Speech, Art and Community:

The '*Logos* Nexus' in Ovid

by

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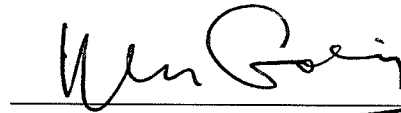Certifies that this is the approved version of the following report:

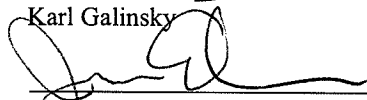**Speech, Art and Community:**

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meae uxori et matri,
cum gratiisque amore

Speech, Art and Community:

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SUPERVISOR: Karl Galinsky

This paper examines the role of the ability to speak in Ovid's construction of identity within the *Metamorphoses*. As various scholars have recognized, metamorphosis in Ovid is closely connected with the issue of identity. An important aspect of identity in *Metamorphoses* is the linguistic ability of its characters. Ovid's manipulation of his characters' linguistic ability and, in particular, of their loss of speech adds meaning to what it is to be metamorphosed in Ovid's *chef d'oeurve*. Throughout the work, Ovid consistently portrays the metamorphosized human characters as changed due to their lack of linguistic ability. Since the ability was seen as an aspect strictly reserved for humans, the loss of such ability led to the dehumanization, or metamorphosis, of the character. In the stories of Lycaon, Acteon, Philomela, Echo, Io, et al., Ovid takes each characters ability to speak from them as they mutate into their changed shape. The *mens* of each is intact; however, they are unable to speak and, thus, are unable to communicate with humanity. This lack of connection to humanity results in the loss of the ability to express identity or, in fact, to have identity.

To explore the role of speech loss in construction of identity, this paper analyzes Ovid's depiction of humans metamorphosed through the lens of modern socio-linguistic theory. The theory of performative utterance first introduced by J.L. Austin and then

refined by many other scholars, most notably John Searle, provides an interestingly fresh prism through which to examine Ovid's construction of identity. In addition, if one includes the literary-philosophical ideas of the 20th century scholar Walter Benjamin into the mix, the picture is refined further. To these scholars, if one could not speak, one could not be. Words are not a simple means by which one can communicate. Instead, they form the ability to *do* within a society, thereby describing one's ability to become a part of humanity. By stripping the metamorphosed of their ability to be and, consequently, the ability to do something human, Ovid removes their human identity. Moreover, by looking at such narrative technique through the kaleidoscope of Benjamin, Austin, and Searle, this paper hopes to open doors to the discussion of how Ovid saw his own identity. As a poet, the power of speech was paramount to him and because of such speech, Ovid could be spoken of amongst humanity (*ore legar populi*), a concept later picked up by Martial (3.95,7 and 8.3,7). Could this power have led Ovid to see a heightened identity for himself as well, a *melior pars* that might possibly give him precedence over the rest of mankind, or possibly over Augustus himself? Or, in the words of 18th century German poet Heinrich Heine, "Don't belittle the poets, they can flash and thunder, they are more fierce than the bolt of Jove, which, after all, they created for him."

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I. Introduction

Over the last quarter century or so, the study of Ovid has become increasingly popular. Ovid's poetry has kindled scholarly discussion on topics ranging from man's identity to the response of two millennia of enraptured readers. One of the aspects of his *Metamorphoses* that keeps readers and scholars alike coming back, is its fluidity and down-to-earth style. Ovid connects with his readers on a human basis, dealing with key terms such as love vs. hate, man vs. god, and death vs. life. Throughout the more than two hundred fifty stories that comprise the epic, one thread is constant: change. As the title *Metamorphoses* implies, this work is held together by stories of change. Characters are transforming not only physically but also emotionally in each tale.

Scholars have long identified a key aspect of characters' metamorphoses in the work to be their loss of the ability to speak.[1] Characters that have transformed into rocks, trees or animals cease to speak in their human voice. Obviously, Ovid is pointing to this aspect of metamorphosis as key to his work but its function within the narrative has kept his readers guessing. However, until now few systematic examinations of speech in Ovid have been put forth.[2] This paper aims to take a step in that direction. In beginning the

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[1] Solodow, pp. 189-90; Hardie (2002); Boillat; Anderson (1963); Galinsky (1975); Holzberg (1998a); von Albrecht; Videau-Delibes.

[2] However, Forbis' recent work, "Voice and Voicelessness in Ovid's Exile Poetry", is a step in the correct direction.

examination, we turn first to what we know today about speech and, in particular, to modern socio-linguistic ideas about the function of speech (and specifically its loss).

In 1955, a small series of lectures at Harvard began to send large shockwaves through the linguistic community; the speaker at these lectures was J.L. Austin. What he put forth in his lectures was the idea that "to say something is to do something," an idea that has come to be known as the speech act theory.[3] Austin's basic premise was the fact that words are not empty gestures; they always mean something. Thus, in saying something such as 'I now pronounce you husband and wife', one actually performs the ritual of marriage, provided the personnel and circumstances are correct. Since its publication, Austin's theory has undergone many revisions, most notably by the philosopher John Searle. Amongst many of the technical and essential contributions Searle has made to the speech act theory is the increased emphasis on society.[4]

However, what has this to do with Ovid and his use of speech in *Metamorphoses*? To paraphrase the works of Austin and Searle, everything: you are what you say. If one looks at Ovid's epic through the lens of such modern socio-linguistic models, one can begin to see a pattern in Ovid's implementation of the motif of speech loss. When a character loses the ability to speak due to metamorphoses, he/she loses more than just the ability to speak; he/she loses the ability to do. He/she can no longer communicate with society and is cut off from all he/she knows. In other words, when a human character cannot communicate with other humans, he or she loses his or her ability to *do* something human and, consequently, relinquishes his or her place in society. This is the sort of

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[3] Austin, p. 12.
[4] Searle, p. 136-61. This can also be found in the work of Halbwachs.

punishment that would be unbearable to Ovid because it would prohibit his *carmen perpetuum* of Book I from becoming the never-failing *opus* of Book 15.

Thus, Ovid gives his transformed characters a way out, a way to return to humanity. Although their form is changed, their essence, their *mens* or *ingenium*, remains intact. So, although they cannot speak as a human can, they are able to think as a human. Ovid plays with this separate idea by allowing some of his characters to tap into their human essence and to create art, another uniquely human ability. Through art, Ovid's characters can be reconciled with the human community that they had lost, and, possibly, regain their human form altogether. In this way, Ovid alters the speech act formula slightly. Yes, to lose the ability to do something human, namely to speak, results in removal from human community. However, since one's essence remains intact beneath a foreign *déguisement*[5], the human ability to create art can lead to reintegration into society.

If this scenario of exile and attempted reconciliation sounds familiar in regard to Ovid, it should. Ironically, in 8 A.D., Ovid himself undergoes the type of exile that he inflicted upon his own characters. In Ovid's exile literature, he laments his loss of voice and his subsequent loss of social identity. He himself has become metamorphosized. Therefore, he attempts to reintegrate himself by the same manner in which he reintroduced his characters into society: through art itself.

However, it is important to realize that Ovid did not bind the concepts of speech, community, and art together without a reason. This nexus of ideas had already been

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[5] Boillat, p. 18-19.

created and explored before Ovid's time. The notion that encapsulated all of these ideas (and, indeed, many more) was the Greek idea of λόγος. Ovid simply brought these three aspects of λόγος together in a unique manner. Therefore, in order to identify and analyze Ovid's manipulation of λόγος in his work and life, a brief survey of λόγος and Ovid's exposure to the ideas implicit in the term is in order.

Speech, Community and Art: A Brief History of *logos*

Ovid, growing up and flourishing in a cosmopolitan community such as Rome, was exposed to many different ideas and cultures. He mentions this extensive education (along with his brother's) in *Tristia* 4.10. Throughout his studies, he showed a propensity for poetic composition (*inque suum furtim Musa trahebat opus*).[6] Apparently, Ovid's interest was so great that his father admonished him for such frivolous and impractical pursuits.[7] Still, Ovid, like many other young Roman elite, would have been well steeped in Greek culture and in Homer, especially if one had Ovid's poetic inclinations.[8]

In Greek culture, great importance is placed upon speech and there is every reason to believe that Ovid would have been aware of this. For Greek thinkers, speech (ὁ λόγος) was a uniquely human trait. At the risk of being embarrassingly simple, this is a result of the fact that humans speak and animals do not. This observation is elaborated in the many philosophical works of the Greeks. For these philosophers, the one aspect of

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[6] *Tristia* 4.10.20
[7] *Tristia* 4.10.21-2. «*studium quid inutile temptas? Maeonides nullas ipse reliquit opes.*»
[8] For more on the Hellenization of Roman literature in Ovid's time, see P. Hardie (2000) «Coming to terms with the Empire: Poetry of the later Augustan and Tiberian period» in *Literature of the Greek and Roman Worlds*, ed. O. Taplin, pp. 403-437. There is a more pointed discussion of *Metamorphoses* itself on pp. 425-32.

human essence that separated him from the animal worlds was λόγος: Man is a ζωίον

λόγικον, a rational animal; all other ζωια are ἄλογικα.[9] However, along with this word

comes over fifty separate definitions ranging from simple speech to the internal, rational

thought that results in speech.[10] Perhaps most pertinent to this paper and to the

aforementioned modern ideas of the speech act theory is Aristotle's expansion of the

definition of λόγος in his *Politics*:

> For nature, as we say, makes nothing in vain, and man is the only animal who possesses speech (λόγος). The voice (φωνη), to be sure, signifies pain and pleasure and therefore is found in other animals . . . but speech (λόγος) is for expressing the useful and the harmful, and therefore also the just and the unjust. For this is the peculiar characteristic of man in contrast to the other animals, that he alone has perception of good and evil, and just and unjust and the other such qualities, and the participation in these things makes a household city-state. (*Pol.* 1253a9-19)[11]

For Aristotle, λόγος, as speech and rationality, is the aspect that forms the foundation of

community.[12] To speak is not just a word but also a deed. It is to *do* something,

something unmistakably human: form community. Ovid would have been keenly aware

of this fact not only from Greek philosophers but also from Homer himself.

In *Iliad* 19.400ff., Homer presents the interesting description of a prophesy

spoken by Xanthus, the horse of Achilles. It is the only attested instance of an animal

speaking in Homer.[13] This begs the question of motive: what is the purpose of Homer's

remarkable example? Cedric Whitman suggested that it was simply to create attention

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[9] Heath, p. 7

[10] Heracl. 1,2,50; Pam 7.

[11] Trans. by J. Heath. cf. also Isocrates, *Nicocles* 5-6: «Nearly everything we have devised the power of speech (λόγος) has helped us accomplish.»

[12] For more on the human aspects of speech, reason and community, cf. also Lysias *Fun. Or.* 18-19; Xen. *Mem.* 4.3.12; Gorgias *Helen*; Euripides *Suppliants* 201-4; Soph. *Antigone* 354-6; Plato *Protag.* 322a.

[13] An eagle does converse with Penelope but it is within the context of a dream and not in reality. (*Od.* 19.545). For more, see Heath pp. 39-78.

and nothing more.[14] Although Homer is undoubtedly calling attention to this episode, to strip it of any meaning would seem to underestimate the genius of Homer. Recently, John Heath has reexamined the incident and has made an intriguing argument:

> The poet is at pains to emphasize the singular unnaturalness of the utterance. Achilles is psychologically isolated from the Greek community, denying the validity of gifts, food, burial, and companionship of any kind. His butchery of Trojans over the next three books will reveal him to be part beast, his humanity sacrificed to the passion of revenge. (Heath, p. 39)

Indeed, this reading seems to fit brilliantly into the construction of λόγος as presented later by Aristotle. Achilles only can communicate with beasts because he is isolated from his own community. It is true that this speech is not a constant trait of the horse but a fleeting instance (Hera only bestows temporary speech on the horse), yet, nevertheless, the point has been made: the μῆνις that drives Achilles throughout the epic is savage and animalistic; it lacks λόγος. Therefore, he does not partake in the community.

Contemporaries of Ovid, as well, seem to point to language as a civilizing force. Horace attests the first creatures upon the earth were *mutum* and that progress was only made through the invention of language (*Sat.* 1.3.99ff.). Quintilian writes that animals do have mental capacity (*intellectum et cogitationem*) but lack the speech that makes us human (2.16.14-19).[15] Ovid himself seems to be thinking about the aspects of animal and human relations in his cosmogony. From the beginning of creation, Ovid's cosmogony sets what D. Feeney calls the "rules of the game."[16] The fundamental limits of the spheres of the gods, humans and animals are set in *Met.* 1.69-78. Being human is to live in suspension between the divine and the inanimate or animal. Feeney continues his

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[14] Whitman, C.H. (1958). *Homer and the Heroic Tradition*. p. 271.
[15] cf. Lucretius 5.1028-90.
[16] Feeney, p. 194ff.

argument of human *limites* by stating that it is 'by laws and conventions" that humans demarcate themselves from other entities "so that the question of how natural it is to be a human being becomes one of the poem's main preoccupations."[17]

In addition to its key role in community and in demarcating the realms of human and non-human, λόγος also is inextricably linked to art, especially in terms of the art of speaking, rhetoric. However, before rhetoric was even formally introduced as a τέχνη, λόγος still was highly revered and thought of as an artistic means of persuasion. Gorigas, in his *Helen*, states that "λόγος is a great master, which accomplishes god-like works with the smallest and most invisible bodies; for it is able both to stop fear and to ease grief and to instill pleasure and to move to pity" (*Helen* 8). Indeed, the depiction of λόγος as a powerful means of artistic persuasion is continued throughout that work and also in the work of Isocrates, who wrote what can be considered a type of panegyric to λόγος, the δύναμις.[18] Later, this power of λόγος is described as having many facets, one of which manifested itself in rhetoric. Rhetoric was the form of λόγος found in civic discourse that had the ability to persuade.[19] Aristotle, in his *Ars Rhetorica*, lists λόγος as one of the three means of artistic (ἔντεχνοι) persuasion with which the speaker could influence his audience. This use of λόγος can be clearly seen in orators, logographers, and politicians of and before Aristotle's time, such as Antiphon, Lysias, and Demosthenes.

In the Roman world, the same ideas of λόγος and rhetoric continued to flourish. As the Roman world continued to expand and to incorporate certain aspects of Greek

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[17] Feeney, p. 194.
[18] Isocrates, *Nicocles* 5-9; *Antidosis* 253-7.
[19] Aristotle, *Rh*. 1355b25ff.

culture into its own, the art of rhetoric, along with Greek literature, began to find its way into Roman society. Cato the Elder laments this fact, saying that "[The Greek race] is quite worthless and unteachable, and I speak as a prophet in saying that when it gives its literature, it will ruin everything."[20] Still, despite Cato the Elder's protests, the art of rhetoric did develop in Roman society and took its place in the discussions that occurred in the Forum and Senate.[21] The role of λόγος in the public places of Rome would, however, shift with the fall of the republic and the rise of the principate. With the change in the political situation, the *loci* in which rhetoric would have been found changed from the public, political spheres to the private, educational sectors of Rome.[22] This is the world in which Ovid lived.

Ovid, as mentioned above, talks about his education in λόγος in his *Tristia*. However, he is not the only person who took notice. Seneca the Elder mentions that Ovid was a student of two Roman rhetoricians: Marcus Porcius Latro and Arellius Fuscus (*Controv*. 2.2.8-12). Under the tutelage of these two men, Ovid would not only have gained an appreciation for λόγος as speech and community, but he would have also learned its position in the realm of art. Seneca continues speaking about Ovid's talent, summing it up quite nicely:

> habebat ille comptum et decens et amabile ingenium.
> oratio eius iam tum nihil aliud poterat videri quam
> **solutum carmen** (2.2.8).

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[20] Pliny, *NH* 29.14

[21] Cicero's *Brutus* provides the best history of the development of Roman oratory, tracing its artistic development up to his own time.

[22] For more, see Kennedy, p. 172; also, Tacitus comments on this change in *Dial*. 41.4.

Ovid obviously was talented and knew the art of rhetoric extremely well. Moreover, as Ulrike Auhagen has pointed out, the use of *solutum carmen* to describe Ovid's work is important because it shows the tremendous link between rhetoric and poetry and, therefore, rhetoric and art.[23] Seneca further describes Ovid's rhetorical ability by informing us that Ovid was equally skilled in *controversiae* and *suasoriae*, but that he preferred the latter:

> declamabat autem Naso raro controversias . . .
> libentius dicebat suasorias: molesta illi erat
> omnis argumentatio (2.2.12).

Ovid's fondness of *suasoriae* can easily be seen in the *Heroides*, *Tristia*, *Metamorphoses* and, generally, wherever Ovid makes use of a monologue.

Ovid's exposure to λόγος in many of its forms, therefore, cannot be questioned. He was trained in rhetoric and steeped in the tradition of λόγος. The ideas of both the ancient Greeks and the contemporary Romans emphasize the uniqueness of human speech and its ability to underpin and foster the human sense of community: an underlying tenet of the speech act theory from which we departed. In addition, the idea of speech as art is highlighted by the ancient Greek tradition of rhetoric. The power of language to persuade and the artistic process through which it is harnessed are taught throughout antiquity. Ovid, in his education, was shown and taught the nexus of speech, art, and community in one word: λόγος. Therefore, as it seems clear that such ideas were familiar to Ovid, it remains to be seen how those ideas manifest themselves in the narrative itself through the metamorphoses of Ovid's characters.

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[23] Auhagen, pp. 413-24.

