invocation of the doctrine of flux reveals, finally, Ovid's possible inspiration for applying the binary to water throughout his poem. In fact, you do not need to take it from me or Ovid's Pythagoras that the doctrine relates to stillness and motion; the philosophic sources on the doctrine often explain it using the stillness–motion binary. Before I start quoting those sources, I want to make clear that I agree with Bömer's judgment that Ovid's passage on flux is more poetry or rhetoric than philosophy.[624] My concern is with the language and metaphors Ovid may have adopted from these sources, rather than with identifying his precise sources or a specific philosophical position.

Heraclitus reportedly stated that around those who step into the same rivers, ἕτερα καὶ ἕτερα ὕδατα ἐπιρρεῖ ("different and again different waters flow").[625] This has been understood as a statement of his doctrine of flux, although the precise meaning is debated.[626] Plato and Aristotle offer fuller, albeit possibly biased, accounts of the doctrine.[627] How faithful these accounts are to the original, however, has no bearing on whether Ovid used them. Kelly argues that Ovid alludes, both directly and indirectly through Cicero, to Plato's formulation of the doctrine.[628]

In Plato's *Cratylus*, Socrates mentions Heraclitus's belief that everything goes and nothing remains (using χωρέω and μένω, *Crat.* 402a). We might consider this as a version of the stillness–motion binary. Socrates continues that Heraclitus likens things in the universe to the stream of a river and states that you cannot step into the same river twice. Thus, he applies the

[623] Bömer 1986 on 15.178. Kirk (1974, 190) suggests this summary of Heraclitus's thought, *πάντα ῥεῖ*, originates with Plato. See also Kahn 1979, 168.
[624] Bömer 1986 on 15. 169-78 and 181-82.
[625] This is fragment 12 in Kirk (1954, 367). DK 22 B 12.
[626] On the meaning and reception of this fragment, see, e.g., Kirk (1954, 367-80), Kirk (1974), Guthrie (1974), and finally, Kahn (1979, 166-68), where it is fragment L.
[627] See Kirk (1954, 367-80) and Kirk and Raven (1957, 186-87 and 196-98).
[628] Kelly 2019, 287-88.

stillness–motion binary to a river, linking motion and flow. In Plato's *Theaetetus*, Socrates mentions Heraclitus among philosophers who believe nothing ever "is" and instead, everything is always "becoming," as a result "of motion and mixing" (152d). He mentions Homer's belief that all things are born from flow and motion (using ῥοή and κίνησις, 152e). Socrates goes on to contrast motion's ameliorative effects with rest's harmful effects, and in so doing, identifies still air and water (γαλήνη) as examples of rest (153c). Not only does this show that Socrates treats the stillness–motion binary as important and motion, flowing water, and change as linked; it also reveals another possible source for Ovid's treatment of still water as negative.

Aristotle emphasizes the flux-stability binary, which is the stillness–motion binary applied to water. He says that Heraclitus and others believe that everything is becoming and flows while nothing is stable (παγίως), but that there is one thing that persists, "out of which all things by their nature change form" (*Cael.* 3.1 298b2).[629]

The Epicureans weave sound into the doctrine of flux. They combine "the doctrine of flux with Empedocles' theory of sense-perception based on effluences (αἱ ἀπορροαί). . . ."[630] Despite this and other Epicurean changes to the doctrine,[631] motion, flowing water, and change are every bit as linked in *De Rerum Natura* as they are in Plato's account of flux. In a passage on the ebbing and flowing of certain creatures despite the constant sum total of things (*DRN* 2.67-79), Lucretius states that *fluere omnia* ("everything flows"). He goes on to say that atoms are in constant motion with no rest given (*DRN* 2.95-97).[632] In addition, Lucretius links motion and flow when he uses the verb *fluere* to describe the motion of images, odors, and sounds (*DRN* 4.218-29).

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[629] Aristotle uses μετασχηματίζω ("to change form"), a term strikingly similar to metamorphosis.
[630] Kelly 2019, 289. These changes made for a less negative version of the doctrine. As Fowler (2002, 153-54) writes of the Epicurean modification, "the world of the senses is not, because of this flux, to be downgraded or contemned; indeed, it is the flux which ensures the validity of our sensory experience."
[631] The Epicureans argued that despite the constancy of change, the totality of atoms remains the same.
[632] As Bömer (1986 on 15.179-80) observes, for "in constant motion," Lucretius uses the phrase *asiduo motu* that Ovid uses in his passage on flux.

In Chapter 3, I argued that Ovid's linking of motion, sound, and flowing water is based on Lucretius's treatment of sound as moving in a flow. The Heraclitean doctrine of flux is in the background of both of these treatments. Ovid's emphatically endowing water with stillness or motion throughout his poem might seem arbitrary if it were not grounded in various notions of flux in Greek and Roman philosophy.

3.2 Pythagoras Treats Flowing Water as a Symbol of Political Change

Ovid puts his own gloss on the Heraclitean doctrine of flux, when he compares time not just to a river,[633] but also to successive waves. Within the passage on flux that I quoted above, Pythagoras compares time to flowing water as follows:

> ipsa quoque adsiduo labuntur tempora motu,
> non secus ac flumen; neque enim consistere flumen
> nec levis hora potest: sed ut unda inpellitur unda
> **urgetur**que prior veniente **urget**que priorem,
> tempora sic **fugiunt** pariter pariterque **sequuntur**
> et nova sunt semper; nam quod **fuit** ante, **relictum est**,
> **fit**que, quod haud **fuerat**, momentaque cuncta novantur. *Met.* 15.179-85 (translation provided above)

Hardie rightly calls *Met.* 15.180-85 "an Ovidian tour de force de verbal artifice."[634] He cites its "lexical repetition, with polyptoton of *unda* . . . ,[635] active and passive voices of *urgeo* . . ., the oxymoron in v. 183 . . ., the chiastic repetition of *pariter*, and the chiastic opposition of times in 184-85. . . , concluding with a general affirmation that echoes 165 *omnia mutantur* and 178 *cuncta fluunt*."[636] Ovid's attention to crafting this passage is indicative of its originality and importance to the poem.

[633] For examples of the river metaphor in philosophy, see Kirk (1954, 375) and from poetry, see Hardie (2015, on 15.178-79).
[634] Hardie on 15.180-85 (my translation).
[635] While polyptoton of *unda* also occurs twice in the Ceyx storm (11.496 and 11.553), line 15.181 features two forms, nominative and ablative singular, that are indistinguishable. As Wills (1966, 466) writes, "Ovid finds a metrical way to make his verbal *undae* different yet alike, shifting and indistinguishable as those of the sea."
[636] On the first and second of these observations, he cites Wills (1996, 191 and 296).

In lines 179-81, Pythagoras, like his Heraclitean predecessors, compares time to a river. In lines 181-85, he compares successive waves to time. This raises a question of whether this is a single simile of a river, including its putative waves, or a double simile of a river and then waves. That Kelly views it as a simile of a river is evident from his calling the waves "the rolling waves of the river."[637] However, I maintain that when Pythagoras states, *sed ut unda inpellitur unda* ("as a wave is driven by a wave," 15.181), he is introducing a new simile about the waves of an ocean. This is significant because while comparing time to the flow of a river emphasizes linear change, comparing time to successive waves emphasizes periodic change, a type of change which includes shifts in power.

I have bolded pairs of contrasting verbs in the passage on flux above to help us consider precedents for this passage. These contrasting verbs describe the movement of each wave—or each moment in time—first urging the one in front of it and then being urged, first fleeing and then following, first existing and then not. Kelly identifies the following Heraclitean language recorded by Plutarch as a precedent for Ovid's wave image.[638] This language also includes three pairs of contrasting verbs (shown in bold):

> ποταμῷ γὰρ οὐκ ἔστιν ἐμβῆναι δὶς τῷ αὐτῷ᾽ καθ᾽ Ἡράκλειτον οὐδὲ θνητῆς οὐσίας δὶς ἅψασθαι κατὰ ἕξιν· ἀλλ᾽ ὀξύτητι καὶ τάχει μεταβολῆς **σκίδνησι** καὶ πάλιν **συνάγει**, μᾶλλον δ᾽ οὐδὲ πάλιν οὐδ᾽ ὕστερον ἀλλ᾽ ἅμα **συνίσταται** καὶ **ἀπολείπει** καὶ **πρόσεισι** καὶ **ἄπεισι**.[639]
>
> For it is impossible to step twice into the same river according to Heraclitus, or to lay hands twice on mortal substance in a fixed condition: but by the swiftness and speed of its change it scatters and again gathers, or rather not 'again' or 'afterwards' but at the same time it comes together and flows away, and approaches and departs. (Kirk's translation)

[637] Kelly 2019, 288.
[638] Kelly 2019, 288.
[639] This is fr. 91 in Kirk (1954, 381). DK 22 B 91. This is fragment LI in Kahn 1979, 168-69.

