

OVID'S ARCADIA AND THE CHARACTERIZATION OF
JUPITER IN THE *METAMORPHOSES*

Among the many facets of the *Metamorphoses* that Michael von Albrecht has illuminated are the poem's uses and transformations of Virgil.¹ Emphasis has naturally focused on the *Aeneid*, but the *Eclogues* also figure in important ways in Ovid's brilliant and often surprising allusions to his great predecessor. One of the signal achievements of the *Eclogues*, as Bruno Snell argued in a celebrated essay,² was the creation of Arcadia as a "spiritual landscape," a "far-away land overlaid with a golden haze of unreality" (p. 282) and "ruled by tender feeling" (p. 288), where "the peaceful calm of the leisurely evening hours stands out more clearly than the labour for . . . daily bread" (p. 288). This is "a no-man's land between two ages, an earthly beyond, a land of the soul yearning for its distant home in the past" (p. 301); and its poet is "a nostalgic fugitive from sombre realities" (p. 293). Snell somewhat overstated his case, as the Arcadia of the *Eclogues* is also threatened by the violence of the wars and the cities that surround it and so stands in tension with the political and social realities of the Roman present.³ Nevertheless, its world of song and peaceful herding contains an innocence and simplicity that contrast both with the dangers of the actual circumstances of the world of the writer and with the sophisticated artistry of his poetry of allusion, learning, and refinement.

Ovid's Jupiter enters the *Metamorphoses* in close association with Arcadia, but it is an Arcadia marked by the two most horrible crimes possible for mankind, human sacrifice and cannibalism. This Arcadia is not the retreat of songful shepherds but the place of "foul banquets" that arouse "the huge anger" of Jupiter (1.164-66). Jupiter himself introduces the first story of a human character in the poem, and he introduces him as an Arcadian. This is the homicidal Lycaon,

1 See, for example, M. von Albrecht, "Virgilio e le *Metamorfosi* di Ovidio," in Marcello Gigante, ed., *Virgilio e gli Augustei* (Naples 1990) 205-19.

2 Bruno Snell, "Arcadia: The Discovery of a Spiritual Landscape," in *The Discovery of the Mind*, trans. T. G. Rosenmeyer (Cambridge, Mass. 1953) 281-309.

3 For the limitations of Snell's reading of the *Eclogues* see my *Poetry and Myth in Ancient Pastoral* (Princeton 1981) 10, 287ff. and for the complexity of Virgil's Arcadia in the *Eclogues* see John Van Sickle, *The Design of Virgil's Bucolics* (Rome 1978) 22-24, 187-205.

whom Jupiter describes in close association with an "Arcadian" landscape of groves and mountains (1.216-19):

Maenala transieram latebris horrenda ferarum
et cum Cyllene gelidi pineta Lycae.
Arcadis hinc sedes et inhospita tecta tyranni
ingredior . . .

The "pine groves of cold Lycaon" allude directly to Virgil's Arcadia (*E.* 10.14f.: *pinifer . . . Maenalus et gelidi flevit saxa Lycae*);⁴ but the adjective *horrenda* (216) at once indicates that Ovid's Arcadia here is worlds apart from the romantic, self-consciously sentimental melancholy of the Virgilian passage, with its "pathetic fallacy" drawn from the death of Daphnis in Theocritus 1.⁵

This passage is typical of Ovid's subversion of the gentler Arcadia of the *Eclogues* and of his systematic undermining of pastoral motifs throughout the *Metamorphoses*.⁶ But the significance of Ovid's anti-Arcadia, if we may so call his version of this *locus amoenus*, also bears on the characterization of Jupiter in the first two books of the poem. Jupiter begins his first speech responsibly enough with his resolution to destroy the evil human race in order to spare the parts of the world that are still sound (1.192-95):

sunt mihi semidei, sunt, rustica numina, Nymphae
Faunisque Satyrique et monticolae Silvani,
quos, quoniam caeli nondum dignamus honore,
quas dedimus certe terras habitare sinamus.