II. Loss of Speech in *Metamorphoses*

Throughout the narrative of *Metamorphoses*, Ovid uses the power of speech as a tool to emphasize a critical aspect of that change. Each character that is changed is not changed in essence but with regard to their relationship to society. When the power of speech, a uniquely human characteristic, is stripped from them, the characters become isolated from civilized, human society and, instead, must live a speechless life of solitude among the beasts of the wilderness. To examine these instances of speech loss in Ovid's narrative, this paper will attempt to divide the various cases into more manageable groups. Throughout the *Metamorphoses*, Ovid makes use of the theme of speech loss on at least 30 separate occasions (see Appendix A). These instances can be broken down into two smaller subcategories: involuntary speech loss and voluntary speech loss. This paper will discuss each one of these subcategories in detail below. Therefore, since Ovid himself begins his litany of transformations with a case of involuntary speech loss with Lycaon, we too shall begin with this subcategory.

Involuntary Speech Loss in the *Metamorphoses*

In the first story of metamorphosis, Lycaon (*Meta.* 1.163-252) is transformed from a man into a wolf. Anderson takes Lycaon's story as a paradigm, although an

imperfect one, of human metamorphosis.[24]   However, as has been observed by some

scholars, the transformation itself is not the point of the story.[25]   In Ovid's version of the

myth, he includes most of the aspects of the Greek legend; however, he adds emphasis to

and even focuses on the sociological and psychological dimensions, especially Lycaon's

loss of speech.[26]   Lycaon is presented as a clever man, however evil he may be, who is

perfectly capable of speaking.[27]   Ovid even allows him to speak (*ait*) in *oratio recta* to

the readers and to assume the role of narrator (1. 222-3).   This ability to speak is short-

lived for Lycaon.   Within ten lines, he manages to incur Jupiter's wrath to such a degree

(perhaps it was the murder or the subsequent, almost Atrius-like dinner plans) that he is

stripped of his ability to speak:

territus ipse fugit nactusque silentia ruris
exululat frustraque loqui conatur: ab ipso
colligit os rabiem solitaque cupidine caedis
vertititur in pecudes et nunc quoque sanguine
gaudet.
(*Meta*. I.232-5)

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[24] Anderson on 210: «The story of Lycaon serves as the first narration of human metamorphosis, and we might expect it to be paradigmatic.   It is in some ways, but not it all.»   For more on the role of metamorphosis in the *Meta.*, see Solodow, pp. 175-6.

[25] Galinsky 1976, 42-70; Solodow, 174-196.

[26] Earlier versions of the myth are from Apollodorus, *Bibliotheke* 3.8.1-2, Tzetzes (scholiast on Lycophron 481), Hyginus 176 and Nicolaus Damascenus FGH 90 F 38, as reported in the 10th c. A.D. by Suidas. Later sources include Pausanias 8.3.1ff.   All of these sources generally agree on the metamorphosis of Lycaon into a wolf.   However, they differ on the victim of his human meal and on the identification of his sons.   Bömer 94-5, as well as ancient sources, state his human meal as the beginning of the Arcadian tradition of human sacrifice, cf. Anderson on 226-7: «Scholars think that the idea may go back to a prehistoric practice of human sacrifice in Arcadia.» Nevertheless, *none* of the extent souces make any reference to his speech deprivation.

[27] Barchiesi on 1.198 alo notes the foreshadowing of Lycaon's transformation into a fierce wolf through the phrase *feritate Lycaon*: "il nome proprio merita attenzione: occupa l'ultima posizione nell'intero discorso, secondo una precisa strategia retorica, e l'accostamento con 'feritas' suggerisce, attraverso l'etimologia dela nome da λύκος 'lupo', una motivazione anticipata della metamorfosi."

Lycaon flees in fear and no longer is able to speak, although he tries. Instead, he is only able to utter the sounds of a wolf, to *exululat*.[28] His transformation, however, does not change the essence of his being. He still rejoices in slaughter and in the same evil he did while human.[29] The difference is that now his human ability to speak is no more. This transition is furthered by his flight into the silence of the countryside (*silentia ruris*).[30] Lycaon is now isolated from speaking humanity and is made to give up civilization for the wilderness. Indeed, his house is no longer standing due to a blow from Jupiter's thunderbolt.[31] The metamorphosis is now complete: Lycaon has lost his speaking ability and has consequently been forced into the silence and isolation of the mute wilderness.[32]

Like her father, the character of Callisto (2.401-530) also suffers from the same fate at the hand of her author. The story of Callisto appeared many times prior to Ovid in the Greek corpus as far back as Hesiod; Ovid was apparently aware of the different versions.[33] However, Ovid's version in the *Metamorphoses*, as with his treatment of Lycaon, stands out because of his emphasis on sociological and psychological issues, particularly those centering on speech and community. Anderson comments upon this

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[28] Bömer 96 comments that the suddenness of the metamorphosis emphasizes its importance to the narrative: «Die Verwandlung ist plötzlich eingetreten; diese Art der Verwandlung kommt in verschiedenen Formen vor und ist vergleichsweise selten, da die Schilderung des Vorgangs zu den wichtigen Anliegen unserer Dichtung gehört.» Likewise, Barchiesi *ad loc* points to the horrible nature of the sound: "prima di questo passo exululo ricorre solo in senso metaforico, in Cicerone, *Leg.* 11.19, in una critica degli eccessi grotteschi del canto contemporaneo."

[29] Anderson on 232: «The human beast turns into the literal beast that his behavior most suggests: a perfect moral allegory.» Barchiesi on 1.237: "la forma naturale del lupo lascerebbe dunque trasparire la permenenza della forma orginaria."

[30] cf. Anderson on 233

[31] cf. Cicero *De Divinatione* 2.21 for other ramifications of Jove's thunderbolt and the *relegati*. Many thanks to Dr. Jennifer Ebbeler for this reference.

[32] cf. Barchiesi on 1.236-8.

[33] Most notable are Eumelos, Hesiod, Asios, Pherekydes, all whom are cited in Apollodorus *Bibliotheke* 3.8.2ff. Also of note are Hyginus 177 and an contemporaneous version in Ovid *Fasti* 2.155-92. For more, see Otis, p.116ff, 350ff.

Ovidian innovation, writing, "the detail of Apollodorus permits us to see how wide a choice of incident and of causation Ovid had; and it also suggests that the special emphasis he gives to the act of metamorphosis and the conception of the human consequences inside the animal shape are peculiarly Ovidian realizations of the myth's possibilities."[34]   Therefore, due to his divergence from previous narratives, Ovid is drawing attention to the effects of speech loss in Callisto.   As Ovid tells the story, Callisto, after being raped by Jupiter and being thrown out of the company of Diana, since she was no longer a virgin, feels the wrath of jealous Juno.   She is subsequently beaten and transformed into a bear by the angry deity:

'haud impune feres: adimam tibi namque figuram,
qua tibi, quaque places nostro, inportuna, marito.'
dixit et adversam prensis a fronte capillis
stravit humi pronam. tendebat bracchia supplex:
bracchia coeperunt nigris horrescere villis
curvarique manus et aduncos crescere in unguis
officioque pedum fungi laudataque quondam
ora Iovi lato fieri deformia rictu.
neve preces animos et verba precantia flectant,
posse loqui eripitur: vox iracunda minaxque
plenaque terroris rauco de gutture fertur;
mens antiqua tamen facta quoque mansit in ursa,
adsiduoque suos gemitu testata dolores
qualescumque manus ad caelum et sidera tollit
ingratumque Iovem, nequeat cum dicere, sentit.
a! quotiens, sola non ausa quiescere silva,
ante domum quondamque suis erravit in agris!
a! quotiens per saxa canum latratibus acta est
venatrixque metu venantum territa fugit!
saepe feris latuit visis, oblita quid esset,
ursaque conspectos in montibus horruit ursos
pertimuitque lupos, quamvis pater esset in illis.
(*Meta*. 2.474-495)

Again, Ovid, through Juno, strips his character of the power of speech (*posse loqui eripitur*).[35] This action takes from Callisto the voice that Ovid had put on display only fifty or so lines earlier. The reader again is shown Callisto's ability to speak through *oratio recta*: ". . . '*salve numen, me iudice,' dixit,* / '*audiat ipse licet, maius Iove*'" (2.428-9) Now, however, the human voice is changed into a "*vox iracunda minaxque plenaque terroris rauco de gutture fertur*" (2.483-4). The only sound uttered by Callisto is a groan; her *vox* is no longer the typical one of humans. This transformation from human speech to animal utterance is emphasized by Ovid's use of the caesura.[36] He steals the human voice in the first hemistich and turns to the remaining sound in the second. Still, as with Lycaon, her innate character remains untouched (*mens antiqua . . . mansit*).[37] However, this only increases Callisto's frustration. Anderson again comments, "the worst thing about her transformation is that her new form belies the unchanged *mens* or personality that it conceals. Her new guttural roar, with its implicit menace, totally frustrates her" (Anderson on 482-4).

Nevertheless, her inability to communicate forces her out of society. She cannot go home to her companions but must wander alone in the fields (*suis erravit in agris*). Her isolation is further expressed by Ovid in his depiction of her lonely existence:

saepe feris latuit visis, oblita quid esset,
ursaque conspectus in montibus horruit ursos
pertimuitque lupos, quamvis pater esset in illis.
(*Meta.* 2.493-5)

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[35] Anderson on 482-4 emphasizes the harsh violence of Juno. Ovid's word choice is intriguing: Juno is seen raping Callisto, although not in the sexual manner in which Jupiter had done.
[36] ibid. 482-4
[37] cf. *Meta*. I.234ff., I.710, III.203, IX.320, V.224. For more, see Bömer 359-60.

Callisto cannot go back to her old surroundings and friends due to her new form. However, because her human *mens* is still intact, she cannot be included in the animal kingdom. She still flees from wild beasts and even bears and cannot fully grasp the reality of her situation as is shown by her constant forgetfulness of her form. This isolation is driven home even further by Ovid's final reference to her fear of wolves as well, a wolf pack that included her own father.[38] Thus, the picture comes into focus: Callisto is isolated from everything that creates her identity: her habitat, her friends and her family. All of this change in identity is the face of the metamorphosis, an identity crisis brought on by the loss of the power of speech.

In Book Three, Ovid continues to explore this motif of speech deprivation with the stories of Acteon (138-252). As with the previous two tales, the story did not originate with Ovid. The story of Acteon is well attested in the Greek tradition before Ovid.[39] However, in typically Ovidian fashion, he refashioned the story's focus to fit his goal.[40] Previous stories of Acteon focused more on the *error* of Acteon and on the harsh punishment of Diana. Ovid shifts the focus more towards Acteon, especially towards his loss of speech and community. In Ovid's version, the tale of Acteon follows the same plot of the previous stories of Lycaon and Callisto: Acteon offends a deity and is transformed, thereby losing his ability to speak and his place in society. Ovid first

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[38] Anderson on 493-5: «Logically, her father should be inside *one* wolf . . . How is it comforting that her father is in a wolf-pack, when she cannot distinguish him and he cannot identify her?»

[39] Most notable are Diodorus of Sicily 4.81.4, Euripides *Bacchae* 337-40, Callimachus 5, Apollodorus *Bibliotheke* 3.30ff., Nonnus 5.287ff and Hyginus 180, wherein Acteon tries to rape Diana. For more, see Bömer 487.

[40] Anderson on 196-7: «[Ovid] continues with his special thematic situation: human consciousness struggling to cope with animal form and to communicate with its former human associates.»

introduces Acteon to his readers as a young man with pleasant speech (*placido ore*).[41] He

is also made to speak in *oratio recta*, as he compels his comrades:

'lina madent, comites, ferrumque cruore ferarum,
fortunaeque dies habuit satis; altera lucem
cum croceis invecta rotis Aurora reducet,
propositum repetemus opus: nunc Phoebus utraque
distat idem meta finditque vaporibus arva.
sistite opus praesens nodosaque tollite lina!'
(*Meta*. 3.148-53)

Ironically, the good luck of hunting does not extend to Acteon himself. After stumbling

upon Diana bathing, he is transformed into a deer. His *placidus os* has now been changed

into something foreign to him (*ora non sua*). Furthermore, by starting the metamorphosis

at Acteon's head (*dat sparso capiti . . . dat spatium collo*), Diana strips him of his ability

to speak as quickly as she is able.[42] The voice that his companions (and Ovid's audience)

had just heard so well is now gone. The only utterance left is a groan (*ingemuit: vox illa

fuit*). Ovid intensifies his loss of speech by telling his audience what Acteon was about to

say, yet was unable to articulate (*'me miserum!' dicturus erat: vox nulla secuta est*). The

foreign sounds are emphasized further, at Acteon's death:

gemit ille sonumque,
etsi non hominis, quem non tamen edere possit
cervus . . .
(*Meta*. 3.237-9)

Not only does this foreign sound show Acteon's lack of speech, it also indicates his

isolation and loneliness. The only sound that echoes through the forest is the barking of

the dogs that kill him. He is neither animal nor human, as his utterance shows. Instead,

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[41] Anderson on 146-7 comments that Acteon's serenity portrays him as an almost ideal Vergilian prince.
[42] ibid. on 189-93. Note also that Acteon's name is only used once in the story: in Acteon's attempted but failed speech. For more, see Anderson on 138-40.

he is like Callisto before him: unsure of his identity. Indeed, Ovid explicitly states this fact at the moment of Acteon's metamorphosis[43]:

> mens tantum pristina mansit.
> quid faciat? repetatne domum et regalia tecta
> an lateat silvis? pudor hoc, timor inpedit illud.
> (*Meta.* 3.203-5)

Although in the form of an animal, his *mens* remains intact.[44] Therefore, he has no place to call his own. Being human in mind and deer in form, he is really fully neither. Thus, he exists in a state of flux (a metamorphic state, if you will) between two identities.[45]

Like Io (see below), Acteon sees his reflection in the pool and is dismayed.[46] His *mens* allows him to understand what is going on; however, he remains trapped inside the body of a deer. In fact, Ovid emphasizes this point by using the phrase *velat . . . corpus* to describe his changed form. Acteon has not become a deer in essence; instead, his white skin has been covered or veiled, as if enclosed, by a speckled hide.[47] In addition, Bömer also suggests that Ovid is only adding fear to Acteon's personality: "Es ist merkwürdig, wie Ovid jeweils einen der letzten Vorgänge der Verwandlung durch addere anfügt, wenn auch mit ganz verschiedenen Vorstellungen" (Bömer 502). This strengthens the argument that Ovid is depicting Acteon's *mens* as retained by him and not

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[43] cf. *M.* 2.485 and the plight of Callisto: *mens antiqua tamen facta quoque mansit in ursa*.

[44] Barchiesi *ad loc* sees Homeric parallels: "la conservazione di una mente umana nella metamorfosi animale è esplicitamente attestata da Omero nel suo esempio più famoso: la transformazione in porci dei compagni di Ulisse in *Od.* X 240 αὐτὰρ νοῦς ἦν ἔμπεδος ὡς τλο πάρος περ, ma Orazio ad esempio modifica questo modello in *Epod.* 17, 17-8, parlando di un'intelligenza umana che fu *restituita* da Circe insieme al corpo originario."

[45] Fränkel, pp. 86-88 contains his famous discussion of such a flux, a state that he terms "wavering identity."

[46] cf. Io in I.640-1

[47] Anderson on 196-7; see also Bömer 501-2.

as totally changed by the transformation.[48] Ovid finally mentions this fact again as

Acteon is being killed by using the word *animo*, a synonym for *mens* to support his theme

of dualism. Acteon's human condition persists and suffers inside the animal form of a

deer.[49] Likewise, Acteon's *mens* can also be seen in his attempt to beg for supplication:

et genibus pronis supplex similesque roganti / ciurcumfert tacitos tamquam sua brachia

vultus (240-1).[50] Here, the reader sees Acteon attempting to make prayers of supplication

to his companions and to the harsh Diana. However, such prayers are a human invention

and, more than that, an invention of community.[51] Acteon, because he has been stripped

of human speech and, therefore, of human community, is unable to perform this act.

Ovid closes his story with a vivid picture of Acteon crying internally to his dogs,

his friends, and his gods, all of which are present in the forest. However, none answer his

calls. He cannot communicate through human speech. Therefore, his community, which

is standing all around him, is unaware. He is no longer a part of the community because

he is but a voice and a *mens* trapped inside a deer.

Like Acteon, Dryope also loses her power of speech and, consequently, is

removed from her family and community. In *Metamorphoses* 9.324-93, Ovid tells the

tragic tale of Dyrope, the sister of Iole, the narrator. Dyrope, having plucked the magic

lotus of the transformed nymph, Lotis, herself is transformed into a lotus. In this ironic

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[48] ibid. on 202-3: «[Ovid] takes pains to comment in both cases on the original *mens* or human consciouness that survives the metamorphosis inside the animal form.»

[49] Anderson on 228-31

[50] Barchiesi on 3.198-203 gives an interesting interpretation of the reason for the persistence of Acteon's *mens*: "Data l'importanza cruciale del tema del sé e che proprio qui e solo qui Atteone sia indicato come 'figlio di Autonoe' (3.198): il nome della madre si scompone facilmente in Greco in αὐτός e νοῦς; intanto l'accostamento di *fugit* a *heros* sottolinea l'opposizione paradossale tra natura acquisita e cultura preesistente."

[51] cf. Callisto's attempted supplication at 2.477 and 487, as well as Pentheus' at 3.721ff.

twist, Ovid warns his readers about the dangers of the natural world: one must be careful what one does, lest one harm another and, consequently, bring ruin upon oneself.[52] However, Dyrope errs in the same manner as Acteon and knows not what she is doing (*nescierat soror hoc*, 349). Nevertheless, despite her unintentional motives, she is transformed into a lotus tree:

> quae cum perterrita retro
> ire et adoratis vellet discedere nymphis,
> haeserunt radice pedes. convellere pugnat,
> nec quicquam, nisi summa movet. subcrescit ab imo,
> totaque paulatim lentus premit inguina cortex (9.349-53).