Kirk views Plutarch's language as mostly paraphrase, but tentatively accepts the three pairs of verbs as original to Heraclitus.[640] He describes the underlying Heraclitean fragment as "consisting of a string of verbs which probably describe the simultaneous flowing to and flowing away of water past a fixed point in a river."[641]

Kelly points to the quotation of Heraclitus found in Plutarch as a possible model for Ovid's passage on flux, but there is an important difference. While Heraclitus apparently refers to water coming toward and going past a point in a river, Ovid seems to refer to one wave driving another onto the shore and itself being driven by another wave. Consider the difference between the generally intransitive verbs of Heraclitus, as reported by Plutarch,[642] and Ovid's transitive verbs, *urgeo* and *impello*. Ovid's waves are acting upon and being acted upon. Heraclitus's river and Ovid's waves exhibit very different types of motion.

Furthermore, when we look at the kind of change Plutarch and Ovid each use flowing water to illustrate, we start to see that Ovid's modification has an important consequence. Shortly after their respective passages, both Plutarch and Ovid discuss the aging process. Plutarch discusses aging in a way that is consistent with the time-as-a-river comparison, and Ovid discusses it in a way that is consistent with the time-as-a-succession-of-waves comparison. On the one hand, Plutarch applies Heraclitus's river metaphor to a man constantly being replaced by different (i.e., older) versions of himself.[643] This is linear change. On the other hand, Pythagoras's description of aging (*Met.* 15.214-36) emphasizes the peaks and falls in power due

[640] He proposes that they may belong after fragment 12, which I quote above. Kahn (1979, 169) even more cautiously writes that "the three pairs of contrasting verbs are intended to suggest Heraclitus' taste for antithesis; and any pair – or even all three – might reflect Heraclitus' text."
[641] Kirk 1954, 382. Kahn (1979, 169) suggests that the last pair of verbs fits the river image best, with the suggestion that the other two may not be meant to conjure a river at all.
[642] Kirk (1954, 382) observes that the second two pairs of verbs are intransitive, while the first is either intransitive or reflexive.
[643] Kirk 1954, 384.

to aging, whether in the form of strength (as represented by Milon) or beauty (as represented by Helen). This is more periodic change and has more to do with power. Waves are an appropriate metaphor for the acmatic conception of the individual human life cycle since the apex of each wave can represent the apex of a person's strength or beauty.

Although the Heraclitean doctrine of flux does not seem to have included an image of successive waves, such images do exist in poetry before Ovid. Homer compares lines of soldiers to successive waves (*Il.* 4.422-29). He writes, ὡς δ' ὅτ'. . . *κῦμα* . . . *ὄρνυτ' ἐπασσύτερον* ("as when a wave urges, one after another, 4.222-23). Pythagoras's *urgeo* (*Met.* 15.182) is similar to Homer's ὄρνυμι. Vergil likewise compares the advancing and retreating soldiers to waves that break on rocks and then retreat (*Aen.* 11.621-28).

Admittedly, the waves in the Homeric simile do not represent rises and falls of power, and instead represent the succession of men in their ranks moving as waves or ripples do. However, the fact that this image is used of military force that eventually topples Troy shows that waves may be a symbol of power in this simile. Moreover, Horace uses the succession-of-waves image in a way that does suggest rises and falls of power. Horace compares successive heirs to successive waves as follows:

> sic quia perpetuus nulli datur usus, et heres
> heredem alterius velut unda supervenit undam, *Ep.* 2.175-76
>
> Thus, since to none is granted lasting use, and heir follows another's heir as wave follows wave . . .

In these lines, a succession of waves neatly represents succession in a societal sense. Generational change is not linear, but periodic, like the rising and falling of waves. These two types of change can coexist: a person's body ages in a relatively linear fashion even as his wealth is transferred periodically. Or put differently, a person's body ages in a relatively linear fashion, while from a more social perspective, Helen's beauty, and therefore her power, peaks and falls. With these

observations in mind, we might see some additional layers to Pythagoras's use of the verb *sequor* of a wave (*Met.* 15.183) behind the most straightforward meaning, "to follow." The word could mean "to succeed" and it could also mean "to pass by inheritance."[644]

Lucretius in at least two instances characterizes change as a series of rises and falls, even if he does not use successive wave imagery. Kelly identifies the following passage as possibly influential upon Ovid's passage on flux:[645]

> nam certe non inter se stipata cohaeret
> materies, quoniam minui rem quamque videmus
> et quasi longinquo fluere omnia cernimus aevo
> ex oculisque vetustatem subducere nostris,
> cum tamen incolumis videatur summa manere
> propterea quia, quae decedunt corpora cuique,
> unde **abeunt minuunt**, quo **venere augmine** donant.
> illa **senescere**, at haec contra **florescere** cogunt,
> nec remorantur ibi. sic rerum summa novatur
> semper, et inter se mortales mutua vivunt.
> **augescunt** aliae gentes, aliae **minuuntur**,
> inque brevi spatio mutantur saecla animantum
> et quasi cursores vitai lampada tradunt. *DRN* 2.67-79
>
> For certainly matter is not one packed and coherent mass, since we see each thing decreasing, and we perceive all things as it were ebbing through the length of time, and age withdrawing them from our eyes; although nevertheless the sum is seen to remain unimpaired for this reason, that whenever bodies pass away from a thing, they diminish that from which they pass and increase that to which they have come, they compel the first to fade and the second on the contrary to bloom, yet do not linger there. Thus the sum of things is ever being renewed and mortal creatures live dependent upon one another. Some species increase, others diminish, and in a short space the generations of living creatures are changed and, like runners, pass on the torch of life.

I cited this passage in Section 3.1 as one example of Lucretius's formulation of Heraclitean flux. Lucretius's statement that everything flows (line 69) is the most obvious parallel between this passage and Ovid's passage on flux. In addition, like Ovid's passage on flux, this passage includes pairs of contrasted verbs (bolded). One of the antitheses is between coming and going (line 73), which is close to what the waves do in Ovid's passage.

[644] See *sequor*, 4 and 5b in the *OLD*.
[645] Kelly 2019, 290.

There are also some less obvious similarities between this passage and Ovid's. This passage features an antithesis between increasing and decreasing (line 77). I propose that Ovid's passage on flux, with its successive wave simile, at least implies contrasts between increasing and decreasing (i.e., the rising and falling of waves). In addition, Lucretius's passage includes a relay race simile (line 79), which like Horace's, is about the replacement of one generation by another. As I have argued, Ovid's successive wave image can also represent this type of change. We can start to see from the Lucretian passage how Ovid may have been influenced by Lucretius's treatment of change as consisting of rises and falls that happen over the course of generations. Lucretius treats one party's gain as another's loss, which, I maintain, is similar to what Ovid is doing with his successive wave image. Lucretius incorporates more of a power and competition aspect into his statement that everything flows than Heraclitus, Plato, and Aristotle seem to, and Ovid brings out this power dynamic even more.

Campbell cites the following Lucretian passage as a model for Ovid's passage on flux:[646]

> mutat enim mundi naturam totius aetas
> ex alioque alius status excipere omnia debet
> nec manet ulla sui similis res: omnia migrant,
> omnia commutat natura et vertere cogit.
> namque aliud **putrescit** et aevo debile **languet**,
> porro aliud **concrescit** et e <u>contemptibus</u> **exit**.
> sic igitur mundi naturam totius aetas
> mutat, et ex alio terram status excipit alter,
> quod **potuit nequeat**, **possit** quod non **tulit** ante. *DRN* 5.828-33

> For time changes the nature of the whole world and one state of things must pass into another, and nothing remains as it was: all things move, all are changed by nature and compelled to alter. For one thing crumbles and grows faint and weak with age, another grows up and comes forth from <u>contempt</u>. So therefore, time changes the nature of the whole world, and one state of the earth gives place to another, so that what she bore she cannot, but can bear what she did not bear before.

[646] Kelly 2019, 290. In note 39, Kelly points out that, "Both Lucretius in this passage and Ovid immediately following" the passage on flux "make a comparison with the cycles of human generations."