The "rustic divinities" for whom Jupiter is so concerned comprise the characteristic inhabitants of the literary Arcadia, "Nymphs, Fauns, Satyrs, and mountain-dwelling Sylvanuses." But, as Ovid's narrative develops and as Jupiter's character unfolds, suspicions arise. The world implied by Jupiter's speech is just the opposite of a pastoral Arcadia. Rather than being a place of ease and security, it stands under a sentence of doom and so is not particularly hospitable to humans. Instead of pastoral's easy coexistence and interchange between mortal shepherds and "rustic divinities," there is a deadly competition for existence as

humans are about to be exterminated in order to maintain the *pars sincera* of Nymphs, Fauns, and Satyrs. Jupiter's scheme, moreover, as W. S. Anderson has pointed out, does not work after all, for his flood presumably destroys these *rustica numina* along with the human race.⁷ At least there is no indication that any creature on land escapes (1.293-312). The absence of any reference to these *rustica numina* is all the more striking as Ovid does mention another class of demigods, the Nereids, whom the flood leaves marveling at the sudden expansion of their domain (1.301f.).

The image of humanity in the Creation episode, as many scholars have noted, is full of shifts and contradictions as we proceed from the *sanctius animal* formed from the "divine seed" by a Stoic-Platonic demiurge (1.76-79) to the more fully mythicized creation of Prometheus to the myth of the Four Ages, and then on to the flood and Deucalion and Pyrrha.⁸ The deterioration of the human race culminates in the utterly corrupt Iron Age (127-162), where Ovid's detailed account of the crimes is probably intended to parody the familiar literary topos of moral decline.⁹ If Jupiter had sent the deluge at this point, he would be fully justified in his wrath toward the human race. But the race that arouses Jupiter's anger seems not to be the thoroughly bad humans of the Iron Age but rather a later creation, born from the blood of the violent and aggressive Giants and so "most greedy for cruel slaughter" (1.159-62). This view of the human condition, however, suppresses Virgil's optimism about the improvement of the human race in future *aurea saecula* (cf. *Aen.* 1.291-96) and also attenuates the Augustan topos of the defeat of the Giants as a definitive victory over chaos and cosmic disorder.¹⁰

4 The parallel is noted by Franz Bömer, *P. Ovidius Naso, Metamorphosen I-III* (Heidelberg 1969) ad loc.

5 On Virgil's self-conscious mixture of tones and genres in this much discussed poem see, inter alia, G. B. Conte, *A Rhetoric of Imitation: Literary Memory in Virgil and Other Latin Poets*, ed. C. Segal (Ithaca, NY 1986) chap. 3, especially 104ff., 122ff.

6 See my *Landscape in Ovid's Metamorphoses*, *Hermes Einzelschriften* 23 (Wiesbaden 1969) chap. 4, and Hugh Parry, "Violence in a Pastoral Landscape," *TAPhA* 95 (1964) 268-82, especially 275ff.

7 W. S. Anderson, "'Lycaon' Ovid's Deceptive Paradigm in *Metamorphoses* I," *ICS* 14 (1989) 95. For the problem of tone in 192-95 and the "grotesque" character of the passage see also Bömer ad loc., with further references there cited.

8 It is a mark of Ovid's conflation of the mythical and philosophical anthropogonies, however, that even the mythical motif of Prometheus' formation of man (1.82) still contains a touch of the philosophical creation from "seeds" of the divine aether left in the earth (1.80-88). On the shifting images of humanity in the various versions of the creation of humankind see O. S. Due, *Changing Forms* (Copenhagen 1974) 99-101; Richard McKim, "Myth against Philosophy in Ovid's Account of Creation," *CJ* 80 (1985) 101ff.; E. A. Schmidt, *Ovids Poetische Menschenwelt* (Heidelberg 1991) 25-36; K. Sara Myers, *Ovid's Causes: Cosmogony and Aetiology in the Metamorphoses* (Ann Arbor, Mich. 1994) 42ff., with recent bibliography.

9 See McKim 104; also, on the evils of the Iron Age, Jacqueline Fabre-Serris, *Mythe et poésie dans les Métamorphoses d'Ovide* (Paris 1995) 59ff.