As she turns to flee from the scene of her misfortune, Dryope is unable to do so, finding her legs rooted to the ground (*haeserunt radice pedes*). In addition, as Anderson notes, the transformation begins from the bottom up, providing Ovid ample opportunity to highlight Dryope's last words and, thus, place emphasis on the moment of her speech loss.[53]

When Dryope recognizes what is happening to her, she immediately moves to tear at her hair in grief, an extremely religious and communal gesture.[54] However, she finds she has no hair that she can tear, only leaves (*ut vidit, conata manu laniare capillos / fronde manum implevit: fronds caput omne tenebant*, 354-5). Therefore, here, as he does later in the Philomela episode (see below), Ovid uses the religious and communal aspect

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[52] Ovid later shows this theme in the story of Erysichthon (*Meta.* 8.725-878), who chops down a tree that is sacred to Ceres and is subsequently punished by insatiable hunger.

[53] Anderson on 351-3: "The metamorphosis starts *ab imo* and moves gradually upward. Dryope discovers that her feet are rooted."

[54] As Anderson on 354-5 rightly notes, this action creates problems for Dyrope's transformation, which is described as gradually moving upward, as it skips the face altogether. However, Anderson gives no insight into reasons why. Perhaps this intentional, as Ovid describes only Dyrope's face as being unchanged: *nil nisi iam faciem, quod non foret arbor, habebat cara soror* (9.367-8). This could actually bring more emphasis to Dryope's face and loss of speech.

of lamentation to begin to emphasize Dyrope's departure from her community. She is not able to perform the communal activity because she has begun to become something different, something that is no longer human.

Yet, Ovid is careful to note that Dryope has not yet totally lost her community, as she is referred to by her relationships to her family. Dryope is described as a *soror* twice (360, 368), as a mother (357-8, 379), and as a wife (363). Moreover, she bids farewell to all of her family, addressing them by their relationship to her: *care vale coniunx et tu, germana, paterque*, (383). However, the most important evidence for her incomplete transformation is the fact that she still has the ability to speak. Ovid states that while she has the ability to speak (*dum licet oraque praestant / vocis iter*, 369-70), she used it; indeed, she gives a lengthy speech of twenty lines.

What Dyrope says in her speech is important to her transformation as well. As she wraps up her last instructions for her family, she says: *plura loqui nequeo*, (388). Suddenly, Dyrope becomes aware that she losing the ability to speak to her family, a sign of the impending completion of her metamorphosis.[55] Dryope then exhorts her family not to perform the traditional burial practice for her, specifically asking them not to place coins over her eyes (*ex oculis removete manus*, 390). Instead, Dryope wants her eyes to be covered by the bark (*sine munere vestro / contegat inductus morienta lumina cortex*, 390-1). Again, Ovid emphasizes here her substitution from community through Dyrope's refusal of human custom for that of nature. In addition, her death is not a total death;

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[55] Anderson on 388-9: "Slowly Dryope feels her voice being cut off as the bark snakes its way over her white neck."

rather, "she is dying inasmuch as she loses her human existence."[56] She, like Lotus before her, will continue to live and exist beyond her transformation. Her humanity, however, ceases to be when she loses her voice. Ovid calls direct attention to this coincidence at the end of her speech, explaining: *desierant simul ora loqui, simul esse*, (392).

However, Dyrope's tale is not the only instance of transformation into a tree in the *Metamorphoses*. In 1.452-567, the nymph Daphne, is transformed into a laurel tree by her father, Peneus, in order to prevent her from being raped by Apollo.[57] Again, Ovid emphasizes the loss of speech under a *déguisement* by Daphne's nod of consent to Apollo to become his tree.[58] Likewise, Byblis (9.450-665) is transformed into a tree after a failed attempt at wooing her brother, Caunus, with a letter. After being rejected, Byblis goes mad and runs into the countryside, away from her community and family. As she laments her plight, she buries her face in a pile of leaves and lies mute (*muta iacet*, 9.655). Then, she is changed into a fountain from her own tears, from which a dark ilex-tree comes forth. In a like manner, the Heliades (2.340-66) weep themselves into poplars and their final words are swallowed up by the bark (*cortex in verba novissima venit*, 363). Finally, Ovid tells his readers of an incident in which hubris and bad behavior deservedly resulted in transformation. In the case of the Apulian shepherd (14.523-6), Ovid describes how the shepherd mocked Venulus and his companions and, for his insults, was

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[56] ibid on 390-1.

[57] Daphne is transformed, however, voluntarily, and is included in this section only to place her with the characters who were transformed into trees.

[58] Oddly enough, the typical formula of speech loss is employed by Ovid not with regard to Daphne but with regard to Apollo: *plura locuturum timido Peneia cursu / fugit cumque ipso verba inperfecta reliquit*, *Meta*. 1.525-6." In addition, both Anderson and Bömer are mute themselves on this usage.

transformed into a tree. According to Ovid, he would never have stopped with his insults had not the wood covered his mouth: *nec prius os tacuit, quam gutteyra condidt arbor*, (523).

Like Dryope and the others who were transformed into trees, Echo also loses her power of speech and, consequently, her community, but in a different manner.[59] Having deceived and consequently offended Juno, Echo is partially stripped of her faculty of speech:

illa deam longo prudens sermone tenebat,
dum fugerent nymphae. postquam hoc Saturnia sensit,
'huius' ait 'linguae, qua sum delusa, potestas
parva tibi dabitur vocisque brevissimus usus . . .'
(*Meta.* 3.364-9)

Echo is limited to the briefest use of speech. Still, although unable to speak any words except those that she has recently heard, Echo retains her *vox* and even carries out a dialogue with her beloved Narcissus. She even is given the power of *oratio recta* and can *respondere* and *vocare*. However, when Narcissus spurns her advances, this ceases to be the case. Indeed, this may be the true meaning behind Ovid's description of Echo as "*nullique libentius umquam / responsura sono*" (III.386-7). For, in fact, Echo does not respond as freely as to have a conversation for the rest of the story. When Echo is spurned, she turns and flees into the woods. This action is reminiscent of Lycaon's flight into the fields and of Acteon's flight from Diana.[60] What follows her spurned advances and flight is the true metamorphosis of Echo:

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[59] Ovid is the only known poet who pairs Narcissus and Echo together. cf. Bömer 537: «Die Verbindung zwischen Echo und Narcissus findet sich erstmalig bei Ovid.» Bömer 543 continues by stating that the reason for Echo's change is unknown (kennt das Motive nicht) in the older versions of the Echo story.
[60] Anderson on 390-2

spreta latet silvis pudibundaque frondibus ora
protegit et solis ex illo vivit in antris;
sed tamen haeret amor crescitque dolore repulsae;
extenuant vigiles corpus miserabile curae
adducitque cutem macies et in aera sucus
corporis omnis abit; vox tantum atque ossa
supersunt:
vox manet, ossa ferunt lapidis traxisse figuram.
inde latet silvis nulloque in monte videtur,
omnibus auditur: sonus est, qui vivit in illa.
(*Meta.* III.393-401)

In this passage, Ovid describes the unique degeneration of Echo.[61] Her form, wasted away by grief, ceases to exist, leaving her as bones and voice (*ossa et vox*). Then, her bones turn to stone and she exists only as a voice.[62] This is where one might expect the degeneration to conclude: Echo as *vox*. However, Ovid does not stop there. He continues the degeneration by reducing her speech from *vox* to mere *sonus*.[63] From this moment, Echo speaks no more in the story, except for the word '*vale*' to her Narcissus. Even this is not the same type of conversation that they had had before her transformation. Along with this loss of speech, as we have seen before, comes isolation. When Echo undergoes her degeneration, she recoils from everyone and everything:[64]

inde latet silvis nulloque in monte videtur,
omnibus auditur: sonus est, qui vivit in illa.
(*Meta.* III.400-1)

The only active verb attributed to Echo is *latet*. Indeed, to hide is the only thing she can do and its force at the beginning of the of the line acts to emphasize her isolation. In addition, the other two verbs attributed to her (*videtur*, *auditur*) act to hide her further

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[61] Barchiesi on 3.396-401: "con una serie di metamorfosi che si succedono rapidamente, e secondo una logica particolarmente antirealistica, Eco passa da assere umano a nude ossa, poi a un qualcosa di 'pietroso', infine a un fenomeno acustico che tutti possono sentire."
[62] Anderson on 396-9
[63] cf. Galasso 2006, 105-36 and Barchiesi *ad loc*.
[64] Anderson on 393-5

from the readers' eyes.[65] She is universally heard and has recoiled from society to the point where she can no longer be the subject of her actions. She literally disappears into the text, alone and isolated, only a sound.

In all of these cases[66], when the character is transformed, the voice is stripped away and, with it, a sense of communal identity. However, although they lose the ability to speak, the characters retain their humanity and are simply enveloped by the tree or animal *forma*. Furthermore, all except Daphne were transformed involuntarily, either by their own fault or by the whim of a deity. Yet, to reiterate the main point, all of these instances involve speech loss. Furthermore, speech loss is a key symptom of transformation and loss of community. Therefore, to continue the analysis of this theme, it is time to examine the second subcategory of speech loss: voluntary.

Voluntary Speech Loss in the *Metamorphoses*

One of the most memorable instances of voluntary transformation and, therefore, speech loss in the *Metamorphoses* is the story of Cadmus and his wife, Harmonia (4.563-603). Having told stories of Cadmus' exploits throughout the fourth book, Ovid now turns to his final transformation as a means to end the Theban saga (2.833-4.603) within the *Metamorphoses*. However, the transformation of Cadmus and Harmonia into snakes was not an aspect of the story first observed by Ovid. Euripides, in his *Bacchae*, makes reference to this fate (ll. 1330ff.): δράκων γενήσῃ ματαβαλών, δάμαρ τε σὴ / ἐκθηριωθεῖσ᾽

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[65] ibid. on 400-1, cf. also Bömer 549
[66] Note that the case of Myrrha is not included in this section. It is dealt with in the following section on voluntary transformations.

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ὄφεος ἀλλάξει τύπον, / ἣν Ἄρεος ἔσχες Ἁρμονίαν θνητὸς γεγώς. Still, the focus on speech is uniquely Ovidian.

Overcome with grief at the supposed death of his daughter and grandson (although, unbeknownst to Cadmus, they had been transformed into deities of the sea) and thinking that he was being punished for the destruction of the Mars' snake at Thebes, Cadmus prays that he might be transformed into a serpent by the gods: *ipse, precor, serpens in longam porrigar alvum*, 4.575).[67] Indeed, the gods hear his prayer and he immediately begins to transform into a snake (576-81). As he is being transformed, Cadmus turns to speak to his wife, Harmonia, with tears flowing down his *humana ora* (582).[68] Ovid here alerts the reader that Cadmus is still human because he still has the human ability to speak.[69] However, Cadmus does not get a chance to say much (only about 3 lines) before he is rendered speechless: *ille quidem vult plura loqui*, (586). Although he wanted to say more, he was unable. Instead, he was left with the bipartite tongue of a serpent, the parts of which were not suitable for speaking (*nec verba loquenti sufficiunt*, 587-8), but could only hiss (*sibilat*, 589). Ovid calls attention to this fact by blatantly stating that this hissing was the only voice that nature left Cadmus (*illi vocem natura reliquit*, 589). Therefore, again it is evident that Ovid places special emphasis on

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[67] Bömer terms Cadmus' transformation a "Verwandlung auf Wunsch" (182), a term akin to this paper's 'voluntary speech loss'.

[68] Bömer 183 and Anderson on 581-5 both place this scene in the category of *de ultimis morientium verbis*. Still, one must be careful to realize that this is only the death of the character's human *forma* and not the entire essence of the character.

[69] Anderson on 581-5. As he is wont to, Anderson attributes this to the fact that "the transformation seems to be moving from the tail up, so the human face and voice still survive." In addition, Anderson further acknowledges that Ovid is placing increased "emphasis on touching the human part that remains."

speech loss in his narratives of metamorphosis. However, the aspect of community is not lost on him here either.

When, Cadmus is transformed into a serpent, Ovid carefully constructs his actions in order to depict his relationship to his community. Cadmus is seen to embrace his wife (*dabat amplexus*) and to cling to his accustomed places on her neck (*adsuetaque colla petebat*). This show of affection has two key functions. First, the audience is made to understand that Cadmus, although now a snake, is still himself inside; he is only beneath the *déguisement* of the serpent. He retains his former personality and love for his wife, as is shown in his embrace.[70] Secondly, the fact that Cadmus remains in his accustomed places shows something intriguing: on the surface, his character seems to retain his community, although being transformed. However, this is best explained by the fact that his wife and friends saw the transformation occur and, thus, knew that this serpent had been Cadmus. Still, a difference can be drawn between the reaction of Harmonia and that of the friends.

The friends are terrified at the sight of a serpent coiling itself around Harmonia's neck and fear for her life: *quisquis adest (aderant comites) terretur*, (598). However, as Anderson rightly notes, Ovid pairs these frightened friends with the unfazed Harmonia through an "abrupt enjambement". For Harmonia is not afraid; in fact, she is far from it. She is shown petting the serpent (*permulcet*), as if he were a lover.[71] Harmonia seems to know that this serpent contains her beloved Cadmus and, thus, decides to join him in his

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[70] Anderson on 595-7: "We are to assume that Cadmus' love survives inside the snake form." It is important to remember that Ovid himself instructed his readers at the beginning of the *Metamorphoses* that this is only a work about *mutatas formas*.

[71] ibid on 598-601: "*permulcet* 599: the verb can describe fondling a person or petting an animal." Bömer 185 links this scene to that of Mercury grooming himself before visiting Herse in *Meta.* 2.733.

form. Therefore, she called to the gods and asked them why they did not transform her into a serpent: *cur non / me quoque, caelestes, in eandem vertitis anguem*, (593-4). Then, she too is transformed into a serpent. Ovid depicts this union by portraying them as coiled together: *et subito duo sunt iunctoque volumine serpunt*, (600).

After they are transformed, they leave their community of friends and society and slither into the woods (*nemoris*), a sign of their voluntary seperation from the human community. As the characters discussed above, Cadmus and Harmonia, being no longer human and no longer able to speak, move away from humanity in favor of animality. Still, they retain their human reasoning, and neither flee men nor hurt them (*nunc quoque nec fugiunt hominem nec vulnere laedunt*, 602). Ovid tells his audience that Cadmus and Harmonia act in such a manner because they remember who they are and once were, another clear sign that they are merely under the *déguisement* of the serpent: *quidque prius fuerint, placidi meinere dracones*, (603).[72]

Like Cadmus and Harmonia, Myrrha also asks to be transformed in order to escape her situation. In Book 10.298-502, Ovid tells the story of Myrrha, the daughter of Cinyras, who was conquered by an incestuous love for her father. After struggling against her lust for a long time, she decides to hang herself rather than to resort to such impurity. However, her attempt is stopped by her nurse, who consequently arranges for the sexual union of Myrrha and her father to take place. As a result of her incestuous relationship, Myrrha is chased from her community by her enraged and horrified father. Once in the wilderness, she prays to the gods to transform her and, thus, to rescue her

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[72] Anderson on 602-3: "The snakes retain their memory and disposition; they remember that they were human beings once."

from her situation. An unnamed deity, in fact, hears her prayer and transforms her into a myrrh tree, which still weeps for her own unlucky fate.

In his depiction of the transformation and its immediate consequences (488-518), Ovid calls special attention to Myrrha's loss of voice and her further removal from the human realm. After the conclusion of Myrrha's prayer, Ovid draws attention to her voice by describing her as one who is speaking: *nam crura loquentis / terra supervenit* (489-90). Morevoer, Ovid directly contrasts Myrrha's ability to speak before the metamorphosis with her inability to speak afterwards. Yet Myrrha, although a myrrh tree, has not ceased to be Myrrha. Her essence remains underneath the *forma* of the tree. Ovid's vocabulary maintains this *déguisement*: Myrrha is described as having sent away her old senses with her body (*amisit veteres cum corpore sensus*, 499). The term *vetus*, as in the description of Lycaon (1.237), implies the presnce of a metamorphosis.[73] Moreover, these metamorphoses do not transform the *mens* or human essence of the transformed, only the *forma*. Likewise, she is said to have submerged (*mergit*) herself into the *forma* of the tree, an action that be used by Ovid himself to describe his own metamorphosis below.[74] Furthermore, Ovid describes her as a *mater*, after she had been transformed into a tree (*tendit onus matrem*, 506), as well as describing Adonis as bursting forth from the broken bark (*fissa cortice vivum / reddit onus*, 511-2).[75] The infant is pushed forth from beneath the bark of the tree, where Myrrha, the mother, exists. Here, Ovid, as well as giving a wonderfully grotesque version of a 'natural birth',

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[73] In *Meta*. 1.237, Lycaon changes into a wolf: *fit lupus et veteris servat vestigia formae*. cf. 7.497, in which Cephalus experiences a "metamorphosis": *veteris retinens pignora formae*.
[74] Ovid in *Tr*. 2.99: *ultima me perdunt, imoque sub aequore mergit / incolumem totiens una procella ratem*.
[75] This aspect of retaining identity is seen more fully in the Dryope episode, discussed above.

highlights further the idea of *déguisement*: Myrrha has not ceased to be but, like Acteon, is concealed under her *nova forma*.

As Myrrha, now a myrrh tree, is in the process of giving birth to her son, Adonis, she is described as a tree in great pain (*gemitus arbor lacrimisque cadentibus umet*, 509). However, she, no longer a human with the ability to talk, cannot give a voice to her grief (*neque habent sua verba dolores*, 506). In addition, Lucina, the goddess of chilbirth, is not able to be evoked by Myrrha, due to her that very lack of voice (*nec Lucina potest parientis voce vocari*, 507). In such a manner, Ovid makes it painfully obvious that Myrrha's transformation, like those of the characters mentioned above, results in her loss of speech. Although she was able to speak before her transformation, she is no longer able to afterwards, not even to call upon the deity who aides childbirth. That inability to call upon Lucina leads to the manifestation of the loss of human community in the Myrrha story. Because of Myrrha's speech loss, she cannot participate in the normal rituals of evocation at the beginning of childbirth, as other humans are depicted as doing in the *Metamorphoses*.[76] Instead, the goddess Lucina herself has to perform the ritual, waving her hand over Myrrha and chanting the childbirth spell: *admovitque manus et verba puerpera dixit* (511). Thus, Ovid continues to explore this *topos* of the loss of speech and the loss of community through the story of Myrrha. Myrrha, voluntarily asking for the transformation, receives it, permanently cutting off her ties from speech, community and, most importantly to her unlucky situation.