With *omnia migrant* (line 830), we have another statement that everything changes. In addition, as Campbell observes, the last two lines of Ovid's passage on flux (*Met.* 15.184-85) are a variation on the last two lines of this passage.[647]

This passage also features balanced pairs of contrasting verbs, which I have bolded. The antitheses here are between liquefying and becoming solid or more generally weakening and strengthening. As with the previous Lucretius passage, we see the replacement of one thing by another, in a kind of cyclical or periodic change rather than a linear change. The word *contemptibus* gives this passage a competitive flavor as well.

I have argued that Ovid's successive wave simile contains an explicit contrast between coming and going and a more implicit one between increasing and decreasing, since successive waves rise up and fall down. Pythagoras's discourse on change ends with a description of the rise and fall of political powers (*Met.* 15.420-35), which I call "the passage on political powers." This passage has important but heretofore overlooked similarities with Ovid's passage on flux and the two Lucretius passages we have just considered. In it, Ovid brings out what was implicit in the successive wave simile, that one kind of change in the universe involves rises and falls in power.[648]

Ovid's passage on political powers proceeds as follows:[649]

> sic tempora verti
> cernimus atque illas **adsumere** robora gentes,
> **concidere** has; sic **magna fuit** censuque virisque
> perque decem potuit tantum dare sanguinis annos,
> **nunc humilis** veteres tantummodo Troia ruinas
> et pro divitiis tumulos ostendit avorum.
> **clara fuit** Sparte, **magnae viguere** Mycenae,
> nec non et Cecropis, nec non Amphionis arces.

[647] Campbell 2003 on 5.836.
[648] In Chapter 3, I similarly argued that two passages in the Pyramus and Thisbe episode ought to be treated as a pair, based on parallels the passages have with each other and to some of the same Lucretian material.
[649] Some have argued that these lines are inauthentic and un-Ovidian, but I agree with Hardie's judgment that these lines "are characterized by an unusual but distinctly Ovidian—or perhaps hyper-Ovidian—level of parallelism and repetition" (Hardie 2015 on 15.426-30).

> **vile solum** Sparte **est**, altae **cecidere** Mycenae,
> Oedipodioniae quid sunt, nisi nomina, Thebae?
> quid Pandioniae restant, nisi nomen, Athenae?
> nunc quoque Dardaniam fama est consurgere Romam,
> Appenninigenae quae proxima Thybridis undis
> **mole** sub **ingenti** rerum **fundamina** ponit:
> haec igitur formam crescendo mutat et olim
> inmensi caput orbis erit! *Met.* 15.420-35
>
> Thus we see that the times are turned and that some peoples pick up strength, others fall down; thus was Troy great in wealth and men and was able for ten years to give so much blood, now humble she only shows ancient ruins and the tombs of her ancestors instead of riches. Sparta famous, great Mycenae flourished, and Cecrops's and Amphion's citadels. Sparta is cheap earth, high Mycenae has fallen, what is the Oedipean Thebes except a name? What remains of Pandion's Athens except a name? Now also, rumor has it that Dardanian Rome is rising, who near the Tiberian waves sprung from the Apennines lays the foundations of things beneath its great mass: This one therefore changes her form by growing and will at one time be the head of the boundless world!

In addition to treating the Roman victory over the Greeks as a cyclical reversal of the Greeks' victory over the Trojans,[650] Ovid here describes power shifts in ways that recall his own passage on flux and the two Lucretius passages we have just examined. Like each of those three passages, this one includes a general statement about things changing (here *tempora verti*, in line 420). Moreover, this passage describes the wavering fortunes of different groups, just as Lucretius does in *DRN* 2.67-79. Lucretius's statement, *augescunt aliae gentes, aliae minuuntur* (*DRN* 2.77) is similar to Pythagoras's here: *adsumere robora gentes, concidere has* (*Met.* 15.421-22). Rouse translates *gentes* in *DRN* 2.77 as "species," but it more commonly means human clans. Ovid, seemingly picking up on the competitive aspect of the process Lucretius describes in *DRN* 2.67-79, transfers Lucretius's language on the changing fortunes of living creatures to those of nation-states.

This passage is also like the Ovidian and Lucretius passages we have just considered in its many examples of balanced antithesis, which I have bolded. The contrast here is between rising high and falling low. Even the lines about Rome laying her foundations include a subtle contrast

[650] Joseph Farrell reminded me of this point.

between high and low, which I have also bolded.[651] Ovid also strongly applies the high-low binary to ships and waves in the Ceyx storm.[652] Ovid's application of the high-low binary to both ships and waves as well as nation-states is one hint that Pythagoras's successive wave simile may especially represent the rise and fall of political powers.

Because of their balanced antitheses, the four passages we have just considered have a swinging rhythm to them, not so different from waves.[653] The two Lucretius passages and Ovid's passage on political powers all feature the displacement of one individual or group by another over time, which was also the point of Horace's successive wave image. The series of balanced contrasts that these two Lucretius and Ovid passages share is an indication that although Ovid's successive wave simile does not explicitly apply to the displacement of one individual or group in favor of another, it is a perfect image for that displacement and implicitly applies to it.

After Pythagoras describes the rise and fall of several political powers, he describes the rise of Rome, while remaining silent on any eventual fall. Scholars have debated the significance of this, with some seeing him as implying Rome's eventual fall, and others seeing him as presenting Rome as an exception to the rule.[654] My understanding of the successive waves mentioned by Pythagoras as metaphorical for the succession of political powers tends to support the former view, since a wave that goes up must come down.

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[651] It is worth noting that the word *moles* can apply to a mass of waves (as in *Aen.* 1.134 and 5.790), although there is no evidence that that specific meaning was intended here.

[652] He writes that the ship is driven in these *vicibus* ("turns," 11.502). He continues that the ship *nunc sublimis . . . despicere . . . videtur* ("now high, seems to look down," 11.503-04) and *nunc demissam . . . suspicere* ("now sent down, to look up," 11.505-06). A few lines later, he remarks that the sky seemed to descend into the sea and the sea to ascend into the sky (15.517-18). Ovid describes one big wave as standing high and looking down at the other waves (15.552-53) and in falling, bringing the ship down to the very bottom (15.556-57). Finally, an arch of water towering above more moderate waves breaks and buries Ceyx (15.568-89).

[653] Bömer (1986 on 15.181-82) refers to the rhythm of Ovid's successive wave simile as swinging, and observes that Ovid likes to use such a rhythm with the word *unda*.

[654] Bömer (1986 on 15.420-22) summarizes the debate and sides with the latter group.

While the passages at the beginning and end of Pythagoras's discourse on change should be considered a pair due to their several lines of balanced anti-thesis and similar Lucretian models, a succession of waves is also a metaphor for the other changes Pythagoras identifies. Pythagoras's discussions of both seasons and, as noted above, the aging body (*Met.* 15.199-236) present change in terms of rises and falls in power, rather than simply gradual changes over time, which would have been sufficient to prove that change is constant. Much of Pythagoras's discourse on change, then, is about power shifts, rather than change in general. Moreover, Pythagoras does not just use flowing water as a metaphor of change, but he treats flowing water as an agent of change.

3.3 Pythagoras Treats Flowing Water as an Agent of Change

I have just argued that Pythagoras uses wave imagery to represent certain types of change, including political change. Literal flowing water is important to the speech too. It plays an outsize role in Pythagoras's catalogue of changes, and as in *De Rerum Natura*, it is often treated as an agent of change, especially of destruction.

Most simply, in Pythagoras's discourse on change, more lines deal with moving and changing water than with the other elements. There are at least two passages almost entirely or entirely on rivers (15.271-86 and 15.307-36), and there are no such corresponding passages for other elements.[655]

Early in his discourse on change, Pythagoras calls time *edax rerum* ("the devourer of things," 15.234). Based on the equivalence Pythagoras establishes between time and water in the passage on flux (15.176-84), he is in a sense calling water a devourer. And that is exactly how Lucretius describes water. To Lucretius, the surge from the waves of the sea is the *exesor*

[655] Pythagoras describes a mound inflated with winds (2.296-306), but the amount of time spent on winds in this speech pales in comparison to the amount spent on water. Similarly, although he attributes Aetna's activity to fire (15.340-55), fire does not feature as prominently as water in the discourse on change.

moerorum litora ("the devourer of walls on the shore," 4.220). An intermediate model between Lucretius and Ovid is Horace, who states that neither *imber edax* nor the passage of time will destroy his work (*Carm.* 3.30). Pythagoras, as I argued was true of Ovid in the Pyramus and Thisbe tale, seems to get from Lucretius the notion of flowing water as a destructive force. While Pythagoras's views are not necessarily Ovid's, Ovid seems to ratify Pythagoras's treatment of time as tending to destroy when he affirms that *edax vetustas* will not be able to destroy his work (*Met.* 15.872). Lucretius, Horace, and Ovid all seem to treat both flowing water and time as often destructive.