10 E. g. Hor. *C.* 3.1 and 4. See Fabre-Serris 63f. and Dietram Müller, "Ovid, Iuppiter und Augustus," *Philologus* 131 (1987) 275.

The Lycaon episode is not only the first tale of metamorphosis in the poem but also, as commentators observe, the first and only tale narrated by Jupiter. Put in the mouth of Jupiter, it obviously has a special importance. Ovid may have in mind the Olympian theodicies at the beginning of Hesiod's *Works and Days* and especially in Zeus's first-person narrative in the proem of the *Odyssey*; but the humorous context of Ovid's *concilium deorum* undercuts any theological seriousness.¹¹ Jupiter has "tried everything" (*cuncta prius temptata*, 1.190) before his extreme and cataclysmic solution, he says; but the narrative gives no clear evidence of any such effort.¹² Nor does the text grant any independent validity to his generalization that Lycaon's crime typifies the whole human race (1.240-43) – an important point, for it is with this generalization that Jupiter justifies his punishment of "all" (*dent ocus omnes / quas meruere pati, sic stat sententia, poenas*, 242f.).¹³ In contrast to the enumeration of the evils of the Iron Age by the central narrator (1.125-50; cf. 160-62), the assurance that Lycaon is representative of the whole race is given only on Jupiter's indignant authority and is brief and vague (240-42): *occidit una domus, sed non domus una perire / digna fuit; qua terra patet, fera regnat Erinys. / in facinus iurasse putes*. This is a trigger-happy Jupiter who is all too ready to extend his punitive revenge to "the whole world" (*totum orbem*, 187; *dent ocus omnes . . . poenas*, 242f.; *in totas sparsurus fulmina terras*, 253).¹⁴ Even in his own narrative of Lycaon's crime Jupiter admits the existence of some piety among the common people, who "began to pray" when he gave the sign of his divine presence (*vulgusque precari coeperat*, 1.220f.). The piety of Deucalion and Pyrrha in the next episode also indicates limits to Jupiter's generalization (1.321f.). We may therefore wonder whether his tirade against the human race, as he generalizes from Lycaon to the whole earth (*qua terra patet, fera regnat Erinys*, 1.241), may not be part of Ovid's portrayal

of a very anthropomorphic Jupiter, prone to arbitrary violence and impulsive, self-righteous anger.¹⁵ The detail of the next line, *in facinus iurasse putes* (1.242), even adds a hint of paranoia to Jupiter's character.

That Jupiter is more concerned with punishing someone than with discriminating between the innocent and the guilty is also suggested by the effect of his "avenging fire" shortly afterwards: "I overturned the palace upon the household gods worthy of their lord," Jupiter says. Thus his lightning bolt destroys only the innocent *penates*.¹⁶ Lycaon himself escapes into the "silent places of the countryside" (*silentia ruris*, 232), the abode of Jupiter's favored Arcadian inhabitants (cf. 192). In fact, even the ensuing metamorphosis of Lycaon into a wolf is explicitly attributed to Lycaon's inner nature rather than to Jupiter's wrath or justice (234-39, especially 233f., *ab ipso / os colligit rabiem*).¹⁷ The muted effectiveness of Jupiter's punishment is all the more striking by comparison to the thematically parallel episode of Philemon and Baucis in Book 8, where Jupiter immediately and conspicuously rewards the good and punishes the bad (8.679-720).¹⁸ The difference in narrative contexts is revealing: the Lycaon story, told by Jupiter himself, emphasizes the remoteness, wrath, and power of the ruler of the gods, whereas the Philemon-Baucis episode offers the perspective of a reverent older man seeking to oppose a cynical "scorner of the gods" (8.611-19) and so has a deliberately pietistic tone.