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[76] In 6.337, Latona is referred to as a *puerpera*, the normal adjective for a woman who has given birth. Likewise, in 9.313, Alcmena is described as a *puerpera*, having given birth in answer to her prayer. Although the Alcmena story is a lie on the part of Galanthis, the cultural signifance and usage of *puerpera* is still valid.

There are many more instances of speech loss and transformation in the *Metamosphoses* than those that have been explored above (see Appendix A). Ovid maintains speech loss as a tenet of transformation throughout the work, even including it in the relatively tangential stories of the rude youth or the more well-known tale of Niobe. However, the stories mentioned above are some of the cases in which Ovid most clearly delineates the speech/community relationship for his audience.

Art as a means of salvation?

Until this point, it has been shown that speech is a critical aspect of the metamorphosis of a character. When a character loses the ability to speak, he or she does not regain it and, as a result, loses a uniquely human trait. However, these characters do not lose their minds, so to speak. The persistence of the characters' *mens* keeps each character somewhat human. Still, since their form is not that of a human, they exist fully in neither the realm of humanity nor of animality. Thus, they are left with no true identity and are forced into isolation, a solitary existence as neither animal nor man. Still, in a few cases, most notably the cases of Io and Philomela, the same *mens* that prevents characters from being fully animal provides a way back to humanity. The way in which their *mens* is able to free them is through its ability to create art. To examine this path to restoration, let us first start with the story of Io (I.568-746).

The story of Io did not first appear in Ovid and can be traced back to the Greek epic cycles.[77] The chief source for the tale, however, is Aeschylus, most notably in his

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[77] Lycophron 1292ff. For more, see Wilamowitz *Hellenistische Dictung II*, 155ff. and Bömer 177.

Prometheus but also in the *Suppliants*.[78] In both of these plays, Io's role plays a serious purpose and her speech loss is downplayed in favor of her character's parallel to Jove's new victim, Prometheus.[79] Likewise, the Roman poet Calvus' Latin epyllion about Io seems to have emphasized her tragic character.[80] Indeed, Ovid was aware of Calvus' version, as he alludes to it at 1.632.[81] Ovid himself includes the story of Io in *Heroides* 14.85-108, wherein he allows the narrator, Hypermestra, to treat Io as a pathetic prototype.[82] A later version of the story in Valerius Flaccus also treats her in the same manner, although it does reference her lost speech.[83] The Io of the *Metamorphoses* is presented as a somewhat tragic character, but Ovid's focus is more on her changed voice and surroundings. Anderson comments on this aspect, stating, "Our sense of outrage is attenuated by the way the narrator focuses on minor details: we hear nothing of Io's indignation or her puzzled sense of wrong; instead, Ovid talks of her discomforts in having to lie on grass rather than a luxurious couch (633), of her frustration in lacking hands to appeal for pity, and of lacking a human voice to communicate with Argos or with her father (647)" (Anderson 202). Anderson may be right about the reader response; still, as we have seen, the details that attract Ovid's focus are not minor. They differ from

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[78] Aeschylus *Prom.*, 562ff. and *Suppl.*, 291ff. cf. Bömer 178, «Unsere Kenntis der älteren Überlieferung basiert angesichts des fragmentarischen Zustandes dieser Dichtungen im wesenlichen auf Aischylos, dessen Darstellungen im Prometheus und in den Hiketiden nicht ganz Deckung zu bringen sind.»

[79] Anderson 202: «The misery of io parallels that of Prometheus at the hands of a cruel Zeus, and her happy escape alerts the audience to the possibility of Prometheus' eventual reconciliation with the god.»

[80] Courtney, E. (1993). *The Fragmentary Latin Poets*, pp. 206. Io is depicted as wandering the earth in [Probus] *GLK* iv. 226: *is syllaba nominativi casus brevis est . . . femino ut Calvus in Io: frigida iam celeri superatur Bistonis ora*.

[81] ibid. p. 205. Dserv. *Buc*. 6.47: *a virgo infelix, herbis pasceris amaris*.

[82] Anderson 202. However, Ovid does briefly highlight the loss of speech in 1.91-2, 108. This is the theme that he will develop futher in *Metamorphoses*.

[83] Val. Flac. *Argo*. 4.344-421. On 4.372, Flaccus depicts the loss of speech: *contantemque preces inclusaque pectore verba*. For more on Io in Val. Flac. and Ovid, see von Albrecht, pp. 329-44.

the tragic details because they have a heightened focus on Io's lack of speech and community.

Ovid's depiction starts with the basic story that Io, having offended Juno by sleeping with Jupiter (although not of her own volition), is transformed into a cow by Jupiter so that Juno might not catch them in the act. Juno, however, cleverly outwits Jupiter and forces him to hand over the bovine Io to her as a gift. Once Juno has possession of Io, she isolates her from humanity by placing her under the protection of Argos. Through this whole episode, never does Io speak in *oratio recta* contrary to Lycaon, Callisto, Acteon and Echo. However, one assumes that she spoke in a human voice before the transformation due to her startled response to hearing her new bovine voice[84]:

conatoque queri mugitus edidit ore
pertimuitque sonos propriaque exterrita voce est.
(*Meta.* I.637-8)

The fact that she is startled by the *soni* implies that she once did not speak in such a manner. Still, now her human faculty of speech is gone. In addition, her isolation from humanity is now expected:

[Argus] luce sinit pasci; cum sol tellure sub alta est,
claudit et indigno circumdat vincula collo.
frondibus arboreis et amara pascitur herba.
proque toro terrae non semper gramen habenti
incubat infelix limosaque flumina potat.
(*Meta*. I.630-4)

Instead of a human resting place, a *torus*, Io is forced to rest as a cow on the ground. The fact that ground might or might not have grass to soften it adds to her pathetic situation.

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[84] Barchiesi *ad loc*: "per l'enfasi patetica sulla confusione dell'eroina, tipica della tradizione dell'epillio."
cf. also *Her.* 14.92 and Catullus 64.71.

More telling of her isolation from her accustomed habitat is the fact that she is made to drink from muddy streams (*limosa flumina*).[85] For most characters, this would indeed be a pitiable circumstance; however, it carries extra meaning with Io. Io, the daughter of Inachus, a river-god, is being forced to drink from muddy streams.[86] This highlights her change of fortune and her entrance into the strange and foreign. Ovid further depicts Io coming to the banks of her father's stream and fleeing from her reflection.[87] Even here, Ovid stresses the fact that Io is at the stream at which she often used to play (*ubi ludere saepe solebat*).

What follows may evoke still more pity for Io. The reader sees her at her old stomping ground with her own sisters and father, like a scene from the Inachian family scrapbook. However, this picture is tragic: Io's father and sisters do not recognize her; they treat her as if she were just another beautiful cow:

naides ignorant, ignorat et Inachus ipse,
quae sit; at illa patrem sequitur sequiturque sorores
et patitur tangi seque admirantibus offert.
decerptas senior porrexerat Inachus herbas:
(*Meta*. I.642-5)

This is too much for Io to bear and she begins to breakdown into tears (*nec retinet lacrimas*) and she wants desperately to tell her family who she is.[88] However, unlike

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[85] ibid, *ad loc* notes that this is "un' allusione ironica."

[86] Anderson on 633-4. Bömer 197 states the obvious fact that murky water is not liked by either men or cattle: «es ist bei Menschen und Vieh in gleicher Weise unbeliebt.» This might add to the extent of Io's fall from civilization.

[87] cf. Narcissus (III.339-510). For more on pools and their reflective properties in art, see Taylor, especially pp. 56-77 and Hardie (2002), especially pp. 143-72.

[88] Anderson on 647-8: «The chief obstalce to communication after metamorphosis stems from lack of human speech to vent the compelling force of human feelings inside the 'new' animal.»

Acteon, who wishes to do the same thing and fails, Io succeeds through her *mens*,

possibly her *ingenium*, and through art[89]:

littera pro verbis, quam pes in pulvere duxit,
corporis indicium mutati triste peregit.
(*Meta.* I.649-50)

Although she is not able to form words with her mouth, Io still communicates with her

father by tracing with her foot the sad story of her changed body.[90] Indeed, the *indicium*

she creates foreshadows the similar story of Philomela.[91] In addition, Ovid's use of the

phrase *pes duxit* is extremely interesting. The word *pes* could be read as an oblique

reference to poetry itself, as a blatant pun on the *pes* of metrical variety. Furthermore, the

word *ducere* harkens back to Ovid's principle goal in writing *Metamorphoses*: to

deducere a *perpetuum carmen* from the creation of the world to the present day (I.4).

The term *ducere* itself has an artistic meaning in the sense of fashioning and casting.[92]

Ovid, by using such artistic terminology, emphasizes the importance of art: through her

artistic creation, Io is able to communicate with her father and reintegrate herself into her

family. However, this does not stop Ovid from highlighting her bovine shortcomings.

His use of the words *gementis* and *iuvencae* play on the duplicity of Io's nature. Both

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[89] Barchiesi on 1.649-54: "Siamo di fronte a una vera 'invenzione' della scrittura, che in questo poema emerge per la prima volta come espressione di un nome e di una identità sommerse e di una assenza di tipo paradossale."

[90] Barchiesi, Bömer and Anderson agree that this is her name. Bömer 199: «die Kuh ihren Namen in den Sand schreib[t].» Barchiesi on 1.649-54: "Se si immagina che lo scriva il suo nome in lettere greche, si ottiene una forma adatta alle possibilità scrittorie di uno zoccolo nella sabbia: IΩ."

[91] See below. cf. *Meta.* 10.215. In the story of Apollo and Hyacinthus, Apollo draws the letters *AI AI* on the flower as a symbol of grief. Bömer 199 sees a link between the *inscriptum* of 10.215 with the *indicium* of I.650.

[92] cf. Pliny *N.H.* XXXV.161; Ver. *Aeneid* VI.848, VII.634; Seneca *Ep.* 65.5; Pliny VII.125; Tib. 1.3.47-8; Varr. *Men*. 201. For more on *ducere* as an artistic word, see Bentley.

words have double meanings that can refer to either the animal or the human world.[93] Ovid, however, refuses to clarify, thus leaving Io's identity in an ambiguous state. After this meeting of daughter and father, Ovid separates them again. However, although Argos takes her father away (*patri diversa*), he is not able to break the redoubled bond of family. In fact, Ovid now describes Io as a *natam* separated from her father, not as an isolated cow.

Furthermore, not only the readers, but also Jupiter is moved by this scene of reconciliation and suffering (*nec superum rector mala tanta Phoronidos ultra / ferre potest*). He thus sends Mercury to slay Argos and to free Io. Once free, Io is returned to her former shape. Her mouth is narrowed (*contrahitur rictus*) and she is, at last, able to speak again. In addition, Ovid uses the word *erigitur* to show how Io's posture changes from that of an animal to that of a human.[94] However, she still fears to speak lest she moo in the manner of a young cow (*metuitque loqui, ne more iuvencae / mugiat*, 745-6).[95] Her loss of speech and brush with isolation have scared her. Yet, in the end, she finally is able to return to her long-abandoned speech (*et timide verba intermissa retemptat*).

Io's story could well have ended as the stories of Lycaon, Callisto, Echo and Acteon. She could have fallen further into isolation and possibly into death. However, after losing her ability to speak and after suffering isolation from society, Io is able to

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[93] Anderson on ll. 651-2. The word *gemere* can be used to describe either the groans of humans or the lowing of animals. Likewise, *iuvenca* can be translated as either a young girl or as a young cow.

[94] Ovid has already made this difference clear in the cosmogony (I.85-6). See Anderson on 744-6. In addition, cf. Ovid's description of the retransformation of Ulysses' men (XIV.303). See Bömer 219 for *erigere* «im Bereich der Rückverwandlung.»

[95] Barchiesi *ad loc* points to the ironic alliteratin in this line: "l'allitterazione in *m-* prolunga ironicamente nel linguaggio umano l'eco del muggito da cui Io, incredula, si vede liberata." For the irony of a human mooing as a cow, cf. also Vergil *Aen*. 12.715-19.

communicate through *art*. Not only does she regain her place in her society and her ability to speak, but she also is worshipped as a goddess (*nunc dea linigera colitur celeberrima turba*). This is the image of Io with which Ovid leaves his readers. Her artistic ability has overcome her loss of speech and identity to take her to unforeseen heights.

Akin to the story of Io is the gruesome tale of Philomela. In Ovid's version of the story, Procne, the wife of the Thracian king, Tereus, asks her husband to go to Athens and bring her sister, Philomela, to visit. Tereus obliges but falls in love with Philomela and, upon his arrival home with her, takes her to a secluded hut, rapes her and cuts out her tongue to prevent her from telling of his deeds. Ovid's tale differs from the previous versions of the story recorded in Hyginus and Apollodorus.[96] Anderson, however, points to the fact that "the number of ironic references to Tereus and Philomela as potential husband and wife suggests that Ovid know the versions recorded in Apollodorus and Hyginus . . . that Tereus actually received Philomela as his wife to replace the supposedly dead Procne."[97] Ovid, although he presents Tereus in Pandion's court within different circumstances, still emphasizes his passion and Philomela's beauty and vulnerability. It is Philomela's description that is more important to this essay. Ovid introduces his readers to Philomela as a princess who is richer in beauty than the Naiads and Dryads:

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[96] Apollodorus, *Bibliotheke* 3.14.8 and Hyginus *Fabulae* XL. In both of these versions, Tereus goes to Pandion and requests the hand of Philomela to replace Procne, about whose death he lies. In Hyginus, after receiving Philomela, Tereus rapes her and gives her to King Lynceus. Lyceus' wife, Lathusa, because Procne was her friend, sends Philomela to Pronce. Upon receiving and recognizing her sister, Procne plans revenge on Tereus with Philomela. In Hyginus, Philomela does not lose her tongue; howver, in Apollodorus, she does.
[97] Anderson on ll.506-508. For more on the different versions and their roles in Ovid, see Hardie (2002), pp. 265-7.

ecce venit magno dives Philomela paratu,
divitior forma; quales audire solemus
naidas et dryadas mediis incedere silvis,
si modo des illis cultus similesque paratus.
(*Meta.* VI.451-454)

By creating a simile that draws a comparison between Philomela and nymphs, Ovid here foreshadows a violent end for Philomela. P. Hardie agrees, adding Tereus' passionate gaze (*conspecta virgine*) of lust at first sight to the allusion, stating that we, as Ovid's readers, have been "programmed to see nymphs as potential rape victims."[98] This foreshadowing, indeed, does become reality.

Upon obtaining Pandion's favor and shoving off from the shores of Attica, Tereus exclaims, "*vicimus! mecum mea vota feruntur!*" (l. 513). Again, this turn of phrase reminds the reader of another episode of rape involving a nymph, that of Hermaphroditus and Salmacis. When Salmacis sees Hermaphroditus' naked form entering the pool, she shouts, "*vicimus et meus est!*" (IV.356). Ovid thus intensifies the immediacy of what is about to happen. When Philomela and Tereus arrive on the Thracian shores, they do not go to the city or the palace. Instead, Philomela is dragged (*trahit*) into a hut hidden deep in the ancient woods (*in stabula . . . silvis obscura vetustis*). In essence, she has been removed from society and is about to undergo the dehumanization that comes along with the loss of her tongue and her speech. Hardie concurs, stating that such dehumanization comes from "Tereus' removal of Philomela from the world of palace civilization to the

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[98] Hardie (2002), p. 262. For more on the vulnerability of nymphs in Ovid, see Richlin.

wild woods (521)."[99] Philomela's process of transformation is furthered by another

extended simile:

illa tremit velut agna pavens, quae saucia cani
ore excussa lupi nondum sibi tuta videtur,
utque columba suo madefactis sanguine plumis
horret adhuc avidosque timet, quibus haeserat,
ungues.
(*Meta.* VI.527-30)

Ovid compares her not to human victims, but to animals. She is likened to a frightened

lamb (*agna pavens*) or a dove that shakes with fright and fears the greedy claws (*columba

. . . horret adhuc avidosque timet . . . ungues*). The picture of a frightened victim

heightens her attractiveness and Ovid emphasizes her fear as she, pale, trembling and

fearing everything (*pallentem trepidamque et cuncta timentem*), is all alone with her

violator (*virginem et unam*).[100] Her isolation is further heightened by her shouts for her

family and her gods, the figures who had populated her world:

et iam cum lacrimis, ubi sit germana, rogantem . . .
vi superat frustra clamato saepe parente,
saepe sorore sua, magnis super omnia divis.
(*Meta*. VI.523, 525-6)

However, in her isolated and enclosed state, no one hears her. Furthermore, now that she

has been raped, there is no going back to society.[101] Rape victims in Rome bore the

shame and blame for what had happened to them.[102] Philomela knows this, as the

audience of her angry speech to Tereus shifts from *populos* into *saxa*.[103] She dares not

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[99] ibid, p. 262. Hardie goes on to equate the scenes of Tereus' rape of Philomela with the woodland consummation of Dido and Aeneas in *Aen*. IV. For more on this comparison, see Segal (1994), p. 271.

[100] Joshel, S. (1992) in A. Richlin «Pornography and Representation in Greece and Rome.»

[101] Anderson on ll.544-548.

[102] See Bemmann for more the position of rape victims in Rome. In addition, cf. the story of Lucretia in Livy 1.59 and Ovid *Fast.* 2.685-852.