The speech features many examples of flowing water as an agent of change. Using the same phrase Lucretius uses of a destructive mountain torrent (at *DRN* 1.283), Pythagoras describes a *decursus aquae* ("deluge of water") making a plain into a valley (*Met.* 15.266-67). In another section, Pythagoras lists numerous bodies of waters, mostly rivers, which affect the body and mind (*Met.* 15.307-36).

Most importantly, Pythagoras identifies flowing water as a cause of changes to islands and the mainland. He says:

> Leucada continuam veteres habuere coloni:
> nunc freta circuent; Zancle quoque iuncta fuisse
> dicitur Italiae, donec confinia pontus
> abstulit et media tellurem reppulit unda;
> si queras Helicen et Burin, Achaides urbes,
> invenies sub aquis, et adhuc ostendere nautae
> inclinata solent cum moenibus oppida mersis. *Met.* 15.289-95

> The old inhabitants claim that Leucas was once continuous (with the mainland): now waves encircle it; Zancle also is said to have been connected to Italy, until the sea took away their common boundary and drove back the land with intervening water; if you seek Helice and Bura, the cities of Achaia, you will find them under water, and to this day, sailors are accustomed to show the sloping towns with their submerged walls.

Flowing water has accomplished a lot here: waves have encircled Leucas, the sea has separated Zancle from the mainland, and waves have covered two cities.[656] Helice and Bura are real cities that were destroyed by an earthquake around 373 or 372 BCE.[657] Strabo describes Bura as falling into a chasm of the earth and Helice being covered by a wave (*Geo.* 1.3.18).[658] Pythagoras, by not mentioning earthquakes or chasms in *Met.* 15.293-95, presents flowing water as the primary agent of these cities' destruction.

It is possible that the historical destruction of Helice inspired Plato's story of Atlantis (*Timaeus* 20d-26e, continued in *Critias* 108d-121c).[659] In the *Timaeus*, Critias describes the defeat of the wealthy and imperial Atlantis by an idealized version of Athens and as a result of later earthquakes and floods, the sinking of Atlantis into the sea. The *Critias* cuts off at a point where Zeus seems to be gathering the gods to decide on a punishment for Atlantis's moral decay (121a-121c). Perhaps with his reference to Helice, Ovid was invoking the mythical Atlantis and in so doing, reminding the reader that another fabulously wealthy and powerful empire might someday collapse because of its weakened character.

Note that factors internal to the poem support this reading. The destruction of cities is a recurring theme in the poem. Hardie points out that Pythagoras describes passers-by as looking at the cities of Helice and Bura much like the Nereids marvel at the groves, cities, and houses underwater at *Met.* 1.301-02.[660] Moreover, there is another important intra-text: these passers-by

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[656] Bömer (1986 on 15.290-92) explains that the attribution of one of these changes to the sea is probably due to the sea's appearance as "the real unrest factor."
[657] Hardie 2015 on 15.293-95.
[658] Cameron (1983, 90, n. 33) seems to agree with Strabo's account. He writes of Helica and Bura, "though both were destroyed in the same earthquake, only Helice was inundated."
[659] Cameron 1983, 89-90. Strabo's description of Helice at *Geo.* 8.7.2 has some overlap with Critias's account of Atlantis.
[660] Hardie 2015 on 15.293-95.

look at ruins in the same way that tourists look at the ruins of Troy (*Met.* 15.424-25). Pythagoras uses the verb *ostendere* of both the ruins of the Achean cities and Troy.

At this almost mid-point in Pythagoras's discourse on change, Ovid seems to want to remind the reader that polities are not exempt from destruction. He has weaved these lines about Helice and Bura into a list of related changes, but they stand out for exemplifying the type of change that Pythagoras concludes his discourse on change with, i.e., the rise and fall of political powers. Helice and Bura fall because of waves, while the fall of Troy and Sparta is more man-made, but Ovid, a bit like Plato with Atlantis, analogizes the two types of causes. Moreover, Pythagoras's example of literal waves threatening polities is consistent with Ovid's treatment in similes of waves as metaphors for political dissent that threatens dictators. The last simile of the poem (15.604-06) contains such a treatment.

4. Conclusion

In *Met.* 1, Jupiter demonstrates control over stillness, motion, silence, sound, and still and flowing water. Ovid does not emphasize the sound of the flood, which is in sharp contrast to his treatment of flowing water as noisy in other parts of the poem. We are in authoritarian territory at this point. Jupiter has crushed the threat of Lycaon and the gods just go along with whatever he says. But even in *Met.* 1 there is a sense that everything changes, and that the stifling silence imposed by Jupiter is a brief one. Throughout the poem, the still pool episodes and the instances of individuals being silenced seem to recall the suppressive Jupiter from *Met.* 1, but these too are brief moments of intense stillness and silence in a poem that mostly features motion, sound, and change. The XYX (motion–stillness–motion) pattern that I identified as operating in *Met.* 1 also operates in the stories of individual transformation in which someone, like Daphne or Niobe, goes from moving to still as a result of their transformation, but retains some ability to move. By

the Houses of Sleep and Fama, Jupiter's total control over silence and sound has dissipated to something more natural. In his Houses of Sleep and Fama, Ovid strongly emphasizes stillness and motion in a way that suggests the importance of stillness and motion in the poem as a whole.

By the speech of Pythagoras in *Met.* 15, Ovid features almost no stillness or silence at all. Pythagoras's invocation of the doctrine of flux reveals to the reader a reason why Ovid so endowed water (and not other elements) with stillness and motion in the rest of the poem. Greek and Roman philosophers articulate the doctrine of flux, the notion that everything flows, in terms of stillness and motion. Ovid in treating the motion of sound as a flow, as he does in the Pyramus and Thisbe episodes and the House of Fama, follows the Epicurean version of the doctrine. Pythagoras does not just invoke the doctrine of flux but he modifies it by using successive wave imagery to emphasize shifts in power. It is not surprising that a Roman would take a Greek philosophy and make it more about power. Lucretius and Horace had already taken steps in this direction by emphasizing the replacement of one generation by the next without successive wave imagery (Lucretius) and by emphasizing the same in the context of inheritance, with successive wave imagery (Horace). But neither Lucretius nor Horace was focused on shifts in the power of nation-states the way the Ovidian Pythagoras is. I propose that in the *Metamorphoses*, Ovid makes the Heraclitean doctrine of flux about shifts in political power. He ties together the poetic tradition in which the sound of flowing water, and specifically that of waves, represents popular expression that threatens an authoritarian with the philosophic tradition in which flowing water represents change. At the same time, he modifies the philosophic tradition to make waves represent political change. By tying together the poetic and philosophic traditions in this way, he makes flowing water a symbol of both popular expression and the inevitable political change such expression can cause.

Conclusion

"You see, it is the ancient legend of paradise . . . . There were two in paradise and the choice was offered to them: happiness without freedom, or freedom without happiness. No other choice. *Tertium non datur*."

Eugene Zamyatin, 1921

I began this project wanting to examine the operation of three analogous opposites in Ovid's *Metamorphoses*: stillness versus motion, silence versus sound, and stagnation versus fluidity. I sensed that Ovid incorporates these oppositions into his poem as a way of representing the stifling of expression versus its free exercise, and that Ovid generally comes down on the side of freedom. Along the way, I confirmed these intuitions and also discovered that Ovid is doing something more specific: He combines traditional poetic and philosophic uses of flowing water as symbols of expression and change respectively to suggest that poetic and political expression leads to regime change. I also learned that Ovid incorporates Lucretius's mostly non-political treatment of stillness and motion to help him make his political argument and show that motion is dominant in the end.

I have argued that stillness and motion and their analogues in the poem represent a fundamental opposition between political suppression and freedom. However, we could exchange suppression for other "s-words" and still be true to the text. For example, we could frame the fundamental political opposition as one between stability and freedom, security and freedom, servitude and freedom, or even stillness and freedom, sleep and freedom, or stiffness and freedom. Although stability has a more positive connotation than slavery, all of these pairs represent a basic dilemma, which the Russian writer Zamyatin describes in the quote above. Because Ovid does not come out and say, "this poem is about suppression versus freedom," all of the s-word meanings are possible. These possibilities lend a great richness to the text. They also likely reflect different ways

of thinking about the political transition that Rome was going through from the civil wars of the late Republic to the relative stability of the early Empire.