Jupiter opened this second part of his speech with an eager declaration of his "punishment" of the offender (*ille quidem poenas (curam hanc demittite) solvit*, 209), as if this is what the assembly of gods is most concerned to hear. And he ends the speech with a similar firm declaration of punishment (242f.), whose parenthesis, *sic stat sententia, poenas*, is obviously meant to echo the opening (209) in ring composition. When Jupiter does launch into action, the periphrasis *Iovis ira* instead of *Iuppiter* (*nec caelo contenta suo est Iovis ira*, 1.274) confirms his irascibility. Ovid thus defines Jupiter by his wrathful and punitive character; and we may recall that Jupiter's first emotion displayed in the poem is

11 See Anderson 92ff., criticizing Otis' acceptance of Jupiter's speech more or less at face value as "a kind of little theodicy": Brooks Otis, *Ovid as an Epic Poet*, 2nd ed. (Cambridge 1970) 100. On the *concilium deorum* see Müller 277ff., who argues convincingly that the apparent reverence for Augustus here becomes increasingly ironic, culminating in the *Palatia caeli* of 1.175f. Ovid may also have intended Jupiter's speech to contrast with the very different tone of the Virgilian Jupiter's first speech in *Aeneid* 1.254-96.

12 Müller 279 offers a radically ironic reading of 1.190, seeing here a hint at Augustus' attempt to restore the old Roman morality, and his failure. Due 104 also finds political overtones in the phrase, but regards the tone as more sympathetic to Jupiter. See also Bömer ad loc.

13 On the importance of Lycaon for the definition of human nature in the poem, however, see Schmidt 30f., 33ff.

14 Otis 100 finds Jupiter to be "slightly ridiculous" in 253ff., but feels that Jupiter "on the whole . . . maintains his majestic façade."

15 See Anderson 94f. Here too one may wonder if there may not be a more specific hint at Augustus. Cf. also Jupiter's order for Argus's execution in 1.670, discussed below.

16 On this point see Anderson p. 97, with n. 6.

17 For this passage with a somewhat different view see J. B. Solodow, *The World of Ovid's Metamorphoses* (Chapel Hill, N.C. 1988) 169, 175f.

18 *Met.* 1.228f. and 8.648-50, among other passages, invite a close comparison of the two episodes.

"huge anger," anger that is "worthy of Jupiter" (*ingentes animo et dignas Iove concipit iras*, 166).¹⁹

The other Olympians in the *concilium deorum* acclaim Jupiter's decision (1.244f.). Although all feel some grief for "the loss of the human race" (246f.), they are more concerned for the sacrifices at their altars than for the doomed humans (247-49). Jupiter, "king of the gods" (251), is again curt and authoritarian. He assures them that he will handle everything (*sibi enim fore cetera curae*, 250) and promises to create a new and different race in a miraculous way (252f.). This promise he duly fulfills in the Deucalion and Pyrrha episode, but not before his deluge brings the world back to its original undifferentiated chaos (291f.). Although the humans caught in the flood may be guilty of crimes, Jupiter in fact singles out only one criminal. Even if we accept at face value Jupiter's account of humankind's universal evil, the description of the flood arouses sympathy for the human victims as they are overwhelmed with their crops, animals, and the sacred things of their homes (286f.). Those who survive the deluge perish of hunger (310f.). Ovid also raises the question of how impious and evil the human victims really are if their homes contain objects of worship (*cumque suis rapiunt penetralia sacris*, 287).

When Jupiter subsequently enlists Neptune's aid in unleashing the flood, he is taking on the role of the jealous and wrathful Juno of the *Aeneid* as she persuades Aeolus to let loose the winds on the offending Trojan fleet (cf. 278-80 and *Aen.* 1.63; contrast Jupiter's first appearance in the *Aeneid*, *vultu, quo caelum tempestatesque serenat*, 1.255).²⁰ Jupiter thus reverses his usual role as god of cosmic order. The metaphor here of loosing the reins of control over elemental violence (*totas inmittite habenas*, 280; *defrenato in aequora cursu*, 282) is a frequent Augustan image for the release of irrational and destructive violence.²¹ It is familiar from the ending of *Georgics* 1, which alludes to the civil wars that follow the assassination of Julius Caesar (*G.* 1.466ff., especially 511-13). Now, in a self-consciously "Augustan" passage immediately after Jupiter's first speech

and also with reference (probably) to Caesar's assassination, Ovid describes the sense of chaos that "affrighted the human race and the entire world" at that calamity; and he here uses language that unmistakably alludes to the end of the First *Georgic* (200-3 and *G.* 1.510-14).²² It is striking, therefore, to find Jupiter eighty lines later unleashing the forces of disorder, particularly as he is destroying the *humanum genus* that will, in due course, be horrified by this kind of violence and disorder (202f.). It is not necessary to renew arguments about Ovid's "anti-Augustanism"; but he has clearly given us an ambiguous Jupiter just at the point when he is developing the explicit parallels between Jupiter and Augustus.