[103] Bömer 150, «Beide Intentionen sind ebenso phantastischen. . .»

complain about Tereus' outrages to people, since they, in turn, would blame and dishonor her. Now, she is both excluded from society in the future as well as in the present.

After her violation, Philomela makes a long and rhetorically polished speech, filled with "heroischen Zorn."[104] Ovid, as he has done in other stories of lost speech, highlights Philomela's ability to speak. In fact, her speech is so rousing and impressive that it strikes fear and anger into Tereus (*talibus ira feri postquam commota tyranni / nec minor hac metus est*). As a result, Tereus cuts out Philomela's tongue to prevent her from telling of his *nefas*:

quo fuit accinctus, vagina liberat ensem
arreptamque coma fixis post terga lacertis
vincla pati cogit; iugulum Philomela parabat
spemque suae mortis viso conceperat ense:
ille indignantem et nomen patris usque vocantem
luctantemque loqui conprensam forcipe linguam
abstulit ense fero. radix micat ultima linguae,
ipsa iacet terraeque tremens inmurmurat atrae,
utque salire solet mutilatae cauda colubrae,
palpitat et moriens dominae vestigia quaerit.
(*Meta.* VI.551-60)

In this gruesome depiction, the reader sees the tongue of Philomela brutally cut out by the root (*radix micat ultima linguae*). Ovid takes this aspect of the story directly from Apollodorus' version (καὶ τὴν γλῶσσαν ἐξέτεμεν αὐτῆς). However, with typical Ovidian vividness, he adds a new pathos and horror to the story by describing the tongue writhing on the dark earth and following the footsteps of its mistress (*terraeque tremens inmurmurat atrae . . . dominae vestigia quaerit*). In this scene, Philomela ceases to be the subject of Tereus' outrage. Now, the tongue itself lies on the ground (*ipsa iacet*). A. Richlin comments upon this narratological shift, adding, "Ovid has shifted the focus of

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[104] ibid, 150.

dramatic attention in this tale forward off the rape and backwards off the metamorphosis, onto the scene of the cutting out of Philomela's tongue."[105] The shift of emphasis to the tongue itself lends itself to our reading. Ovid is pointing out to his readers that the most important transformation that is occurring is not Philomela's change from virgin to victim or Tereus' metamorphosis from husband to lustful adulterer, but Philomela's move from the speaking world to the non-speaking world.

For the next year, Philomela remains locked away from civilization by Tereus. Her absence is so profound that Procne even holds funeral proceedings for her. Ovid then asks his readers rhetorically, "*Quid faciat Philomela?*" (l. 572).[106] However, Ovid knows precisely what awaits for his heroine, Philomela. Although her mouth is mute (*os mutum*), Philomela, like Io, has her *ingenium* intact. Therefore, Philomela hangs a web upon her loom and weaves an account of her sufferings[107]:

stamina barbarica suspendit callida tela
purpureasque notas filis intexuit albis,
indicium sceleris . . .
(*Meta*. VI.576-8)

The three words that jump out at the reader in this passage are *barbarica*, *notas* and *indicium*. When Philomela hangs a *barbaica tela* on her loom, it is generally read as a reference to Thrace.[108] However, in light of Philomela's speech situation, it should also be read with an eye to speech. The foreignness of the web is not only because of its

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[105] Richin, p. 164. Richlin goes on to argue the congruency between speech and gender, especially the phrase of Claudine Hermann, *voleuses de langue*, «women thieves of language». For more on speech and gender, see Joplin (1985) and Ostriker (1985).

[106] cf. *Meta*. 1.617. Here, Ovid asks his readers what Jupiter should do with Io to escape from Juno.

[107] Weaving often is portrayed as an alternate and particularly female form of textuality. cf. Penelope in Homer.

[108] Anderson on 576. The web is *barbarica* «both literally and figuratiely, since it is Thracian material and also will tell a tale of barbarity.»

nationality but also because it represents a foreign method of communication for Philomela. Now she cannot communicate with her accustomed speech but in a strange, new manner: weaving. In addition, *barbarica* can be read in its other original Greek sense of that which is foreign to our cultural community. Philomela is shown as excluded from community because of her use of a *barbarica tela*.

That which she weaves onto the web is also of interest to this paper. She *intexuit notas* onto the *tela*. Such *notas* can be read both as letters and as visual representations, as the ones on the tapestries of Minerva and Arachne.[109] However, Ovid, as has been shown before, is well aware of Apollodorus' version of Philomela. In that version, Philomela is described as "ἡ δὲ ὑφήνασα ἐν πέπλῳ γράμματα διὰ τούτων ἐμήνυσε Πρόκνῃ τὰς ἰδίας συμφοράς"(*Bibliothekê* 3.14.8).[110] Therefore, it is most likely that the *notas* to which Ovid refers are the letters (γράμματα) of which Apollodorus speaks. This is significant because Philomela is shown using letters to tell her story, much like Io above. Indeed, her account is later described as a *carmen miserabile*.[111] In this light, some may be able to read a reference to Ovid's poetry itself into the depictions of Io and Philomela; however, that is not for consideration here.

The final word of interest in this passage is so mostly because of its allusion. Philomela weaves her *notas* to evidence of the wickedness done unto her (*indicium sceleris*). This reminds the reader of what Io produced for her father and sisters while in

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[109] Hardie (2002). p. 268 note. Joplin (1984) reads these *notas* specifically as visual representations. cf. also the famous σήματα λυγρά from *Iliad* 6.168.

[110] cf. also Konon FGHist 26 F 1, 31: «ἡ δὲ πέπλον ὑφαίνουσα γράφει τὰ πάθη τοῖς νήμασι . . .» For more, see Bömer 158.

[111] In most versions, including Tarrant and Anderson. However, variations do exist. Others include *crimen, casum, fatum,* and *textum*. For more, see Tarrant p. 174, Bömer p. 158.

her bovine form (*corporis indicium mutati triste peregit*).[112] Ovid's thematic and literal repetition serves to link the stories of Io and Philomela together: both undergo a transformation that excludes them from society and strips them of their ability to speak. Still, both are able to overcome their afflictions through the creation of written art.

When Philomela completes her artistic creation, she gives it to a servant and communicates to her what to do with it (*gestu rogat*). This is significant. Philomela, from the moment she completes her tapestry, is able to communicate. Oddly enough, she is no longer alone in the secluded hut: an attendant appears. However, this narrative oddity of the appearance of the attendant *ex nihilo* can be overlooked because it serves to push the story forward and to introduce the final important aspect of speech in the Philomela episode. The attendant represents the first instance of humanity reentering into Philomela's world.

When Procne receives the web from the sister whom she thought to be dead, she is overcome by grief. Still, Ovid describes her grief in an interesting fashion: Procne is a sympathetic mirror image of her sister:

evolvit vestes saevi matrona tyranni
germanaeque suae fatum miserabile legit
et (mirum potuisse) silet: dolor ora repressit,
verbaque quaerenti satis indignantia linguae
defuerunt, nec flere vacat, sed fasque nefasque
confusura ruit poenaeque in imagine tota est.
(*Meta*. VI.581-6)

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[112] See above.

Procne reads her sister's *carmen* in complete silence. Ovid remarks that it would have been amazing if she had been able to speak (*mirum potuisse*).[113] Procne, like her sister, has undergone a metamorphosis by the loss of speech. Ovid furthers his point by adding the fact that grief restrained her mouth (although, Miller's translation «Grief chokes her words» exemplifies best what is happening here). Anderson comments that just as Philomela had been stimulated to communication by her *dolor* (574), Procne, ironically, is stifled by it.[114] It is also important that Ovid focuses on Procne's tongue and describes it as searching for words that were scornful enough (*verbaque quaerenti satis indignantia linguae*). Procne's indignation echoes Philomela's resentful tongue (555-6) and her inability to express her scorn.[115] Even more telling and important is the fact that Ovid describes the tongues of both sisters in the same manner: both are depicted with the verb *quaero*. In such a manner, Ovid is able to create a connection between the sisters, a connection that had been stripped from Philomela from the moment at which she had been isolated from society.

However, her isolation does not last for long once Procne reads her web. A mere fifteen lines later, Procne, adorned with the trappings of the Bacchic festival, goes to the secluded hut, breaks into it, and finds her sister. Her first action is key: Procne does not attempt to do anything but dress her sister up as a fellow Bacchante. Anderson reads this scene as an indictment of Procne's humanity and that Procne, dressed as a Bacchante, completes her transformation into the irrational mother who later murders her son and

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[113] Anderson on ll.583-4: Ovid uses the phrase *mirum potuisse* to introduce a physical metamophosis in 11.731.
[114] ibid ll.583-4.
[115] ibid ll.583-4.

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feeds him to his father.[116] However, this is best read as a two-fold transformation. While temporarily losing her *mens* as a Bacchante, Procne becomes more like an animal. Therefore, it is easier for her to run from civilization and to free her sister. Indeed, her mental state is just as passionately irrational as Tereus' was, when he first arrived with Philomela. Both Tereus and Procne are described as being violent to Philomela, dragging (*trahens*) her to their destination. (521, 600) Philomela is, in turn, terrified and pallid in both instances (522, 602). Thus, Procne's crazed state is made clear. However, a transformation also occurs for Philomela. She is incorporated into the Bacchic ritual by her sister. This marks a reintegration into society for Philomela. As a Bacchante, she is whisked back into the walls of the city and is reconnected with civilization and her family.

Once in the palace, Philomela cannot look her sister in the eye due to her disgrace and she tries to call upon the gods (for the first time since her rape) by using her hand as her voice (*pro voce manus fuit*). However, the crazed Procne cares little for this and hatches a plan to kill Itys, her son, and to feed him to Tereus. Procne looks upon her son and damns the fact that he can make pretty little speeches (*blanditias*) while her Philomela's tongue remains silent (*silet altera lingua*). At this point, she kills her son and, together with Philomela, cooks and feeds him to Tereus. Again, we see Philomela wishing that she were able to speak, as she flings Itys' head into Tereus' face (*nec tempore maluit ullo / posse loqui et meritis testari gaudia dictis*). Philomela is still not able to speak words; however, she is now able to communicate sufficiantly. Ovid does

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[116] ibid. ll.595-7.

not tell us if Philomela ever is able to regain her speech. The point in this omission is that Philomela has been reintegrated into society and is able to communicate again through another means. Interestingly enough, Ovid leaves this fact ambigous, as he depicts the sisters' transfomation. He states that one becomes a swallow upon the roofs and that the other flies to the woods (*quarum petit altera silvis, altera tecta subit*). The reader is left to wonder whether Philomela or Procne goes into the wilderness. However, one last look at Apollodorus might offer clarification.

Apollodorus, along with the rest of the Greek tradition, tells us that Procne becomes the nightingale in the woods and Philomela the swallow in the houses.[117] With this in mind, the premise of this paper holds and the two transformations of the story are explicated for the final time. Philomela, now that she has been integrated into society, remains amongst the *tecta* and speaks now in the voice of the swallow; however, Procne remains the irrational, crazed mother who flies out as a Bacchante into the wilderness to live with the animals.

Still, the story of Philomela, like that of Io, highlights the loss of speech and its effect on identity. Both characters lose their ability to speak at the hands of a lustful rapist and are isolated in the wilderness, away from their families and forced to live alone without communication. However, both find their voices again through their artistic abilities. Their *mens* and *ingenium* never leave them. Although they create the problem that they can neither be fully animal or fully human, they allow Philomela and Io to find salvation and reintegration through art. Thus, Philomela and Io separate themselves from

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[117] Apollodorus 3.14.8; for more, see Anderson on ll.668-674.

other transformation and speechless characters such as Lycaon, Callisto, Echo and Acteon.

III. Ovid's Exile Literature

In 8 A.D., Ovid suffered a fate similar to many of his metamorphosed characters: he was banished from Rome by the Emperor Augustus. Now, Ovid was bereft of his society, the bustling, cosmopolitan Rome, and was forced to, in Ovid's eyes, the backwater, barbarian town of Tomis.[118] More important, however, was Ovid's subsequent loss of voice. No longer was the loquacious poet the center of attention in the imperial metropolis. Instead, Ovid endured the muzzle of obscurity. On the fringe of the empire (*a terra terra remota mea*, *Tristia* 1.1.128), Ovid literally was a changed man.[119]

This fact was not lost on Ovid. In his first poem in exile, *Tristia* 1.1, Ovid compares himself to his own characters from the *Metamorphoses*:

> sunt quoque mutatae, ter quinque volumina, formae,
>   nuper ab exequiis carmina rapta meis.
> his mando dicas, inter mutata referri
>   fortunae vultum corpora posse meae,
> namque ea dissimilis subito est effecta priori,
>   flendaque nunc, aliquo tempore laeta fuit, (*Tris.* 1.1.117-122).

Here, Ovid makes explicit reference to his '*ter quinque volumina*', even going so far as to take the phrase *mutatas formas* verbatim from the *Metamorphoses*' first line (*in nova fert*

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[118] Tomis, however, was not the barbaric wasteland that Ovid describes. Pippidi, pp. 250-6 suggests how Romanization had come to Tomis, adding Roman aspects to a town that was already firmly rooted in Hellenistic character. For more, see Williams, pp.8-25.
[119] Holzberg's "Am Ende der Welt" probably best encapsulates Ovid's feeling about his punishment (Holzberg, 1998a, p. 183).

animus mutatas dicere formas, Meta. 1.1).[120] Ovid further instructs that the fame of his

future should be added to his transformed characters. Therefore, by such explicit

mention, Ovid not only creates a link between his *maius opus* and his exile work, but also

shows that his *topos* of speech loss is at the front of his mind.

Still, there is maybe more going on here. Ovid's mention of his changed *vultus*

may have something more to offer. As has been shown above, in the *Metamorphoses*,

when a character is transformed, he or she is only transformed in form, not in essence, a

type of *déguisement*. By saying that his *vultus* is the aspect of his being that should be

counted among the transformed, Ovid, in fact, is implying that the rest of him, his

essence, remains intact. Therefore, Ovid, by aligning himself so closely with his

characters, begs his readers to read his own character as one of the *Metamorphoses*. In

fact, as will be shown below, Ovid compares himself to and even equates himself with

specific characters from the *Metamorphoses*, most notably, Acteon, Philomela and Io. In

portraying himself as a transformed character, especially with the two women mentioned

above, Ovid also opens the door for his reintegration with society. Isolated and mute,

Ovid uses his artistic ability, his ability to create written texts, which has remained

untouched in his *ingenium* / *mens*, to communicate with his lost society through the

means of writing. Ovid's exile literature itself plays the same role as Philomela's

weaving or Io's dusty drawing: a means by which he can be reintegrated with the city he

loves, Rome. However, before an examination of Ovid's artistic attempts at reintegration

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[120] For more on *ter quinque volumina* and the overall division and structure of the *Metamorphoses*, see
Holzberg (1998b), "Ter quinque volumnia as carmen perpetuum: the division into books in Ovid's
Metamorphoses," *Materiali e discussioni per l'analisi dei testi classici* 40, pp. 77-98.

can be explored, we first must analyze Ovid's narrative of how he came to be among the *mutata corpora*.

Ovid Transformed: *Tristia* 1.3

In *Tristia* 1.3, Ovid gives a vivid account of his last moments in Rome. He describes the evening he shares with his family and friends, his last prayers, the disruption of his speech, and his ultimate removal from society to the wilderness of Tomis. However, one important point should be made before examining the text: this is the reality that Ovid paints for his readers; it should not be taken as a play-by-play account of the actual events of his departure. E. Forbis puts this consideration in another way, stating, "To ask whether this poem provides an accurate picture of Ovid's departure is to miss the point. Rather, we must recognize those aspects of separation that Ovid chooses to emphasize in the poem," (252).[121] The aspect that Ovid emphasizes, as he develops the setting of the poem, is the loss of society and voice.

When the night of his departure begins, Ovid tells his readers that he spoke to his sorrowful friends (*adloquor extremum maestos abiturus amicos*, 1.3.15). Here, Ovid emphasizes the fact that he is still able to speak because he has not yet departed, although he will leave (*abiturus*) in the future. His ability to speak is emphasized by the frequency of noise and bewailing around him: his wife cries (*flens*, 17), mourning and groaning sound (*luctus genitusque sonabant*, 21), and women, men and children bewail (*maerent*,

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[121] Forbis, E (1997). "Voice and Voicelessness in Ovid's Exile Poetry," *Studies in Latin Literature and Roman History* 8.

23). Ovid even compares the scene to a noisy funeral (*formaque non taciti funeris intus erat*, 22), an aspect that will be further discussed below. The whole scene is fraught with speech and noise, a microcosm of the bustling, urban community from which Ovid will soon be removed. Moreover, Ovid's friends and family, all the people for whom he cares, are present. Indeed, Ovid's comparison of the departure scene to a funeral, a highly communal act, only serves to further the connection.