In my introduction, I mentioned that different readers might receive or deny a subversive message depending on their disposition. This could happen through one reader recognizing that Ovid is using binaries politically and one not. Another way it could happen is with one reader viewing the relevant opposition as between stability and freedom, with another viewing it as between slavery and freedom. At the same time, I assert that Ovid is *not* neutral in his approach to this fundamental opposition. He occasionally highlights the advantages of the s-words but generally aligns himself with the freedom side. I will say more about a similar set of oppositions in Zamyatin's dystopian novel below, but first I will review the main points and contributions of my dissertation.

In Chapter 1, I showed that Ovid creates a key for what he is doing in his Houses of Sleep and Fama, scenes consisting of Lucretian-inspired contrasts between stillness and motion as well as silence and sound. In these episodes, stillness causes silence and motion facilitates sound, and these relationships hold in the rest of the poem as well, but for a few exceptions that prove the rule. In Chapters 2 and 3, I demonstrated that depictions of water in the poem feature similarly construed contrasts. Ovid's still pools overlap with the House of Sleep episode in their stillness, lethargic forcefield, and their function as a backdrop for flickers of motion inspired by Lucretius. The flowing water passages in the poem feature Lucretian-style motions of sound or sounds of motion, with both representing flows of words that threaten authoritarians. In Chapter 4, I showed that many of the individual transformations in the poem include losses of motion, which sometimes directly cause the loss of speech. In these descriptions of transformation, it is easier to see what is true throughout the poem, namely that both stillness and silence represent political silence and

silencing. Finally, my analysis in Chapter 5 of the divine council scene of *Met.* 1 and Pythagoras's discourse on change in *Met.* 15 confirms that stillness and motion are linked to political power in the poem, and suggests that Augustus's power is as absolute as it is temporary.

With my dissertation, I add to our understanding of Lucretius and of politics in the *Metamorphoses*. Moreover, I show that Ovid's use of Lucretius in the poem is inseparable from his approach to politics. For example, I have identified allusions to Lucretian physics, and especially to material from *DRN* 4, in episodes traditionally seen as having more epic or elegiac models, such as the Houses of Sleep and Fama and the Pyramus and Thisbe episode. At the same time, I have offered political interpretations for many episodes in which metapoetic interpretations have long been dominant—including for the episodes I just mentioned. This overlap is no accident; instead, it is due to Ovid's use of Lucretian physics to make a political argument, a core argument of my dissertation.

In using Lucretian stillness and motion to make a political argument, Ovid offers his own take on the question of an analogy between the cosmos and the polity of Rome, something addressed in Roman epic since Ennius. Ovid follows Ennius and Vergil in affirming this analogy, but diverges from them and follows Lucretius in treating both the cosmos and Rome as subject to constant change and destruction. However, while both Lucretius and Vergil seem to ethically prefer stillness,[661] Ovid in the *Met.* appears to ethically prefer motion and change. The Epicureans urge political withdrawal, but Ovid seems to urge political participation. And even when Ovid treats stillness as ethically appealing, it is not the stillness achieved by philosophical enlightenment, but that attained through sleep or death.

[661] Feeney (2014, 206) describes Lucretius's position as follows, "As student-philosophers we will achieve *quies* only if we acknowledge there is no *quies* at the atomic level." In other words, *quies* is the goal even if one must acknowledge constant motion and change in order to achieve it. Fowler (2002, 176) explains, "It is the central atomic paradox, that certain knowledge of the endless motion of the atoms brings ἀταραξία."

My work also suggests that Ovid was likely the first Greek or Latin poet to treat stillness as a political evil. Returning to the beginning of the poem, we find that his plan to do this was hiding in plain sight all along, in what I propose is a programmatic passage. Ovid writes that the demiurge imposed the *liquidum* aether, which does not contain earthly dregs, on the winds (*Met.* 1.67-68). A figure imposing a clear, liquid-like[662] substance over something that has the potential to cause disruption suggests the same kind of suppression I have identified throughout the poem—including in Jupiter's pressing down the voices of the gods in the council of *Met.* 1, and in the simile comparing the swimming Hermaphroditus to an object covered in glass in *Met.* 4. The clear, liquid-like aether is like the clear pools in the poem—all represent the stifling of individual expression. The aether is free from "dregs," like the pools were transparent and free of plants and animals. Moreover, the fact that "dregs" can be used politically to refer to the bad elements of Roman society[663] suggests that this clear liquid is about uniformity and the elimination of dissent. Moreover, given that Ovid's description of the winds references Augustus's geopolitical triumphs,[664] the person imagined doing this suppressing is Augustus.

Consider that in Lucretius's corresponding passage (5.498-505), there is no imposing or pressing down. The aether simply "allows" the sky to be disturbed by violent storms. This

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[662] At first glance, we might assume that *liquidum* when used of aether means clear but not liquid.The aether was traditionally conceived of as translucent (Pl. *Ti.* 58d) and as fiery rather than liquid-like. But note that Lucretius, in the corresponding passage, uses *liquidum* to mean genuinely liquid-like even as he calls the aether fiery (at *DRN* 5.501). In any case, it does not matter much for my argument which meaning we give *liquidum* when Ovid uses it at *Met.* 1.67. My point is that Ovid treats the aether like he does his still pools, which, themselves are both clear and liquid, and to which Ovid also applies the adjective *liquidum* (e.g., at 3.451 and 4.354).

[663] See, e.g., Cic. *Pis.* 9. Barchiesi (2005 on *Met.*1.68) explains that Lucretius's and Ovid's use of *faex* in a cosmological context is uncommon, and that it is commonly used to describe the sedimentation of wine and in "derogatory expressions in a political sense." This is my translation.

[664] As Wheeler (1999, 198) argues, the first direct reference to contemporary Rome in the poem comes in the next line, *Met.* 1.61, in the phrase *Nabataea regna*. Wheeler argues that this is "an allusion to a recently restored client kingdom in the eastern reaches of the empire." As Wheeler explains, the Nabataean kingdom "had been in the collective Roman consciousness since Pompey's eastern settlement in 62 B.C. and was more or less an independent client kingdom of Rome." Wheeler (1999, 199) believes that this and similar references in the passage impart "an imperial overtone to the disposition of the winds." Barchiesi (2005 on *Met.* 1.60) likewise sees Ovid's use of the phrase *discordia fratrum* as a way of linking a cosmological phenomenon to a political one.

reflects Lucretius's treatment of the gods as remote and not involved in the affairs of men below. In other words, these two passages are indicative of underlying differences in the two texts. In the *Met.*, stillness signifies political suppression, and in Lucretius it does not.

Nor is stillness a political evil in Homer or Vergil. Homer, in his description of the land of the lotus-eaters, treats inaction and lethargy as dangerous. However, there is not a political element to this description. Ovid's Dryope episode, with a prominent role given to a lotus flower, constitutes Ovid's reworking of this story. It is more political than Homer's story, with an implication that someone powerful imposes stillness and silence as a punishment. Vergil in the *Aeneid* generally treats stillness, to the extent it represents Rome's future stability, as a political good rather than as a political evil.

There are many binaries in the *Metamorphoses* and not all relate to politics. I believe that Ovid emphasizes conflicts of opposites—conflicts he alludes to in the first twenty lines of the poem[665]—in part to add to the poem's vibrancy and possibly due to his rhetorical training in arguing "both sides." At the same time, he structures his poem with a series of analogous opposites that do relate to politics. I propose that his doing so is an example of the use of indirection or innuendo—what Ahl calls "figured speech"—to safely criticize a tyrant or other powerful figure. Ahl shows that this was frequently practiced by Greek and Roman orators and writers, and that ancient audiences were used to completing the meaning of texts.[666]

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[665] In these lines, he writes:
obstabatque aliis aliud, quia corpore in uno
frigida pugnabant calidis, umentia siccis,
mollia cum duris

One was opposing another, because in one body cold things were fighting with hot, wet with dry, and soft with hard.

[666] Ahl (1984, 187) cites Quintilian (*Inst.* 9.2.65) who explains that writers and speakers use this device when we "want something other than what we actually say to be understood . . . something which lurks there for the reader to discover" (*quod non dicimus accipi volumus . . . aliud latens quasi inveniendum*).

Pernot more recently makes the case, based on Seneca's works, that Ovid likely would have been exposed to figured speech in the rhetorical schools.[667] He also explains that sometimes, "Disguise becomes an argumentative system covering the whole case. This is one of the distinctive features of figured speech: it can consist either of isolated figures or cover the entire controversy."[668] I propose that Ovid in the *Metamorphoses* uses figured speech as an argumentative system covering the whole "case." Pernot also provides an example of speakers debating whether a son should use figured speech to accuse his stepmother.[669] In other words, figured speech was used in the rhetorical schools for safely criticizing both parents and tyrants.