The end of the flood echoes the end of Juno's storm in the *Aeneid* as Neptune's calms the winds and the waves (330f.; cf. *Aen.* 1.127f., 145f., 153). Jupiter now works in concert with Neptune to restore order (324-27). Yet the vastness of his destruction and the questionableness of its justice linger as Ovid describes the two sole, and innocent, survivors from "so many thousands" (325-27).²³

In the Phaethon episode of the following book Jupiter again has the unenviable task of preserving world-order by aggressive intervention. The reversion to chaos in the flood is now answered by the threat of chaos through the fires lit by Phaethon's inability to manage the Sun's chariot. In *chaos antiquum confundimur*, complains Tellus (2.399), recalling the *rudis indigestaque moles* of chaos in the Creation (1.7). In the case of Phaethon Jupiter's violence is clearly necessary to save the world, and he exercises his power responsibly (2.305-14). When he checks the reins that Phaethon has failed to control (2.316), his role as the god of cosmic order is less ambiguous than it was in Book 1.²⁴ Even here, however, Jupiter does not emerge without blame, as Phaethon's father, the Sun, accuses him of excessive violence (2.390-93).

Immediately after the Phaethon episode, Jupiter seems once more to be the responsible *pater omnipotens* (2.401) as he inspects the "vast walls of the heavens" for possible damage (2.401f.). After ascertaining their solidity, he revisits the earth and is at once distracted by the sight of the Arcadian nymph Callisto, descendant of Lycaon, whom he proceeds to rape, disguising himself as her pa-

19 On Jupiter's irascibility and its ironies here see Victor Pöschl, "De Lycaone Ovidiano," in N. Barbu, E. Dobroiu, M. Nasta, eds., *Ovidianum: Acta Conventus Omnium Gentium Ovidianis Studiis Fovendis* (Bucarest 1976) 508; also Müller 278 and Anderson 93. It is noteworthy that Ovid does not call the anger "worthy of the criminals," i. e., deserved by their wrongdoing, but "worthy of Jupiter," *dignas Iove iras*, 166; cf. Jupiter's *quas meruere*, 243. On *Iovis ira* see also 15.871 and in general C. Segal, "Myth and Philosophy in the Metamorphoses, Ovid's Augustanism and the Augustan Conclusion of Book XV," *AJPh* 90 (1969) 290-92.

20 For an extended discussion of Ovid's transformation of Virgil in this passage see Solodow 111-27. On the storm in *Aen.* 1 and its cosmological background see Philip Hardie, *Virgil's Aeneid: Cosmology and Imperium* (Oxford 1986) 90-97.

21 See, e. g., Hardie 333-35, with n. 78, p. 333.

22 Whether the reference is to the assassination of Julius Caesar or to one of the conspiracies against Augustus is still disputed: see Bömer ad 1. 200ff.; Pöschl 508f.; Müller 280; Anderson p. 93, n. 4. The strong allusion to the *Georgics* supports the reference to Julius; on the other hand, Bömer points out that *Caesareus* is usually restricted to Augustus. This is not an insuperable objection however, particularly if Ovid wants to emphasize the continuity between Julius and Augustus. On the surprise effect of Ovid's analogy with Caesar's assassination see Otis 99f.

23 *Met.* 1. 327, *innocuos ambo, cultores numinis ambo*, is perhaps also an echo of the peaceful Arcadian setting of the *Eclogues*: cf. *E.* 8.4: *ambo florentes aetatibus, Arcades ambo*.