However, the first climax of the poem comes not with noise but with the introduction of silence (*iamque quiescebant voces hominumque canumque / Lunaque nocturnes alta regebat equos*, 27-28). Ovid emphasizes the silence by placing *quiescebant* in a forward position prior to its subject. The effect is striking; the silence is sudden, a strong foreshadowing of Ovid's own loss of speech.[122] The silence is broken by the first exhortation of the poem: Ovid's prayer. Like his characters before him, Ovid prays to the gods.[123] However, unlike his characters, Ovid prays before his metamorphosis; thus, it is reasonable to assume that the gods heard his prayer. Yet, although Ovid's heroic calm in the face of transformation is important and worthy of study in its own right, the content is not particularly germane to the current study. What is important, however, is the very fact that Ovid shows his ability to speak directly. As he did with many of his characters, prior to their metamorphoses, Ovid diligently points

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[122] Luck comments on the *topos* of the quiet city at night and points to both Apollonius Rhodius and Vergil: "Der Kontrast zwischen dem Schlummer der Stadt, dem ruhigen Lauf des Gestirns am nächtlichen Himmel und der Verzweiflung der Menschen ist nach Apollon. Rhod. 3,748 ff. von Vergil (Aen. 4,522 ff.) geschildert worden," 39-40.
[123] Acteon (*Meta*. 3.237-41), Callisto (*Meta*. 2.485-8), Io (*Meta*. 1.635-8), and Hermaphroditus (*Meta*. 4.380-6), just to name a few.

out to readers that his characters are able to speak, emphasizing this aspect through the use of direct speech.[124]

From this zenith of speech, however, the ability to speak begins to falter. Immediately after Ovid's prayer, he mentions that his wife began to pray further, yet she was somewhat hindered by her sobbing (*hac prece adoravi superos ego, pluribus uxor, / singultu medios impediente sonos*, 41-2). Indeed, Ovid's interlocked word order more clearly paints the picture for the reader: voice is being obstructed. Although this speech blockage is not happening to Ovid and although Ovid's wife does not lose her voice either, the foreshadowing has been furthered. Ovid is beginning to move speech loss to the front of his readers' minds. Indeed, the wife's utterances are totally useless: *multaque in aversos effudit verba Penates / pro deplorato non valitura viro*, 45-6).

After his wife's prayers and words, Ovid ramps up the loquaciousness of his character. In the subsequent twenty-one lines (47-68), Ovid repeatedly speaks, using five speaking words (*dixi*, 51; *revocatus sum*, 55; *dicto*, 57; *dedi mandata*, 59; and *inquam*, 61) and employing several instances of direct discourse. Ovid the author is hastening to the second climax of the poem, his eventual loss of speech, by increasing the frequency of monologue. Suddenly, the climax is reached, the speech stops, and the words are left unfinished:

> nec mora sermonis verba imperfecta relinquo,
>   complectens animo proxima quaeque meo (*T.* 1.3.69-70)[125]

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[124] See above.
[125] Luck's translation of these lines best capture the suddenness of the loss of speech: "Doch plötzlich breche ich mitten im Wort meine Rede ab . . .," (45). The natural German word order also lends itself the Ovid's poetic touches.

Ovid's transformation is now complete. As many of his characters before him, Ovid is transformed in mid-speech.[126] Indeed, E. Forbis has commented upon this feature of transformation to draw a comparison between Ovid's transformation and that of Dryope in the Metamorphoses.[127] However, although such similarities do exist between the two episodes, it seems better not to draw a relationship between Ovid's transformation and that of a specific episode, such as Dryope's. Instead, it seems more fruitful to see Ovid's transformation as sharing the same characteristics of the transformation episodes in the *Metamorphoses* (speech loss, sadness, bereft lover, et al.). However, Forbis is most certainly correct in pointing out that in both episodes, speech is the last human trait to be lost, stating:

> Eventually the bark consumes all of Dryope's body except her face
> (*Met.* 9.367-68), which at least affords her the opportunity to say
> goodbye to her sister, father, husband and little son (371-91). Indeed,
> speech is the only way for her to maintain any connection with her
> family at this point, and she keeps speaking right up until her mouth
> is finally overtaken by the bark (392), *desierant simul ora loqui, simul esse.*
> Speech is also Ovid's most important connection to his wife and friends, (252-4).

Until this point of the poem (line 69), Ovid had been a part of community, surrounded by his family and friends. However, when his words stop in mid-speech, he loses his voice and, consequently, his community. Ovid emphasizes this removal from community in the next seven lines. G. Luck has rightly noticed their separation, writing that, "der Akt des Zerreißens ist durch drei verschiendene Verben ausgedrückt: *dividior, membra*

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[126] Cadmus (*Meta.* 4.586-9) and Dryope (*Meta.* 9.367-91), to name a couple.
[127] Forbis, E. (1997). pp. 252-4.

relinquam, [und] *abrumpi.*"[128]   Ovid is literally torn from his society as Mettus (75-6) was torn apart by his horses.[129]

The 'dismembered', separated Ovid is henceforth surprisingly (perhaps not) absent from the poem. In fact, the focus shifts to the grieving of his lost community. Then, Ovid writes, the cries and groans of *his* people arose (*tum vero exoritur clamor gemitusque meorum*, 77). This lament is furthered by the following line: *et feriunt maestae pectora nuda manus*. This description begins to truly take on the shape of a funeral lament.[130]   Indeed, Ovid's wife clings to his body and begs him to take her with him, her speech creating a nice parallel to Ovid's earlier prayer. However, Ovid's character makes no reply to his wife's impassioned plea; perhaps he, transformed, is no longer able to do so verbally. Instead, Ovid leaves (*egredior*), bedraggled and as one fit for a funeral.

Therefore, the entirety of *Tristia* 1.3 centers on a crucial issue: Ovid's separation from community and his total loss of speech. His loquaciousness steadily increases, becoming more and more scattered and frantic throughout the poem until line sixty-nine, the point at which he is cut off mid-speech. Henceforth, the language of removal, separation, and death replaces speech as the dominant motif. Ovid clearly saw his exile as a sort of death: no longer could he speak to his friends and family and no longer could he be a part of his beloved Rome.

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[128] Luck, G. p. 44

[129] Livy 1.27 ff., particularly 1.28.10 (rather gruesomely), recounts how Mettus was ripped apart by wild horses in the war against Tullius Hostilius. Also see Vergil *Aen.* 8.642ff., *haud procul inde citae Mettum in diversa quadrigae / distulerant*. These two lines on Mettus are have been disputed in the past. For more, see Luck 44.

[130] Luck 44: "Das Schlagen der entblößen Brust gehört zur Totenklage." Cf. *Tris.* 3.3.48: *feries pavida pectora fida manu* and *Fasti* 4.454: *et feriunt maesta pectora nada manu.*

Tristia II: Ovid and Acteon

As Ovid moves from *Tristia* I to *Tristia* II, he changes his immediate focus slightly. He sets out in earnest to understand his exile and to continue to profess his innocence. However, even with the slight change in focus, Ovid still drives home the idea of lost speech. To him, no matter the circumstances or causes of his exile, the fact remains that he is now bereft of voice and, thus, his community. Therefore, Ovid is left with the task of balancing all of these ideas at the same time. To do this, Ovid calls upon one of his previous characters from the *Metamorphoses*, Acteon.

Acteon (*Meta.* 3.138-252), as discussed above, was the unlucky hunter who stumbled upon Diana bathing and was, consequently, transformed into a stag. Although he had not done so purposefully, he still erred into the grove in which Diana was bathing. As a stag, Acteon lost his human voice and, as a result, his community. Eventually, he was torn apart by his own dogs to soothe the goddess' wrath.

In Acteon, Ovid found the perfect character to express how he was feeling in exile. In *Tristia* 2.77-120 in particular, Ovid takes up the discussion of his error. He tells his readers that he was misled by an evil error that led to the ruin of his house:

> illa nostra die, qua me malus abstulit error,
> parva quidem periit, sed sine labe domus (*Tris.* 2.109-10)

To further this point, Ovid, now among the *mutata corpora* (see above), compares his predicament to Acteon's. Acteon was undone by *error*, although he had not committed a

scelus (*Meta*. 3.141-2).[131]   Ovid comments on this by making an explicit reference to

Acteon and his lack of intent:

> cur aliquid vidi? cur noxia lumina feci?
>   cur imprudenti cognita culpa mihi?
> inscius Acteon vidit sine veste Dianam:
>   praeda fuit canibus non minus ille suis.
> scilicet in superis etiam fortuna luenda est,
>   nec veniam laeso numine casus habet (*Tris*. 2.103-8)

Here, Ovid makes reference to Acteon's innocence while linking himself to the character.

Both he and Acteon were unaware of their mistakes and both were unduly punished.[132]

But what does Ovid say about his own personal punishment?   Although he was not

ripped limb from by his own dogs, Ovid does seem to imply a fate somewhat similar to

that of Acteon.

Scholars have tended to confine Ovid's reference to Acteon to lines 103-8,

beginning with three rhetorical questions.[133]   However, the comparison actually might

start as early as line 97:

> me miserum! potui, si non extrema nocerent,
>   iudicio tutus non semel esse tuo.
> ultima me perdunt, imoque sub aequore mergit
>   incolumem totiens una procella ratem.
> nec mihi pars nocuit de gurgite parua, sed omnes
>   pressere hoc fluctus oceanusque caput.
> cur aliquid uidi? cur noxia lumina feci?
>   cur imprudenti cognita culpa mihi?
> inscius Actaeon uidit sine ueste Dianam:
>   praeda fuit canibus non minus ille suis.
> scilicet in superis etiam fortuna luenda est,
>   nec ueniam laeso numine casus habet (*Tris*. 2.97-108).

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[131] Committing a *scelus* would imply intention and a deliberate attempt; *error*, however, represents a purely accidental mistake. For more, see Anderson 352.

[132] However, Ovid does not completely absolve himself from the blame: *Tris*. 2.207-252. This type of hedging around guilt is also seen at the end of the Acteon story: *Meta*. 3.253-5. Here, it is left up to the reader to decide whether the punishment was too harsh or not: *alii laudant dignamque severa / virginitate vocant; pars invenit utraque causas.*

[133] Luck limits it as such (105).

Ovid bemoans his unlucky fate with a standard expression of woe, *me miserum*. However, these are the same words that are attributed to Acteon after his transfomation: *ut vero vultus et cornua vidit in unda, / 'me miserum!' dicturus erat: vox nulla secuta est;* (*Meta.* 3.200-1). Still, he is not able to say these words due to his voice loss. Ovid, perhaps, is harkening back to his character in order to show his own personal voice loss.[134] By using the same phrase, albeit a common one, in such proximity to a direct mention of Acteon and by placing it in the same metrical position of the line, Ovid seems to be subtly creating a connection between himself and Acteon and, more importantly, the circumstances and consequences of Acteon's position and his own. This connection may again be hinted in the next few lines as well.

Although obviously a scene of a storm at sea[135], this scene also can be related back to the Acteon episode. After attempting to utter *me miserum*, Acteon is engulfed by his own dogs that rip him apart. As they attack, they are described as *"undique circumstant mersisque in corpore rostris / dilacerant falsi dominum sub imagine cervi"* (*Meta.* 3.249-50). The same word (*mergo*) is used to describe the storm surrounding Ovid as is used to describe the muzzles of the dogs that engulf Acteon. Indeed, in the Acteon story, Ovid goes to great lengths to show that Acteon is still himself, although he

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[134] E. Forbis comments briefly on the similarity in the voice loss of Acteon and Ovid, noticing that Acteon groans after his transformation, as Ovid struggles in barbaric languages, p. 262. However, for a more detailed comparison see the earlier section on Acteon above.

[135] Luck, G., p. 105. Luck sees this storm imagery as a reference to Aeneas: Vergil, *Aen*. 6.342 and *Meta*. 14.584. However, this link is tenuous at best. Luck's connection of *pars . . . de gugite parva* to *Tris.* 1.2 and 1.4, as well as *Ex pont.* 1.3.13ff. is much stronger: "[es] bildet den Gegensatz zu *omnes fluctus Oceanusque*, also eine Katastrophe auf offner See, ein Sturm," p. 105. He also does not mention any further connection between Ovid and Acteon beyond ll. 103-8.

is beneath the form of a deer (*falsi dominum sub imagine cervi*);[136] his human essence is unchanged.   Likewise, Ovid describes himself as retaining his human reasoning unharmed (*incolumem . . . ratem*), although he is thrown under the deep by the storm.

Thus, Ovid may link himself with Acteon more closely than has been previously recognized. Through such an extended reading, Ovid's commentary on voicelessness is enhanced. He not only uses Acteon in order to comment on his own *error*, but also to keep the motif of voice loss in exile an ever-present issue. Ovid, like Acteon, is swallowed up whole, unable to speak. Their human facilities remain intact while each is being punished for his *error*.

However, this is not the only instance of Ovid's inclusion of himself so directly in the world of *mutata corpora*. As he concludes the *error* section of *Tristia* II, Ovid says that although his house has been humbled, his *ingenium* will be known still:

> Sit quoque nostra domus uel censu parua uel ortu,
>   ingenio certe non latet illa meo:
> quo uidear quamuis nimium iuuenaliter usus,
>   grande tamen toto nomen ab orbe fero;
> turbaque doctorum Nasonem nouit, et audet
>   non fastiditis adnumerare uiris (*Tris*. 2.115-20).

Ovid is confident that he will survive in a way that Acteon could not. Indeed, as the author of the *Metamorphoses*, Ovid is keenly aware of how his characters got out of the situation of voicelessness: through writing. Therefore, Ovid again links himself to these characters in the hope that he, like they, will be able to find his voice once again through writing and, in the process, reintegrate himself with his lost society.

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[136] Another instance of *déguisement*, see above.

A Change of Medium: Ovid, Philomela and Io

Ovid continues to liken himself to his characters by drawing a comparison between his situation and that of Philomela. In our present study, this potential comparison is extremely intriguing: not only is Ovid placing himself amongst the *mutata corpora* of his characters, as he did with Acteon, but also adds the connotations that go along with the story of Philomela.[137] As was discussed above, Philomela (*Meta.* 6.412-674) lost her voice and, subsequently, her community, only to be reintegrated into that community through artistic means (e.g., weaving a tapestry). The question then arises whether Ovid was deliberately using Philomela in order to emphasize the speech loss she was suffering in a barbarous land while, at the same time, commenting on how he hoped to reintegrate himself into his own lost society.

In *Ex Ponto* 2.6.3, Ovid reminds his readers that his method of communication is different in exile: *exulis haec vox est: praebet mihi littera linguam.*[138] Now, Ovid is unable to speak as he had in the past. Instead, he must turn to the written word to help himself communicate. In addition, Ovid mentions that his ability to speak Latin has itself diminished:

> Saepe aliquod quaero uerbum nomenque locumque,
>   nec quisquam est a quo certior esse queam.
> Dicere saepe aliquid conanti (turpe fateri)
>   uerba mihi desunt dedidicique loqui (*Tris*. 3.14.43-6)

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[137] E. Forbis makes special mention of Ovid's comparison of himself with a female character, who was raped, to help explain Ovid's identity crisis further, pp. 261-2. For more, see P.K. Joplin "The Voice of the Shuttle is Ours," *Rape and Representation*.

[138] Cf. *Tris*. 3.7.2: *littera, sermonis fida ministra mei*, 5.12.29-30, *Ex Pont.* 1.7.1-2, 4.9.11-12. Helzle, M. (2002), "Das Homoiokatarkton *littera linguam* (auch *liceat*) verbindet die beide Worte lautlich und evoziert Zungenschlag gesprochener Sprache," *Ovids Epistulae ex Ponto: Buch I-II Kommentar*, pp. 338-9.

Ovid, living in Tomis with Getans and Sarmatians, suffers from a form of culture shock. His native Latin is not used and, therefore, his ability to speak the language begins to diminish due to lack of use.[139] Ovid even comments that Homer himself would not be able to remain himself in such a place.[140] However, Ovid's problem is compounded by his lack of knowledge about Getan and Sarmatian discourse. He explicitly mentions "*nam dedidicisse Getice Sarmaticeque loqui*" (*Tris.* 5.12.58).[141] For Ovid, the languages by which he was surrounded were barbaric, uncultured (*fera, barbariae, Tris.* 5.12.55), and in direct opposition to the beauty and civilization embodied in Latin. For Ovid, part of being Roman was to speak Latin fluently. When his ability to do so began to fade, it was as if part of his identity as a Roman citizen began to fade with it.[142] These ideas with which Ovid deals (speech loss and exile in a foreign land) correspond directly to another one of Ovid's characters from the *Metamorphoses*, Philomela.

In the *Metamorphoses*, Philomela is taken from her land by Tereus, who himself is portrayed as a foreign barbarian (*barbarus*, 6.515) and whose actions are described as such by Philomela (*o diris barbare factis*, 6.533). When she arrives at the barbarous land, she, like Ovid, loses her ability to speak, although in a different and much more gruesome manner than Ovid. Thus, the situation facing both is essentially the same: exile in a foreign land without the ability to speak.

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[139] See also *Tris*. 5.7.57-60, *Tris*. 5.12.57: *ipse mihi videri iam dedicisse Latina*.

[140] *Ex Pont*. 4.2.21-2: *si quis in hac ipsum terra posuisset Homerum, / esset, crede mihi, factus et ille Getes.*

[141] For more on Ovid's problems with foreign language, see *Ex. Pont*. 3.2.40, 4.13.19-20; *Tris*. 3.14.49-50, 5.7.53-6.

[142] E. Forbis, "For Ovid the Latin tongue is part of his Roman identity. Learning the Getic and Sarmatian languages, therefore, pulls him further away from that identity and transforms him into a native of a hostile and uncertain environment", p. 262.

Moreover, the way in which Ovid attempts to free himself from his situation is exactly the same as how Philomela herself was successful in escaping her situation: through writing. Ovid, knowing that his voice has been stripped from him, turns to the written word. The completion of the verse quoted above (*Ex Pont*. 2.6.3-4), conveys that fact:

Exulis haec uox est: praebet mihi littera linguam
et, si non liceat scribere, mutus ero.

Ovid, to avoid becoming *mutus*, turns to writing; Philomela, likewise, turned to a form of writing to save herself. She weaves a story of her predicament in order to communicate it to her sister, a member of her lost community. Indeed, this too is not easily achieved, as the act of weaving itself is also hampered by the barbaric scenery. As she is forced to hand *barbara tela* on her *stamina* (*Meta.* 6.576).[143] Even in art, her task is unfamiliar. Indeed, Ovid points out that she had to be *callida* in order to complete the task (6.576).[144] This is true of Ovid as well, as he is forced to move out of his vocal comfort zone to the medium of the written word.