My political reading of the Pyramus and Thisbe episode in *Met.* 4 suggests an analogy between parents and tyrants as well. There is another implication of all of this: when the lovers notice a crack in the wall that has gone unnoticed for a long time (4.67-68), perhaps they are metaphorically recognizing a hidden, subversive meaning in a text. As I emphasized in Chapter 3, in communicating through the crack in the wall, the lovers are enaged in an act that is literally subversive against their parents and metaphorically subversive against an authoritarian. In other words, perhaps Ovid does not just use figured speech, but in one instance at least, he also uses figured speech to represent figured speech.

I said I would return to the writer Zamyatin. He initially supported the Bolshevik Revolution in Russia, but began to disassociate himself from the party as he saw the repressive direction in which it was heading. While many other writers gave in to the pressures to write in

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[667] Pernot 2020. In the exercises, it was used against both tyrants and even stepmothers. For example, Pernot (2020, 231) cites the following passage from *Contr.* 7.1.20 (translated by Michael Winterbottom): "The greatest orators and the greatest declaimers were undecided about the *colour*; should any attack be made on the stepmother? Passienus, Albucius and, beside the orators, a great party of recent declaimers went into the no lobby. There *were* some who did inveigh against her, and others who, without open assaults, employed hints and figures." The works of both Ahl and Pernot show that figured speech was viewed in antiquity as a middle ground between direct criticism and either saying nothing or flattery.
[668] Pernot 2020, 229.
[669] Pernot 2020 231, citing Sen. *Controv. 7.1.20.*

service of the state, he refused. In 1921, he wrote a dystopian novel called *We*, and he eventually had to leave Russia because of it.[670] Mirra Ginsburg, a translator of *We*, wrote that "Zamyatin wrote this remarkably prophetic novel when the totalitarian future was just becoming discernible."[671]

Vasily Rudich has compared and contrasted the censorship of literature in Rome under Nero with that in Soviet Russia. He himself had an article on Claudian blocked by the Soviet censors in 1968 due to its "uncontrollable subtext."[672] While pointing out that there were more guidelines in Soviet Russia for what would be censored than there were in Nero's Rome, he asserts that authors in both societies faced serious risks. Moreover, he argues that both Roman and Soviet readers, whether dissidents or more censorious types, were hyper-alert to possible subversive readings of literature, whether intended by the author or not. This is a situation that those who have lived in freer societies may struggle to comprehend. Perhaps late Augustan Rome was also like Neronian Rome and Soviet Russia, with subversive messages both more likely to be present and more likely to be perceived. In both imperial Rome and Soviet Russia, the government sponsored literature and art but in service of a relatively narrow agenda, and there was a risk of exile or death for transgressors.

A comparison of different historical periods can only go so far. More interesting, perhaps, are the significant parallels between Ovid's and Zamyatin's lives and writings. Both lived in a time of great political transition, from a freer atmosphere for expression to a much more restrictive one. Ginsburg's line about Zamyatin writing at a time when a totalitarian future was just becoming

[670] Gray 2021.
[671] This is from page xii of Ginsburg's 1972 translation of *We*.
[672] Rudich 1997, 11 and 261, n. 34.

discernible could have been written about Ovid as well. Moreover, both of their lives ended in exile, due in part at least to what they wrote.

Throughout this dissertation, I have included several quotations from Zamyatin's novel. I did this to show that he structures his book with similar binaries as Ovid, with stillness and order often representing the state's ambitions, and motion and disorder, freedom and the persistence of the individual.[673] There is even a machine in this futuristic state that dissolves people into still water, and glass, used in state architecture, is a recurring symbol of the state's desire to erase individuality and dissent.

There are similarities between the two books as well, including the application of Pythagoreanism and the Heraclitean doctrine of flux to social and political organization. The totalitarian One State in the novel seems to appropriate the tenets of Pythagoreanism,[674] and I would add that it does so in a way similar to the use of Pythagoreanism by the Augustan regime (as a way of emphasizing symmetry and order).[675] Both Ovid and Zamyatin use their own version of science and philosophy to counter this and to suggest change is dominant. In Ovid's case, he has Pythagoras emphasize change rather than stability, and he also draws on Lucretius and Heraclitus

[673] Translator Natasha Randall (2006, xvii) has stated that "*We* is perhaps the most explicitly codified novel ever written." As one example, she cites scholarship identifying the color yellow in the book as representing "freedom, life, and the old irrational world."

[674] As Cooke (2002, 69) explains, "Both the simplicity of its mathematics and its confusion of mathematical dogma with what amounts to religious devotion demonstrate a close link between the Single State and the tenets of another matho-cratic society, the ancient school of Pythagoras . . . ." He (2002, 70-71) also points out that "The Pythagorean belief in the oneness of all things, that is, in a symmetrical, ordered cosmos, is reflected in the geometrically proportioned design of the States." More specifically, Cooke (2002, 71) observes that "The Single State's special reverence for the number four may well be traced to the Pythagoreans, who associated it with justice, given that it is the first integer to be the product of equals."

[675] As I explained in Chapter 5, Fabre-Serris (1995, 350-52) argues that Ovid drew out the aspects of Pythagoreanism related to change (such as the transmigration of souls), while other Roman poets and the Augustan regime focused on aspects relating to order and stability.

to emphasize change, especially the political kind. Zamyatin too applies the Heraclitean doctrine of flux to politics,[676] and draws on the latest available science to make his arguments.[677]

We influenced later dystopian literature, such as *1984*.[678] The "Benefactor" in *We* is an ancestor of Orwell's Big Brother; perhaps Ovid's Augustus in the *Metamorphoses* is a much more distant ancestor of both. One reason Classics scholars are skeptical of political interpretations of Latin literature is that they believe it involves imposing knowledge of twentieth-century political developments on texts written long before. I propose that we should be asking to what extent Ovid's use of oppositions to make a political argument and his distinctive treatment of stillness as a political evil influenced twentieth-century thinkers, whether in the doctrine of American jurisprudence of the chilling effect or in dystopian literature.

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[676] Referring to Zamyatin's essay titled, "On Literature, Revolution, Entropy, and Other Matters" as a commentary on his novel *We*, Brown (1993, xxii) writes that in the essay:

> One eloquent name is suppressed, that of Heraclitus, possibly because it was Heraclitus who, some 500 years before Christ, gave the central idea of the essay its classical expression. Nothing is final. The only reality is change.

Brown (xxiii) continues that Zamyatin "turned the idea [of flux] into an enduring fable that immediately caught the imagination of the world and gave rise to others like *1984*."

[677] Edwards (1982) explains that it "is partly on the grounds of modern scientific and mathematical theory that Zamyatin refutes the idea of the One State." Zamyatin sees Einstein as challenging a simpler Euclidian worldview, and energy as challenging entropy.

[678] Gray 2021.

Appendix: *Stagna* in the *Met.* and in Contemporary Rome

Everything was in its place; life so simple, ordinary, orderly. Glittering glass houses, pale glass sky, a greenish, motionless night. But under that cool glass something wild, something red and hairy, was silently seething.

Eugene Zamyatin, *We*, 1921

And then a strange, airless silence covered us as if a glass bell had been put over us.

Eugene Zamyatin, *We*, 1921

My dissertation is heavily philological in its approach, and I have not said very much about material culture.[679] In this section, I propose that Ovid, with his depictions of naturally still pools, intended to evoke artificial pools and baths in contemporary Rome, as a means of implicating Augustus and his associates in the violence that happens near still water in the poem. Ovid's use of the word *stagnum* in the *Met.* only of natural formations at a time when it so clearly connoted artificial pools built by wealthy and powerful Romans is one way he accomplishes this evocation. I therefore devote the first section of this appendix to the uses of *stagnum* inside and outside of the *Met.* In my second section, I point out that there was, during Ovid's life, new construction of pools and baths at Rome, and that these would have seemed luxurious and more "state-provided" than earlier baths. In this dissertation, I have interpreted the still pools in the poem as places of political sleepiness and silencing; if Ovid is evoking artificial pools and baths in the city of Rome with his naturally still pools, this may constitute a further suggestion of a tension or trade-off between luxury and political engagement. In my third section, I suggest that Ovid may also be evoking a similar type of architecture: pools and

[679] I did suggest that Ovid may have used the negative connotations of mirrors as well as ideas about stagnation and bad air in his treatment of still pools, and that he intended to evoke contemporary Roman architecture and infrastructure in his Pyramus and Thisbe episode.

surrounding statuary on private estates owned by powerful Romans. Segal intuited that violence against individuals in the landscapes of the poem was metaphorically enacted by the Roman state;[680] I simply point out that there were scenes of state-sanctioned violence near pools in contemporary landscape architecture.