24 For the motif of the reins see also 2.168, 200-2, 390.

tron goddess Diana. The motifs of cosmic cataclysm, Lycaon, and Arcadia all link this episode with Jupiter's first appearance in the poem in the *concilium deorum*. Jupiter's special care for the survival of the rustic demigods in that scene (1.192f.) now takes the form of a special concern for "his Arcadia" (*Arcadiae tamen est inpensior illi / cura suae*, 2.405). His escapades with Io and Callisto make us wonder, retrospectively, whether he is preserving this place of rustic divinity not so much to protect Arcadian innocence as to retain his favorite hunting-ground for erotic adventures, whose object is just these "rustic divinities" (cf. 1.192).²⁵ When Callisto tries to conceal the signs of her meeting with Jupiter, she deceives Diana but not the other nymphs, who doubtless have had more experience of such Olympian encounters (2.452; cf. 3.362-65).

The grandiose verse which introduces this episode, *at pater omnipotens ingentia moenia caeli / circuit*, 2.401f., doubly satirizes this grossly anthropomorphic Jupiter. First, Jupiter's ensuing act is hardly worthy of the solemn *pater omnipotens*. Ovid will exploit this discrepancy of title and behavior even more explicitly in the Europa episode at the end of the book (cf. 2.848), especially in the contrast between *maiestas* and *amor* (2.846f.).²⁶ Second, the Lucretian echo of *ingentia moenia caeli* contrasts the somber grandeur of the atomists' mechanistic universe with the triviality of this Jupiter, whose cosmic concerns almost instantly deteriorate into the all-too-human foibles of a lecherous and adulterous husband. The progression from the Lucretian cosmogony of the fires in the heavens that threaten the "vast walls of the sky" (*ne quid labefactum viribus ignis / corruat*, 2.402f.) to the erotic topos of the interior fires of passion "beneath the bones" of the *pater omnipotens* (*accepti caluere sub ossibus ignes*, 2.410) reinforces the humorous discrepancy.²⁷ The guardian of the cosmic order now has the vulnerable body of the mortal lover (cf. *sub ossibus ignes*, 2.410), helpless before his desires. And even this "omnipotent" god must weigh the consequences of his *furtivos amores* (cf. *furtum*, 2.423) against the anger of his suspicious wife (*sunt, o sunt iurgia tanti*, 2.424).²⁸

25 Independently Anderson 95 arrived at a similar suggestion by a rather different route.

26 On this much discussed passage and its relation to the anthropomorphism of the gods see Ernst-Jürgen Bernbeck, *Beobachtungen zur Darstellungsart in Ovids Metamorphosen*, *Zetemata* 43 (Munich 1967) 81ff., especially 88.

27 See Ernst Doblhofer, "Beobachtungen zur Callisto-Erzählung in Ovids Metamorphosen," in Eckard Leßvre, ed., *Monumentum Chiloniense: Kieler Festschrift für Erich Burck* (Amsterdam 1975) 499-501.

28 On the humorous elements in this passage see M. von Albrecht, "Ovids Humor und die Einheit der Metamorphosen," in M. von Albrecht and E. Zinn, eds., *Ovid* (Darmstadt 1968) 417.

Arcadiae tamen est inpensior illi / cura suae (2.405): Arcadia both begins and ends the Callisto episode. Callisto's story is complete (or nearly so) when, after many years of her life as a bear, she meets the fifteen-year-old child of her rape by Jupiter, Arcas (496-507). Her catasterism and Juno's subsequent intervention with Tethys and Ocean (508-30) keep the episode in touch with cosmogonic motifs. Jupiter, as *omnipotens* (505), finally undoes some of the wrongs he has inflicted on her. Yet Callisto has still endured the loss of everything she valued (2.412-16) and spent fifteen years in the horrid shape of a bear. The closing phase of her story explicitly harks back to Lycaon (*ecce, Lycaoniae proles ignara parentis, / Arcas adest*, 2.496f.). Ovid thus brings together the two primordial Arcadians: Lycaon, the first Arcadian mentioned in the poem (1.217), and Arcas, the eponymous hero of Arcadia; but their Ovidian histories point in a direction just the opposite of Virgil's Arcadia.