E. Forbis has noted another interesting similarity between Ovid and Philomela: both place an increased significance on their hands. Ovid speaks of his writing as "*peragant linguae chartae manusque vices*," (*Tris.* 5.13.30). This bears a resemblance to Philomela's method of communicating: *"pro voce manus fuit,"* (*Meta.* 6.609). Furthering her point, Forbis comments that both Ovid and Philomela use sign language to

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[143] Anderson 227, "*barbarica:* both literally and figuratively, since it is Thracian material and also will tell a tale of barbarity (cf. 515)."

[144] The *MSS* is somewhat uncertain here. The regularly used *MSS* are divided between *pallida* and *callida*. Anderson concludes that *callida* is the correct reading due to context, as does this author. For more, see Anderson 226-7.

communicate at times.[145] Philomela is described as *gestu rogat* when she instructs her servant to take the woven message to her sister, Procne (*Meta.* 6.579). Ovid, likewise, describes his shame at the necessity of signs in his dealing with the Getans:

> Exercent illi sociae commercia linguae:
> per gestum res est significanda mihi.
> Barbarus hic ego sum, qui non intellegor ulli,
> et rident stolidi uerba Latina Getae; (*Tris*. 5.10.35-8).

Yet, although Forbis' observations are certainly correct, they should be regarded as symptoms of voicelessness for Philomela and Ovid, and not as solutions that they employ to ameliorate their situations. Both Ovid and Philomela, trapped in a foreign land and each without their own voice, turn to non-verbal communication to find their voices again, whether by language or by loom. By changing their medium of communication, they hope to be able to reintegrate with their lost societies.

This is also true of Ovid's brief mention of Io, another character that was stripped of her voice and was forced to seek out other means of communication. Io (*Meta.* 1.588-638), like Ovid, chose writing as her means, tracing out letters in the dust for her father and sisters:

> si modo sequantur
> oret opem nomenque suum casusque loquatur
> littera pro verbis, quam pes in pulvere duxit,
> corporis indicium mutati triste peregit (*Meta.* 1.647-650).

The key phrase here is *littera pro verbis*, Io has literally exchanged the spoken *verba* for the written *littera*. In this way, she is successful in regaining her community and, eventually, her previous form and voice.

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[145] An important oversight by Forbis is that all of these instances highlight Philomela or Ovid's dealings with a foreigner: Ovid with the Getans and Philomela with her Thracian servant.

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Ovid harkens back to the Io episode in *Ex Pont*. 1.7.[146] At the beginning of his letter-poem to Messalinus, Ovid remarks on his change of medium, using the same phrase that Io employed:

> littera pro verbis tibi, Messaline, salutem
> quam legis, a servis attulit usque Getis (*Ex Pont.* 1.7.1-2).

Ovid, like Io, has gone from spoken word to written. Indeed, the link between them is strengthened by the fact that the phrase itself occupies the same, metrical position. Ovid is intentionally drawing a connection between himself and Io, as he had with Philomela. By doing so, Ovid is again hoping to reintegrate himself through writing, as Io did successfully.

Among the different theories about Ovid's reasoning in creating such links between himself and his characters, it seems likely that one of the main ones should be the fact that Ovid is attempting to do for himself in reality that which worked for his characters in literature. By creating a link with these characters, Ovid hopes to use writing to reconnect with society. Both Philomela and Io are victims of voicelessness and are relegated to unfamiliar terrain, both physically and socially. However, both are able to overcome these *tristia* by using art to communicate. Ovid, trapped in a foreign world and stripped of ability to communicate verbally, takes hope from his characters. By turning to writing, Ovid attempts to communicate with his loved ones and to reestablish a connection to Rome.

Panegyric, Paraklausithyron and the Pose of Decline

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[146] Helzle, however, does not mention this. Instead, he equates *littera* "als Synonym für *epistula*", 193.

Although Ovid does an extensive amount of work to create a reality in which he can become one of his *mutata corpora*, it is by no means the only way in which he attempts to depict his use of art. Until this point, Ovid has been shown to place a severe emphasis on speech and community in his exile literature, akin to that which he developed in the *Metamorphoses*. To further enhance the connection between speech, art and community, Ovid allegorizes his own situation in exile by comparing himself to his own transformed characters. However, Ovid's exploitation of the written word by which he might be reintegrated into society does not stop there. He further shows his artistic *ingenium* by turning his works from exile into an elegiac world, in which he is the *exclusus amator*. Holzberg mentions this aspect briefly in his 1998 work on Ovid, stating, "wie der *poeta/amator* in den *Amores* ist der Verbannte – so soll der Sprecher der Exilelegien ganz einfach genannt werden – die Hauptperson in einer auf der Basis des elegischen Systems funktionierenden Welt."[147] Ovid now can be seen not only as a victim of transformations that occurred in the *Metamorphoses* but also as the "werbender Dichter" (Stroh 1971) of his early elegiac work – this creates a neat *inclusio* of Ovid's entire literary career. To further Ovid's elegiac landscape, he gives himself an object of love, a *dura puella* to his *exclusus amator*: Roma and Augustus.[148] In effect, Ovid creates a *paraklausithyron* out of his exile situation.

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[147] Holzberg, N. (1998). *Ovid: Dichter und Werk.* p. 181.

[148] Holzberg, N. (1998), 182. "In der verkehrten elegischen Welt des Exils spielt also der Kaiser die Rolle der *dura puella* (hartherzige Geliebte), und da der Verbannte sich devot der Willkür des 'Gottes' in Rom unterwirft . . ., befindet er sich in einem dem *servitium amoris* analogen Zustand." See also N. Holzberg (2001), p. 117 and P. Hardie (2002), 286: "the place of the hard-to-get *puella* is taken by the emperor, obdurate to unceasing prayers, or by Rome herself, from whose door the poet is locked out, as the distance to be overcome in the *paraclausithyron* stretches from the width of the threshold to the width of the empire." For Ovid's use of *paraklausithyron* in the *Heroides*, see F. Spoth (1992), pp. 33-4.

In *Ex. Pont.* 2.7.37-8, Ovid stands at the entrance to Rome, unable to enter through the locked doors: *quia longo est / tempore laetitiae ianua clausa meae.*[149] In the midst of his lamentation to Atticus about the harshness of his surroundings and the wounds stemming from his exile, Ovid makes explicit reference to the closed door of the *dura puella*. His happiness lay just on the other side, yet he has been barred from entrance for a long time. Ovid stands before the closed doors of Rome, shut out, as Mercury from his beloved Herse; yet, he has no wand with which he can open the door to his beloved Roma.[150]

Likewise, in *Ex. Pont.* 1.7.35-8, Ovid fears that the doors to the home of his friend, Messalinus, are closed due to fear of Augustus.

> si minus, hac quoque me mendacem parte fatebor:
>   clausa mihi potius tota sit ista domus.
> Sed neque claudenda est et nulla potentia uires
>   praestandi ne quid peccet amicus habet.

Again, Ovid fears that his connections and link to society are being closed off from him by Augustus. Gaertner points out that Ovid is more worried about the society he stands to lose by arguing that Ovid's reference to *domus* includes not only the structure of the house itself, but also the *familia* that resides within.[151] As an *exclusus amator*, Ovid does not want to lose the access to his *puella*, without which he would not be able to send his

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[149] Helzle (2003) agrees with this reading, stating, "mit *ianua clausa* enterotisiert Ovid den weitverbreiteten elegischen Topos des *exclusus amator.*

[150] *Meta.* 2.708-36. Mercury stands outside his beloved Herse's door, blocked by her sister Aglauros. However, he eventually turns her to stone and open the doors (816-32).

[151] Gaertner, J. (2005), p. 406: "since *hac quoque . . . parte* (1.7.35) links Ovid's reference to his friendship with Cotta to his earlier claim to be part of Messalinus' *cultorum turba tuorum* (1.7.15, cf. 1.7.18: *ulla parte*), *tota . . . ista domus* now refers to the joint house of the Messallae. As here *domus* is commonly used to refer to the *familia*, comprising relatives and *clients* (cf. 1.2.136n.)." Helzle (2003), p. 199 concurs: "Mit *clausa . . . domus* wird das Bild von der Familie als *domus* (s. zu 23-4) fortgesetzt." For more on *Ex. Pont.* 1.7.35-8 as a *paraklausithyron*, see Helzle (2003), pp. 192-3 and F. Copley (1956), *Exclusus amator. A Study in Latin Love Poetry.* APA Philo. Monogr. 17, Madison.

"werbende Dichtung" in hopes of reconciliation and reintegration. Ovid even tries to reassure Messalinus that he should not fear Augustus because he is a friend of Ovid.[152] On the contrary, Ovid tells his friend that Augustus, compared here with Jupiter, actually spared him harsher penalties through his mercy (ll. 43-49). Yet, Ovid's depiction is clear: he is the *exclusus amator*, on the outside looking in.

Ovid's portrayal is even taken a step further in *Tr.* 3.2.21-4, in which he laments for his beloved Roma and complains that even the door to death will not open to him:

> Roma domusque subit desideriumque locorum,
>   quicquid et amissa restat in urbe mei.
> Ei mihi, quo totiens nostri pulsata sepulcri
>   ianua, sed nullo tempore aperta fuit?

Rome, his home, and longed-for places are all on Ovid's mind; in fact, he misses his city (*urbe mei*), which he has lost.[153] However, Rome, along with the remnants of his community, is not the only location that is barred: the door to his own grave is locked. Ovid is thus excluded from the two things that could give him peace and rest in life. This aspect only heightens Ovid's elegiac creation of the *paraklausithyron* and his role as the *exclusus amator*. Paul Allen Miller recasts this idea more eloquently, stating, "Thus paradoxically, through the figure of *exclusus amator*, death, Rome, and Caesar all come to function as metonymic substitutions and their substitutability is recognizable precisely because of the poet's use of the themes, rhetorical schemata, vocabulary, and meter of amatory elegy."[154] What is still more interesting is the fact that this verse echoes another character who is shut out at the doors of death in the *Metamorphoses*, Inachus, the father

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[152] For more description of Ovid's reasoning why Messalinus and his brother Cotta need not worry about their relationship with Ovid, see Gaertner (2005), pp. 405-7.

[153] Luck, G (1967), p. 175: "Er denkt an Rom und sein Haus (in Rom); damit verbindet sich die Sehnsucht nach diesen Orten."

[154] Miller, P.A. (2004). *Subjecting Verses: Latin Love Elegy and the Emergence of the Real*, p. 212.

of Io. When he discovers that his daughter has been changed into a cow, he laments and complains how horrible is it to be a god to whom *praeclausaque ianua leti,* (*Meta.* 1.662).[155] Ovid hear again strengthens the link between his situation and the situation of a character who loses her voice and community, but yet still is able to recapture both through art.

Therefore, in the passages above, as well as many others, Ovid begins to create his elegiac world with the *paraklausithyron*. By doing this, Ovid creates opportunity to display his *ingenium*; he is strengthening his appeal for reintegration through art by using his writing in a highly artful manner. He can also find another manner in which he can cast his situation in exile: as an *exclusus amator*. Furthermore, within his artistic, elegiac world, he is able to aim his efforts at the one person who is capable of recalling him from exile, Augustus, by portraying him as the *dura puella*. After the scene of the *paraklausithyron* is set, however, Ovid then turns to the actual "werbende Dichtung" itself and showers his *puella* with *blanditias* aplenty.

"*Tu modo blanditias fac legat usque tuas*", Ovid instructs a young man, when he attempts to woo a *dura puella*.[156] To Ovid, the key is to continue to throw *blanditias* at the object of his affection until the girl finally gives in. In the exile literature, Ovid follows the same ideas, throwing praise and compliments at Augustus through the form of panegyric. As Harry Evans has noted, Ovid's treatment of Augustus takes various forms, most notably direct and indirect address.[157] Sometimes Ovid turns his attention to

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[155] See Luck, G. (1967), p. 175 for more.
[156] *Ars Armatoria* 1.480.
[157] Evans, H. (1983), p. 11ff.

speaking to his *dura puella* directly, as in *Tr.* 2 and 5.2.47-78; in other places the entire imperial family can be the subject of his *blanditias*, as is the case in *Ex. Pont.* 2.8 and 4.8. More frequently, Ovid employs indirect references to the Emperor in his letters to his wife and to his friends.

One of the key features of this laudatory panegyric is Ovid's praise for Augustus' divine nature (1.1.20; 1.2.3-4, 12; 1.3.37-40; 1.4.22; 1.5.38, 75, 84; 1.9.4; 1.10.42). Right from the beginning of the *Tristia*, Ovid establishes this as a theme for his entire exilic corpus. In *Tr.* 1.1.69-74, Ovid even goes so far as to depict the Palatine, the location of the imperial residence, as a divine dwelling:

> fortsitan expectes, an in alta Palatia missum
> scandere te iubeam Caesareamque domum.
> ignoscant augusta mihi loca dique locorum!
> venit in hoc illa fulmen ab arce caput.
> esse quidem memini mitissima sedibus illis
> numina, sed timeo qui nocuere deos.

Augustus lives on an Olympian mount, reminiscent of the depiction seen in *Met.* 1.175-6 (*hic locus est quem, si verbis audacia detur, / haud timeam magni dixisse Palatia caeli*). Ovid wonders whether he should dare to send his little book there, fearful of the consequences. So, he employs an indirect wooing that goes not to the *puella* himself, but to his people below. Yet, the connection of Augustus' abode with a divine dwelling is unmistakable. Ovid even equates Augustus with Jupiter, when he mentions that once a thunderbolt came down and struck him on his head. The readers know that this *fulmen* of exile was sent by Augustus. Therefore, the link is complete. Ovid continues this comparison throughout the first *Tristia*, as well (1.1.81; 1.4.26; 1.5.75-78). Yet, perhaps, we should not be surprised by this feature of Ovid's *blanditias*, for this association is "a

stock feature of imperial panegyric which can be paralleled in numerous dedications as well as earlier Augustan poetry."[158]

Another more surprising feature of Ovid's panegyric is his use of the theme of divine/imperial *ira*. Perhaps treating Augustus' *ira* as an extension of his association with Jupiter, Ovid continuously returns to the fact that this *ira* was the cause of his exile. In not-so-simple elegiac terms, the *ira* of the *dura puella* was the cause of the *amator* being in a state of *exclusus*. Yet, Ovid depicts this *ira* not as *saeva* or *violenta*, but as *mitissima* (*Tr.* 1.2.61) and *clementia* (*Ex. Pont.* 3.6.7).[159] Ovid here is using his ability to create art, his *ingenium*, the same thing which he told his readers got him into trouble in the first place, to attempt to abate Augustus' *ira* not only in narrative but also in reality:

> fortisan ut quondam Teuthrantia regna tenenti,
>   sic mihi res eadem vulnus opemque feret,
> Musaque, quam movit, motam quoque leniet iram:
>   exorant magnos carmina saepe deos (*Tr.* 2.19-22).

Here, again the connection between Augustus and *deus* is made clear. Moreover, Augustus' *ira* and Ovid's *ingenium* are at the center of the storm. Ovid's one possession that Augustus cannot control, his *ingenium*, remains untouched. Although it caused him trouble in the first place, it can also calm the *ira* and cause a pardon to be given.[160] However, in addition to this characterization of *ira* as a type of *blanditia*, which is a function of Ovid's *ingenium* attempting to obtain imperial favor, Ovid's depiction of a softer, kinder Augustus can also be seen as an attempt to force the emperor's hand.

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[158] Evans, H. (1983), p. 14. See also: Weinstock, S. (1971), *Divus Julius*, pp. 300-5, K. Scott (1930) "Emperor Worship in Ovid", pp. 52-3, and G. Williams (1978), *Change and Decline: Roman Literature in the Early Empire*, pp. 61-96.

[159] Ovid mentions *ira* as *saeva* (*Meta.* 4.8, 13.858; *Tr.* 4.6.150 and *violenta* (*Meta.* 7.457). However, in the exile, with few exceptions, the *ira* of Augustus is referred to as *clementia* and *mitissima*, as well as *moderata* (*Tr.* 5.2.55), *mollior* (*Tr.* 2.28), and *lenior* (4.4.48).

[160] Evans, H. (1983), p. 20.

In *Tris.* 4.8, while lamenting his old age in exile, Ovid uses all of the rhetorical techniques discussed above: he includes references to Augustus as Jupiter (ll. 45-52), as well as to his *ira* that was brought down upon Ovid (ll. 49-50). Evans even calls the phrase *aequantem superos emeruisse virum* "stock panegyric" used by Ovid.[161] However, throughout the poem, Ovid highlights his own pathetic situation and Augustus' *clementia*. At the beginning of the poem, Ovid describes his decrepitude *ad nausea*: his hair has turned from black (*nigra*) to white (*alba*), the age of frailty (*fragiles aetas*) is becoming difficult for him to bear (*mihi ferre grave est*), and sluggish senility (*tarda senecta*) is stealing away his strength. Against the picture of Ovid's old age, stands Augustus' mercy. He is a figure of *clementia* (l. 39) who is nicer than anyone in the entire world (*mitius inmensus quo nihil orbis habet*, l. 38). In such a manner, Ovid contrasts his self-portrait with that of Augustus: the harshness and cruelty of the humiliating present state of exile (*cum mihi tempora prima mollia praebuerint, posteriora gravant*, ll. 31-2) in direct opposition to the kind, beneficent ruler. Playing to the audience's *ethos*, Ovid brings them to his side of the argument and places the proverbial ball in Augustus' court. If Augustus is as merciful as Ovid has depicted him in his panegyric, he will allow the poor, aged artist to return from the harshness of exile. Thus, Ovid outwardly challenges Augustus to demonstrate his supposed *clementia*.[162]

So, again, Ovid's brilliant *ingenium* is on display. However, his depiction need not be construed in terms of anti-Augustanism. Ovid is *not* poking fun at the emperor

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[161] ibid, 22. Evans goes on to compare this line to that in *Ex. Pont.* 1.2.118 (*aequandi superis pectora flecte viri*) and in *Tr.* 4.2 (*felices, quibus / . . . ducis ore deos aequiperante frui*) in letters to Fabius Maximus and to Messalinus, respectively.
[162] Evans, H. (1983), p. 22ff.

and showing his readers how horrible Augustus is and how phony his ideas of panegyric are. Instead, Ovid remains within the bounds of "das elegisches Spiel" that he has created.[163] Within the *blanditias* to his *dura puella*, Ovid, the *exclusus amator*, attempts both to flatter Augustus with panegyric and to offer Augustus an opportunity to remain powerful while becoming merciful. In such a way, one stays clear of the pitfalls surrounding the use of such terms as 'subversive' or 'anti-Augustan'. Ovid simply plays by the rules, albeit rules that he himself has set. Yet, one last issue arises, if one chooses to read Ovid's depiction of panegyric in this way. If one is to steer clear of the 'subveriseness' attributed to Ovid, what does one make of the apparent degeneration of the witty poet throughout the exile literature? Many scholars have attempted to describe this in terms of the "pose of decline"; yet, if one looks a bit more closely, it appears as if Ovid is doing some much more interesting and, more importantly, something much more consistent with the elegiac schemata that he has created.