Before opening my discussion of *stagna* in the poem and in Rome, I want to briefly discuss Ovid's comparison of his transparent and still pools to clear glass (explicitly at 4.355 in the simile comparing the swimming Hermaphroditus to objects enveloped in glass). Ovid's visualization of creatures inside transparent and still water does not have an obvious literary precedent.[681] I believe this imagery may represent a specific practice pertaining to glass in Rome, although I cannot be certain which one.[682] More broadly, Ovid's reference to clear glass may stem from innovations in producing such glass during his life.[683] Transparent glass still would have been a relative rarity and luxury item during Ovid's time and one that evoked wonder. [684] The stillness and luxury associated with clear glass in Rome may have rendered it an appropriate symbol for entrapment, uniformity, and the elimination of dissent in the poem.

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[680] Segal 1969, 93.

[681] As I mentioned in Chapter 2, the other example of this is Ovid's description of fish trapped in ice (e.g., at *Tr.* 3.10.49-50). The closest precedent would be Propertius's description of Cynthia enclosed in thin water (1.11.11). However, there is no indication that the water contemplated by Propertius is either see-through or still.

[682] Ovid may have been inspired by viewing objects through transparent glass himself or by viewing art depicting objects through glass. As an example of the latter, several paintings from just before Ovid's time depict a glass bowl filled with fruit that is seen through the bowl (conversation with Rabun Taylor on October 20, 2020). See, also, Stern (2009, 10 of 30), citing Naumann-Steckner 1991 as well as Sabrié and Sabrié 1992. Pausanias mentions a fourth century BCE Pausias painting that depicts a woman's face through a glass cup. Clear glass was also used in funerary urns—a practice of interest given Ovid's use of glass as a symbol of entrapment—although this practice may have begun after Ovid's time (conversation with Rabun Taylor on April 14, 2022).

[683] Glassblowing was developed in the first century BCE as were new techniques for decolorizing glass (Stern 2009, 8-17 out of 30).

[684] Conversations with Rabun Taylor on Oct. 20, 2020 and April 14, 2022. Pliny states that transparent glass is the most highly valued. *NH* 36.67.

1. The Word *Stagnum*

Ovid uses *stagnum* twice of the pool of Hermaphroditus (4.297 and 4.300). The use of this word—the meaning of which is basically still water—to describe still pools that cause softness and lethargy suggests that a further study of the word is warranted. The first occurrence of *stagnum* in the *Met.* is in line 38, in a passage on the creation of different types of water.[685] The classification of waters is based on whether the water is contained or not and, in a sense, therefore, on whether it is still or moving.[686] Ovid describes ocean water as freer, which has implications for our understanding of flowing and still water in the poem (i.e., flowing water may be related to freedom and still water to its opposite, whatever that may prove to be). There are several evaluative remarks about *stagna* in the poem, and these get more negative as the poem progresses.[687] Overall, *stagnum* in the *Met.* is slightly associated with security but is mostly associated with speech loss and entrapment.

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[685] tum freta diffundi rapidisque tumescere ventis
iussit et ambitae circumdare litora terrae;
addidit et fontes et stagna inmensa 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.* 1.36-42

Then he ordered the straights to be spread out, to swell with rapid winds, and to surround the shores of the encircled earth; he added springs, immense pools, and lakes, and girded down-flowing rivers with slanting banks, which, diverse in places, partly are absorbed by (the earth) itself, and partly reach the sea and having been received into the plain of freer water, beat the shores instead of the banks.

[686] Ovid describes oceans and rivers as moving. Of *fontes*, *stagna*, and *lacus*, he says simply that the creator added them; no verbs are used of them, so there is an implication that they are still. Catullus and Vergil also distinguish *stagna* from other types of water. Catullus writes that the promontory Sermio is the best of all such places, whether in *liquentibus stagnis marique vasto* ("in clear pools or the vast sea," 31.2-3). Vergil, recommending that beekeepers situate beehives near *fontes*, *stagna*, and a *tenuis rivus* ("springs," "pools," and "a thin stream," *G.* 4.18-19), proposes the placement of stones in the water, whether *stabit iners* or *profluit* ("it stands still or flows," 4.25).

[687] Cycnus seeks a *stagnum* as a refuge from the fire of Jupiter's thunderbolt (2.379). In other words, it represents security. Then, in book 6, as I pointed out in Chapter 4, Latona says to the Lycians, "*aeternum stagno . . . vivatis in isto*!" ("May you all live forever in a swamp!" 6.369). One of Dryope's last requests is that her son *stagna tamen timeat* ("fear still pools," 9.380). There are many characters who could have benefitted from this advice, and the phrase could be a tagline for the poem.

Ovid uses the word *stagnum* 15 times in the poem, always of natural formations.[688] During his time, though, the word included both natural and artificial expanses of standing water.[689] Horace uses the word of ponds on private estates and Ovid, from exile, uses it of a pool built by Agrippa for the public's use. Horace, lamenting the transformation of Roman estates, from farmland into pleasure gardens, predicts that *stagna* stretched out wider than the Lucrine lake will soon exist (*Od*. 2.15.1-4).[690] By contrast, Ovid in the exile poetry, includes a *stagnum* in a list of places in Rome that he misses:

> gramina nunc Campi pulchros spectantis in hortos
> stagnaque et euripi Virgineusque liquor. *Pont.* 1.8.37-38
>
> Now the grass of the Campus that faces the lovely gardens,
> the pool and canal, and the Aqua Virgo.

With the words *stagna* and *Euripi*, Ovid uses the poetic plural to refer to the Stagnum Agrippae, a massive pool in the Campus Martius and the Euripus, a nearby canal with flowing water.

These lines show that while *stagnum* in the *Met.* is restricted to natural formations, Ovid understood the word to mean artificial pools as well. Moreover, the fact that he is nostalgic about these projects from exile does not preclude the possibility that he wanted his naturally still pools that hinder in the *Met.* to evoke, in a more negative sense, the constructed pools of his time.

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[688] Unlike Ovid in the *Met.*, Vergil uses the term of a mix of underworld, earthly, natural, artificial, still, and even moving water. Vergil does not use the term in the *Eclogues*. He uses it five times in the *Georgics*, including once of the waters of Avernus (4.493). In the *Aeneid*, Vergil uses it at least once of water that is not still (of the disturbed sea at 1.126), twice of underworld waters (6.323 and 330), and once of man-made pools outside a rich man's house (in the simile at 12.73-77).

[689] According to the *OLD*, the primary meaning of *stagnum* is "an expense of standing water, pool, lagoon, etc. (natural or artificial)." Kuttner (2003, 110, note 24), an art historian, defines *stagnum* as "any clear or marshy pond desired for productive estates, but also a large aestheticized tank for boating like Agrippa's in the Campus Martius and Nero's."

[690] He also states that olive groves will be replaced with diverse flowers, and the dense laurel-tree will shut out the burning rays of the sun (2.15.5-10). In other words, Horace imagines these places becoming *loca amoena*. In the beginning of the second book of Cicero's *Laws*, Atticus expresses sentiments similar to Horace's. As Farrell (2001, 21) explains, when Atticus "compares the natural beauty of Cicero's villa to the grandiose piles of other rusticating aristocrats, he heaps scorn on their penchant for marble floor tiles, paneled ceilings, and aqueducts built to feed artificial 'Niles' and 'Euripuses,' so called."

Nor does Ovid's grouping the still water of the *stagnum* with the flowing water of the Euripus and the Aqua Virgo preclude a reading of Ovid's natural still pools as strongly evoking artificial ones. It may have been the case Ovid intended his natural springs, such as the one in the Diana-Acteon episode of *Met*. 3, to evoke artificial flowing water in Rome. After all, in that episode, he says that nature imitated art (3.158-59). Nevertheless, because the *Met.*'s still pools are more literarily distinctive and, arguably, more artificial seeming than his gently flowing springs, his still pools would, I propose, lead readers to search for a contemporary analogue more than his springs would. I assert that at least some readers, when they saw the word *stagnum* applied to the pool of Hermaphroditus, would think of *stagna* on private estates or the Stagnum Agrippae in Rome.