The Syrinx episode of Book 1 is Ovid's harshest and most direct subversion of the Virgilian Arcadia; and here too Jupiter is its destroyer. As in the Callisto episode, Jupiter enters both as omnipotent and ostensibly benevolent. The *superum rector* (1.668; cf. *rex superum*, 1.251) dispatches Mercury (as he will do later in the Europa episode, 2.836-42) to relieve the sufferings of Io by killing her warder, Argus. Mercury takes an indirect approach, disguising himself as a shepherd (1.675), and a particularly Virgilian shepherd, for his invitation to Argus to sit and enjoy the shade echoes the setting of *Eclogue* 7 (cf. 1.679-81 and *E.* 7.1-10; cf. also *E.* 8.14f.).²⁹ Mercury's tale begins with "Arcadia's cool mountains" (689, and cf. 217) and involves just those rustic demigods of whom Jupiter was so solicitous in the *concilium deorum* (cf. 692-94 and 192f.).

The subject of Mercury's song is the aetiological myth of the pastoral instrument par excellence, the syrinx or pan-pipe. This musical motif lulls the reader into expectations of a gentler, less violent narrative. In particular, the heavy, physical panting of flight and pursuit in the Daphne episode shortly before is sublimated into the "delicate sound" (*tenuem sonum*) of music as the reeds are stirred by the god's breath (1.707f.). Whereas Apollo's "breathes" (*adflat*) on the fleeing Daphne's neck in hot pursuit (1.542), Pan sighs gently (*suspirat*) over the reeds and so creates the "sweet" sound of the panpipe (707f.). But this song about the reeds also lulls the hapless Argus to sleep. This is, after all, the third

29 Cf. also *Met.* 1.679, *quisquis es, hoc poteris mecum considerare saxo*, and *E.* 1.79, *hic tamen hanc mecum poteris requiescere noctem*, noted by M. Haupt and R. Ehwald, *P. Ovidius Naso, Metamorphosen*, ed. 10, rev. M. von Albrecht (Zurich and Dublin 1966) ad loc.

such tale in the book; and Argus' weariness wittily recognizes the reader's possible weariness with the repetition.³⁰

The staining of the "steep rock" of this initially pastoral setting by Argus's blood (710) is emblematic of the destruction of the pastoral setting. The pseudo-shepherd has become a killer. Mercury's magical wand has suddenly given way to his scythe-like sword, just as his familiar role as the messenger of the gods and the bringer of sleep gives way to his unconventional role as executioner. Mercury initially incorporated the wand into his disguise as a shepherd: *hac agit ut pastor per devia rura capellas* (1.676). Like his second-level narrator, Mercury, Ovid too has kept the violence concealed. As Mercury conceals the divine wand behind the shepherd's staff, so Ovid has concealed the god's sword behind the wand, a murderer behind a pastoral herdsman. As Mercury lulls Argus to somnolence by his pastoral tale, so Ovid lulls the reader to the milder expectation of sleep as a possible conclusion to his tale.³¹ Although Jupiter has commanded Argus's death (1.670, another indication, incidentally, of his taste for gratuitous violence), the emphasis on the somniferous wand and its power (1.671f., 716) suggests that this attribute of the god alone would suffice to accomplish Jupiter's ultimate aim of rescuing Io from her warder. Instead, the sword, hitherto unmentioned, rapidly and bloodily terminates both the tale and its listener.³²

The change is reflected also at the micro-level of versification. Mercury abruptly replaces soothing sounds with murderous violence (715-19):

supprimit extemplo vocem firmatque soporem	715
languida permulcens medicata lumina virga.	
nec mora, falcato nutantem vulnerat ense,	
qua collo est confine caput, saxoque cruentum	
deicit et maculat praeruptam sanguine rupem.	719

30 See Otis 384-86, who also notes Ovid's borrowing of the sleepiness of Argus from Calvus's *Io* (frag. 11 Morel). David Konstan, "The Death of Argus, or What Stories Do," *Helios* 18 (1991) 16f., 26f. interestingly views the episode in terms of differences in reader response.