It once was fashionable in older scholarship to tend to take Ovid at his word that he was losing his skills while in Tomis and, consequently, was also losing his identity as a *Romanus vates* (*Tr.* 5.7.55). As has been shown above, Ovid repeatedly tells how he has begun to forget how to speak Latin, all the while becoming a more pathetic figure: age, isolation, and desperation seem to have crept more and more into Ovid's vernacular with a higher frequency than ever before. In Gareth Williams' words, "Ovid presents a gloomy picture of himself, his circumstances and his abilities as a poet – in so far as these

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[163] Holzberg, N. (1998), pp. 181-3.

can be distinguished from one another."[164] If this picture is to be believed, the idea of Ovid's use of art in the exile literature to reintegrate himself into his society would be seriously undermined. However, in recent years, scholars have turned from such reading and have instead attributed this "pose of decline" to posturing by Ovid.

Georg Luck (1961) demonstrated that Ovid's exile literature differs from his pre-exilic poetry only slightly in literary quality. Through an analysis of such syntactical features as repetition, polysyneton, parataxis and pleonasm, Luck concludes that "the spacious realm of [Ovid's] imagination, once crowded with life . . . is suddenly empty, and his *ingenium* has to exercise itself on a barren subject."[165] In other words, to Luck, Ovid's talent has not declined, only his subject matter has become less interesting. Similarly, Nagle (1980) has written, "[Ovid's] self-criticism is strategic, and was meant to arouse in the reader a desire that Ovid's circumstances might improve so that his poetry could, too."[166] Finally, Williams (1994) argues that throughout the exile literature, Ovid experiments with the poetic motif of self-deprecation, previously established in the use of *recusatio* in poets such as Propertius[167], Horace[168] and Catullus[169], and that this

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[164] Williams, G. (1994), p. 54. Williams provides an excellent overview and analysis of Ovid's "pose of decline" in the second chapter of this book (pp. 50-99).

[165] Luck, G. (1961). *Notes on the Language and Text of Ovid's Tristia.* p. 261.

[166] Nagle, B. (1980), p. 171.

[167] In 2.1.39-42, Propertius emphasizes his artistic limitations by distinguishing the boundaries of different types of verses.

[168] In *Carmina* 1.6, Horace states that his skills are inadequate to properly celebrate Augustus' monumental achievements. cf. *C.* 2.12, in which he gives the task of doing such to Maecenas, so that he can write his more accustomed elegy. For more, see Nagle (1982), p. 258 and G. Williams (1994), pp. 53-4.

[169] Catullus refers to his own poetry as *nugas* in 1.4. However, Ovid takes much more than this theme from Catullus. Referring to Catullus 65 and 68, Ovid draws the distinction between his lack of *ingenium* in exile and his prior playful wit. Catullus, in the above poems, refers to the death of his brother as the demarcation between his previous light-heartedness and his current state. For more, see G. Williams (1994), pp. 55-59.

motif "can be viewed as an end in itself rather than a means to the utilitarian end of arousing his reader's pity".[170]

In all three of these studies, one constant remains true: Ovid's *ingenium*, his poetic imagination, remains unchanged even in his exilic literature. Therefore, it is entirely possible that Ovid is not losing his artistic ability, as he seems to complain about on the surface. Instead, Ovid's *ingenium* remains intact, as he himself said in *Tr.* 2.100.[171] Yet the role this *ingenium* plays in Ovid's elegiac world of the exile literature remains somewhat fuzzy. Evans (1983) has noticed a gradual increase in desperate panegyric throughout the five books of the *Tristia*. He comments on this shift, stating:

> [In *Tristia* 5] there is no playfulness and no attempt to defend himself or the *Ars* . . . We no longer find in *Tr.* 5 the tension noted earlier between Ovid as poet, independent of temporal authority, and Ovid as suppliant requesting a pardon. Indeed, as he now disassociates himself as a poet from his earlier books, Ovid's references to Augustus take on a completely orthodox tone (Evans 24).

This shift from 'Ovid the artist' to 'Ovid the suppliant' again seems to support the older view of his decline. In addition, his apparent abandoning of creative *blanditias* in favor of an outright willingness to say whatever will bring him back into favor distorts the "elegisches Spiel" that Ovid seems to have created.

However, as is all too common in Ovid, there is more here than first meets the eye. After all, such an absolute abandonment of his "werbende Dichtung" would fly in the face of the advice he gives to an *exclusus amator* in *Ars* 1.469-482:

> Si non accipiet scriptum, inlectumque remittet,
> Lecturam spera, propositumque tene.

Tempore difficiles veniunt ad aratra iuvenci,
    Tempore lenta pati frena docentur equi:
Ferreus adsiduo consumitur anulus usu,
    Interit adsidua vomer aduncus humo.
Quid magis est saxo durum, quid mollius unda?
    Dura tamen molli saxa cavantur aqua.
Penelopen ipsam, persta modo, tempore vinces:
    Capta vides sero Pergama, capta tamen.
Legerit, et nolit rescribere? cogere noli:
    Tu modo blanditias fac legat usque tuas.
Quae voluit legisse, volet rescribere lectis:
    Per numeros venient ista gradusque suos.

Always be persistent, Ovid advises; eventually, she will give in to the sheer number of your *blanditias*.[172] This is the same tactic that Ovid employs with his shift to panegyric. In *Ex. Pont.* 4.8, Ovid appeals to Suillius, a member of Germanius' staff. For after the death of Augustus in 14 A.D., Ovid directs his flattery to the circle of Germanicus in order to continue his appeal for imperial favor. Throughout the letter, Ovid emphasizes that his *ingenium* has not been crushed. However, Ovid does not draw attention to the more usual function of his *ingenium*, namely to ensure the undying fame of the poet himself[173]; instead, Ovid declares that his *ingenium* has the power to immortalize its subjects:

Di quoque carminibus, si fas est dicere, fiunt
    tantaque maiestas ore canentis eget.

* * * * *

et modo, Caesar, auum, quem uirtus addidit astris,
    sacrarunt aliqua carmina parte tuum.
Si quid adhuc igitur uiui, Germanice, nostro
    restat in ingenio, seruiet omne tibi (*Ex. Pont.* 4.855-6, 63-66).

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[172] This *topos* of patience and of shifting tactics can be seen throughout Roman elegy. Most notable of these is Tibullus 1.4, a didactic poem in which the poet instructs the *exclusus amator* in the many ways by which he can win the favor of his beloved boy. See especially ll. 15-6 and 39-40. (Many thanks to Dr. Thomas Hubbard for this reference.) In addition, compare to Horace *Carmina* 2.5, especially ll. 9-10 and 13-15.

[173] This idea is pervasive throughout the Ovidian corpus. Perhaps the best known instance of this is the sphragis to the *Metamorphoses* (15.871-9), in which Ovid proclaims that he will live on, after death, through his *melior pars* and that he will be spoken of wherever Roman power extends in conquered lands (*quaque patet domitis Romana potentia terris / ore legar populi*).

Here, as he has done before, Ovid shifts his attack to best accomplish his goal. Although Ovid is obviously not making the same argument that he had previously made in the course of trying to woo Augustus, he still is aware of his *ingenium* and is intent on maintaining his artistic independence. Evans echoes this sentiment, writing, "Even in *P. 4.8* [Ovid] is still aware of his power as a poet, but his strategy has changed. His poetic posture is no longer that of independence, but, rather, compliance. Ovid now uses his *ingenium* for an immediate and personal goal, to win imperial favor."[174] In his "elegische Spiel", Ovid, the *exclusus amator*, at first unsuccessful ain his attempts to woo his *puella*, does not give up and throw in his artistic towel. Instead, he follows his own advice from the *Ars.*, remains persistent, and simply adapts his strategy to win over his *puella*. There is no discrepancy between Ovid's advice in the *Ars* and his actions in the "elegische Spiel" of the exile literature. Moreover, Ovid is shown not to have lost any of his *ingenium*. On the contrary, Ovid's *ingenium* is intact and is operating at full force, continuing to believe that he can succeed in obtaining an imperial favor and being reintegrated with his lost society through art, just as his characters, Philomela and Io, had done.

More broadly, Ovid extends his exploration of speech, art and community into reality, describing his exile in these same terms. On the night of his departure, as he is transformed from a *Romanus vates* into a *relegatus vir*, Ovid suddenly loses his ability to speak. Throughout exile literature, Ovid reworks this theme by placing himself among the *mutata corpora* of his characters from the *Metamorphoses*. Like Acteon, Ovid is

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[174] Evans, H. (1983), p. 29.

stripped of his ability to speak. His *ingenium*, although caught beneath a wave of vicious canines, remains intact, and with it the hope of reintegration into his lost society. This hope is again manifest in the comparison Ovid draws between Philomela and Io. Like these women, Ovid, transformed, turns to art, to writing, to attempt to mend the broken ties with his community. As Philomela and Io were both successful in their writing, Ovid hopes he too will be successful in his written endeavor. Within his writings, Ovid also creates an "elegische Spiel" in which he portrays himself as an *exclusus amator* in a paraklausithyron, while he depicts Augustus and Roma herself as the *dura puella* whom Ovid must conquer with "werbende Dichtung" in order to obtain an imperial pardon and work his way into the locked city of Rome. Moreover, when his "werbende Dichtung" did not work, Ovid did not slide into an artistic decline and engage in self-demeaning panegyric. On the contrary, Ovid simply changed his strategy and used his *ingenium* to find a new way in which he could win over his *dura puella*: imperial panegyric and the use of poetry to immortalize its subjects. In such a way, Ovid adds another layer of complexity to his depiction of his own status as a poet in exile. Not only are his writings themselves reminiscent of the solutions used by characters of the *Metamorphoses*, the subject matter within the writings themselves stand as a representation of his situation, again in narrative terms. In effect, Ovid creates a postmodern view of his situation far before such a type of writing emerged and, quite possibly, Ovid's *ingenium* fulfilled all of its goals: not only did it create the indelible memory of Ovid the poet from the *Metamorphoses* but also of Ovid the character from the exile literature.

IV. Concluding Thoughts: An Augustan Ovid

As has been shown in the preceding discussion, the nexus of speech, art and community pervades the bulk of the Ovidian corpus. To speak is an all too human ability; it binds us together into community and helps foster a sense of society and order, setting humanity apart from the animal world. Implicit in the ability to speak is the ability to express community and communication through an artistic means, an innate imagination that further denotes the uniqueness of humanity in the world. However, such ideas were not created by Ovid, but rather had been expressed far before him in the ancient Greek world. All of these strands of speech, community and art came together in the Greek term, *logos*, a term brilliantly described in all its wondrous complexity by Aristotle in *Ars Retorica*. Still, not until Ovid, did this *logos* nexus come to fruition in a literary format. Steeped in the Greek rhetorical tradition and schooled in Aristotelian ideas, Ovid blended that tradition with his own imaginative *ingenium* to create a new and unique way to look into the human condition.

In his *Metamorphoses*, Ovid portrays his transformed characters as having lost the ability to speak; their aphasia becomes a mark of their transformed state. Acteon emits sounds that are not human, yet not quite animal (*gemit ille sonumque, / etsi non hominis, quem non tamen edere possit / cervus*, 2.237-9), Hermaphroditus transformed speaks in a voice that is not of a man, but of a combination of the two sexes (*sed iam non voce virili*, 4.382), and many others have been described and examined above. With the loss of their voice, they loose the connection that had included them in humanity. Now, they become unsure of where to go, seeking the woods rather than cities because of their new state

(e.g., Cadmus, Callisto, Acteon). Yet, Ovid, ever manipulating the many meanings of *logos*, offers a way back to society for his characters: through art. However, only Philomela and Io succeed in their attempts, communicating their predicament to their families through weaving and writing, respectively. They are able to do this because Ovid has been careful to make clear that, although his characters have been transformed, they remain human underneath their *déguisement*, their human *ingenium/mens* intact.

Ovid continues his use of the *logos* nexus in his exile literature, both extending it from a narrative construct to a hopeful reality and elaborating on it by developing another literary stratum of complexity. After being banned from Rome by Augustus, Ovid depicts himself as a character among the *mutata corpora* of the *Metamorphoses*. Fictionalizing his situation in *Tristia* 1.3, Ovid describes his last night in Rome and how he, like his characters, suddenly lost the ability to speak, upon being transformed from a *Romanus vates* into a *relegatus vir*. For the rest of the poem, Ovid fades to the background of the story, speechless and almost forgotten. He, like his characters before him, is taken from his community and is forced to remain in the wilderness of Tomis. Ovid even draws comparisons between himself and transformed characters such as Acteon, Philomela and Io. However, taking the cue from Philomela and Io, Ovid attempts to reintegrate himself into society through his art, since his *ingenium* is still intact. So, Ovid turns to writing as a means by which he might obtain an imperial pardon and return to his beloved Rome.

Ovid contextualizes his situation further still by creating an "elegisches Spiel" in which he can act out his writing in the context of elegy. Ovid, as a *exclusus amator*,

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engages in "werbende Dichtung" in order to woo Augustus, a *dura puella*. However, Ovid's first attempts to resolve this paraklausithyron are unsuccessful, as he seems to portray himself as too independent for his beloved's liking. Thus, as Ovid prescribes for young lovers in such a situation in the *Ars Amatoria*, he remains persistent and engages in increased panegyric of the beloved, while lessening his own magnitude through a "pose of decline." However, despite this apparent decline of witty playfulness, Ovid is sure to point out that his *ingenium* is intact and it is all just a change in strategy in his quest to use art to reintegrate himself with society. Indeed, although Ovid died in exile, he ultimately succeeded in his goal and still remains connected to humanity today both as Ovid the author of the *Metamorphoses*, as well as Ovid the character of the exile literature.

Perhaps, it is best to conclude our study with a view to the larger picture of Ovid's *logos* nexus within Augustan society. Many scholars have made it fashionable to use terms such as 'subversive' and 'anti-Augustan' to refer to some of the aspects of Ovid's unique interpretation and recasting of the idea of the human condition. Ovid's continuous message of change and flux in the *Metamorphoses* and his almost biting sarcasm in the exile literature are symptoms of Ovid's discontent with Augustan Rome and his subsequent treatment by the *princeps*. However, also portions of these arguments could possibly be construed as legitimate, it is far more important to recognize that the Augustan Age itself was a time of extreme change and flux, best exemplified by the *Metamorphoses* itself. As Karl Galinsky (2005b) states it, "After Augustus had brought back stability, change became a key characteristic of the period wherever one looks.

Tradition was paired with innovation, and the one issue contentious Augustan scholars agree on is that the Augustan age was one of transformation."[175] It is this idea of innovation and transformation that drives Ovid's artistic *ingenium*. Always creative, Ovid's manipulation of the *logos* nexus is not so much a critique of Augustan Rome as much as a *symptom* of it.

Ovid brought in ideas from across the Mediterranean world to help create his idea and his world-view, an education he obtained in the post-civil-war world. His creative *ingenium* remained unmatched throughout his lifetime and is manifest in the use of the *logos* nexus as a narrative function in the *Metamorphoses* and as an almost postmodern interpretation in the exile literature. Ovid and his *logos* nexus are quintessential exempla of the Augustan age; "they extended this universal perspective to their treatment of the human condition."[176]

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[175] Galinsky, K. (2005b). "Vergil's *Aeneid* and Ovid's *Metamorphoses* as World Literature", pp. 351-352.
[176] ibid, p. 340.

Appendix A

Instances of Speech Loss in the *Metamorphoses*

Below are listed the characters who undergo a transformation that subsequently leads to their speech loss. They are listed alphabetically, with their location in the *Metamorphoses*. The characters in **bold** are discussed in detail in this paper and are noted with their page on which they are discussed.

Acmon (14.497-8)..(--)
Acteon (3.229-39) ....(13)
Aglauros (2.829-30) ....(--)
Apulian Shepherd (14.523-6) ....(--)
Ascalaphus (5.549-50) ....(--)
Byblis (9.450-665) ....(18)
Cadmus (4.586-9) ....(21)
Callisto (2.476-88) ....(11)
Cecropians (14.91-100) ....(--)
Chione (11.324-7) ....(--)
Cyane (5.465-70) ....(--)
Cygnus (2.369-73) ....(--)
Dryope (9.388-92) ....(16)
Echo (3.356-69) ....(19)
Galanthis (9.322-3) ....(--)
Hecuba (13.567-9) ....(--)
Heliades (2.363) ....(--)
Harmonia (4.595-7)..(23)
Io (1.637-8)..(27)
Lycaon (1.232-3) ....(9)
Lycians (6.374-8) ....(--)
Minyeides (4.412-4) ....(--)
Myrrha (10.506) ....(24)
Niobe (6.306-7) ....(--)
Ocyrhoe (2.657-69) ....(--)
Philomela (6.551-60) ....(31)
Pierides (5.677-8) ....(--)
Rude Youth (5.451-61) ....(--)

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