2. Public Pools and Baths

Kuttner rightly observes that "Ovid's *Fasti* and *Metamorphoses* inhabited water gardens of the first century BC."[691] To this observation, I would add that with his still pools, Ovid intended to evoke hydraulic architecture both to implicate powerful Romans in the violence that occurs in the landscapes of the poem, and possibly, to suggest a tension between luxury and political engagement.

In the years before Ovid was born in 43 BCE, Pompey and Caesar were building impressive water gardens and pools and offering them for public enjoyment. Pompey's theater-portico contained water gardens with mythological statuary and was open to the public.[692] In 46 BCE, Caesar completed several water-related building projects[693] and held the first *naumachia*

[691] Kuttner 2003, 114. Similarly, Barchiesi remarks that the Roman practice of placing statues in gardens alongside reflecting pools must have "played a role in Ovid's imagination"(Barchiesi and Rosati 2007 on 3.414; my translation).
[692] Ovid's suggestion that women walk through the Pompeian shade on hot days (*Ars* 1.67 and *Ars* 3.387) points to his familiarity with it.
[693] For example, he built the Euripus canal around the Circus Maximus. The canal separated the spectators from the chariot races and hunts inside (Taylor 2014, 154-55).

during his triumphal games.[694] In 45 BCE, Caesar followed Pompey's earlier example by hosting a traditional public feast in his private garden in Trans Tiberim.[695] When he died, he left the garden to the Roman people.[696]

Augustus's associate, Agrippa, continued in this vein. In my analysis of the Pyramus and Thisbe episode in Chapter 3, I mentioned Agrippa's reforming of Rome's system for water distribution. He also designed gardens in the Campus Martius for public enjoyment, and in 19 BCE, built the aqueduct, the Aqua Virgo, to water the gardens as well as a *nemus* (grove), the Stagnum Agrippae, and the Thermae Agrippae (baths).[697] Agrippa, perhaps learning from the examples of Pompey and Caesar, bequeathed the Thermae Agrippae to the Roman people when he died in 12 BCE.[698] In 2 BCE, and with the *naumachia* of Caesar and the Stagnum Agrippae as likely models, Augustus introduced a massive *naumachia* surrounded by a grove, the Nemus Caesarum.[699]

I propose that it is not pure coincidence that Ovid crafted his literarily distinctive still pools around the time that many of these "sheets" of still water were being introduced to Rome, possibly based on models in the East.[700] These new pools and baths (as well as flowing water fixtures) may have been associated with moral decadence. The baths of Agrippa would have represented luxury,

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[694] Taylor 2014, 176-77. Horace would later imagine a mini-*naumachia* being held at a villa (*Ep.* 1.18-60-64).
[695] Kontokosta (2019, 67) explains that the *plebs* "were greeted by a carefully curated landscape focused on a single individual and his personal accomplishments, a setting vastly different from the Forum Romanum."
[696] Kontokosta 2019, 67.
[697] Taylor 2014, 161 and 177. The Stagnum may have been used by bathers for swimming (Kontokosta 2019, 57). Pliny states that Agrippa put up 300 statues in this general location. Plin., *HN* 36.121. Kontokosta suggests that many of these statues may have been located in the *nemus*. As noted above, Ovid imagines young athletes bathing their weary limbs in water from the Aqua Virgo (*Tr.* 3.12.22), and he claims to miss the gardens, *stagnum*, canal, and the Aqua Virgo of the Campus (*Pont.* 1.8.37-38). He also describes the Virgo as *gelidissima* when describing some of the haunts of young men in Rome (*Ars* 3.385).
[698] Cass. Dio 54.29.4.
[699] At 1800 x 1200 Roman feet, this pool is "one of the largest excavated bodies of water in antiquity" (Taylor 2014, 176). Taylor (2014, 176) states that this pool likely would have served a purely decorative function at times when the *naumachia* was not being held. During the 1st century, the fitting of water basins in the orchestras of theaters also became increasingly common (Taylor 2014, 155).
[700] Taylor 2014 traces developments in Rome to developments Romans had seen in the East.

if for no other reason, because of their scale.[701] In addition, the baths of Agrippa were also distinctive in that they were clearly provided by the state.[702]

By evoking these public pools and baths, Ovid not only is able to implicate the powerful Romans who built them in the violence that occurs near pools in the poem. If the pools in the poem represent political silence and silencing, as I have argued, then by evoking artificial pools, he is also able to highlight a tension between luxury and political engagement and to suggest that as nice as the pools and baths were, their construction coincided with the shrinking of public space for political engagement. In evaluating this argument, consider that the Campus Martius shifted from serving military and electoral functions during the Republic to more recreational ones during the Principate.[703]

I want to be clear about the claim I am making. I am not claiming artificial pools and baths were definitely viewed by Romans as morally decadent. Maybe they were, and maybe they were not. But I am suggesting that by making his still pools places of lethargy and political sleepiness <u>and</u> by having his natural pools evoke artificial ones, he is treating the artificial pools and baths as morally decadent, regardless of existing views about them (while capitalizing on such views if they existed).

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[701] Konstakosta (2019, 45) asserts that the Thermae Agrippae, constituted a "radical departure from previous establishments, offering expansive gardens filled with sculpture, large pools, and impressive architecture." Asserting that public baths in Rome before this point were generally small and dark, she argues that Agrippa's baths were influenced by elaborate private gardens. Konstakosta (2019, 57) states that according to the census in 33 BCE, there were 170 baths in Rome. She writes, "it is safe to assume that most, if not all, of these were still relatively small and probably dark establishments." For her arguments about the influence of private gardens, see 59-68.

[702] Fagan (1999, 109) writes that Agrippa's baths "represent the first instance whereby responsibility for building baths at Rome can be said unequivocally to fall within the ambit of the state."

[703] Rabun Taylor, in private correspondence, describes the changing character of one building in the Campus Martius in particular: "Though the Saepta superseded the Olive as the voting area, as the assemblies lost their importance this huge enclosure came to be used for other functions such as spectacles."

3. Pools on Private Estates

Ovid and some of his contemporaries also would have viewed elaborate pools on private estates. This is another way in which still pools may have been associated with powerful Romans when Ovid was writing his poem. The evidence about statuary decorating pools on these estates is also of interest. A villa likely owned by Messalla featured a pool decorated by statuary featuring the punishment of Niobe. In a preprint, Betori and Calandra suggest that Messalla, who was Ovid's patron, may have chosen this theme—a popular one in Augustan art and architecture—as a way of currying favor with Augustus.[704] For my part, I believe Ovid's viewing this scene (or others like it) may have been one factor leading him to treat the still pool episodes and the Niobe story as connected and what happens in both as examples of the stifling of individual expression by the Augustan regime.[705] More broadly, Ovid's viewing of propagandistic scenes of violence against individuals near pools (and possibly near streams) in the landscape architecture of the time (whether private or public) may have inspired his scenes of violence in landscapes of the poem and his imbuing those scenes with political meaning.

Sallust famously believed the wealth that resulted from Rome's victory in the Second Punic War led to a luxury that corrupted the Roman people. My analysis of the word *stagnum* and of

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[704] Betori and Calandra, forthcoming.

[705] We can imagine a similar dynamic occurring if and when Ovid visited Sperlonga, an early example of several imperial estates featuring statues populating elaborate grottos and pools, near where guests would dine. Kuttner explains that at Sperlonga, guests would dine on an island in a pool and before dinner, they could move through the water in a mini-*Odyssey*, coming across statues of Polyphemus and Scylla facing off against Odysseus and his men. Kuttner compares the statuary at Sperlonga to statues of defeated water monsters in Rome, "which dominated Augustan commemorative at Rome after the civil wars" (Kuttner 2003, 127). See also Smith (1991, 353-54) on the Sperlonga statuary alluding to Octavian's defeat of Sextus Pompey. Sperlonga was improved for Augustus around 30 BCE (Kuttner 2003, 104), although the sculptures may have been added during Tiberius's reign (Carey 2002, 147).

If Ovid visited Sperlonga, he would have seen its elaborate water works, though maybe not its sculptures. Nevertheless, it is useful to know about what came after Ovid's time since there would be at least some continuity with what came before. With Sperlonga's pool and statuary in mind, we can imagine that Ovid decided to make still pools the scenes of dissolution and death in part to evoke the tendencies of powerful Romans to build pools celebrating such violence.

water projects in contemporary Rome leads me to believe that Ovid may have wanted to implicate powerful Romans in the violence that occurs in his landscapes and also to point out the political drawbacks of the provision of luxury by powerful Romans to the public and guests at their estates. He may have wanted to suggest that the provision of luxuries was coinciding with decreasing opportunities, or desires, for political engagement on the part of the public and the senatorial class.

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