31 The shift of direction is subtly emphasized by the echo of the beginning of the tale at the end: *parva mora est* . . . (1.671), *nec mora* (1.717).

32 I cannot agree with Haupt-Ehwald's interpretation of this passage (ad 717): "Daß dieses [Schwert] nicht vorher erwähnt ist, darf so wenig auffallen wie die Erwähnung der Syrinx." But the sword and the syrinx do not stand on the same level in this aetiological tale, for we expect to be surprised by the syrinx (whose origins the tale will explain) as we do not by the sword. I prefer to read the withholding of mention of the sword as part of a deliberately abrupt narrative shift from gentleness to violence, particularly as the wand and its sleep-inducing power would suffice to accomplish Jupiter's purpose of freeing Io from her captor.

The change is conveyed by the contrast between the resonant 716 and the harsh 717, with its strong pause after the first foot and its clipped -t-sounds. The detailed enumeration of physical details here reinforces the brutal efficiency of Mercury's execution of his duty: the "nodding" victim, the emphasis on the juncture of neck and head, and the blood.³³

At both the beginning and end of the story of Argus Ovid calls attention to the "newness" of this song (*voce nova*, 678; *arte nova*, 711). Literally, this "new art" is the newly created syrinx; but figuratively it is the "new art" of Ovid's tale – not only the ingenuity of completing the story in the *praeteritio* of *talía dicturus* (713) but also the brilliant re-combination of pastoral gentleness and Olympian violence, of bucolic frame and erotic metamorphic myth.

As I have shown elsewhere, the destruction of Virgil's pastoral *locus amoenus* is a leitmotif of the *Metamorphoses*.³⁴ In the Acis-Galatea episode near the end of the poem Ovid replaces the innocuous and foolish Polyphemus of Theocritus *Idylls* 6 and 11 (and indirectly of Virgil's Eighth *Eclogue*) with a murderous brute. But at the opening of the poem the destroyer of Arcadia is Jupiter himself. Even when he acts to preserve its characteristic rustic divinities, his motives are suspect. Far from being Virgil's playful realm of rustic amours, with a benign savior-god on the fringes (*E.* 1.6-10), Ovid's Arcadia stands under the threat of an *omnipotens* who is simultaneously capricious and dangerous, hypocritical and destructive.

Alessandro Barchiesi has suggested that rather than attributing to Ovid a programmatic or intentional anti-Augustanism we recognize that Augustus himself had politicized the areas of art and culture, so that the artists and writers working within these areas could not help but be involved in a political stance.³⁵ On this reading, Ovid's ironies, ambiguities and *doubles entendres* might have been away for him to avoid direct confrontation with the Emperor. It would, of course, have been dangerous as well as futile to mount a direct attack on Augustus' social and cultural policies; and it is most doubtful that Ovid would think of his work in such terms.³⁶ But when he comes to portray the highest of

33 On the extreme explicitness of 1.717f. see Bernbeck 97.

34 See Segal, *Landscape* 75ff.

35 A. Barchiesi, *Il poeta e il principe: Ovidio e il discorso augusteo* (Rome-Bari 1994) ix-xi. See also Pöschl 512f.: "Ostendere volui non solum Lycaonis fabulam, sed totum carmen oscillare quodam modo inter hilaritatem et gravitatem, venustatem et dignitatem."

36 It is possible, however, that Ovid added more sharply ironic jabs at Augustus as it became clear that his exile would not be revoked; and possibly some of these could even have been added, or published, after Augustus' death: see Müller 287 and also 282f., apropos 15.750f. and 758. See also Segal, *Landscape* 93f. For a very different

the Olympians, even when he is aware of the parallels with Augustus, he is unable to envisage a divine governance of the world that could combine omnipotence, justice, and consistent moral order. It is in the area of literary form – allusion, wit, variation – that Ovid displays his peculiar skills and his most characteristic themes. For this reason the ambiguous relation between Jupiter and Arcadia reveals so much both about the god and about the "spiritual landscape" that Ovid inherited and transformed.

view see G. K. Galinsky, *Ovid's Metamorphoses: An Introduction to the Basic Aspects* (Oxford 1975) 254-61.

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