

GROVES IN OVID'S *METAMORPHOSES*:
DOMESTICITY, WILDNESS AND TRANSFORMATION

By

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To Lydia, who has been my constant support and encouragement

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This thesis argues that Ovid creates a repeating dynamic in his great work, the *Metamorphoses*, which I call the “grove-dynamic.” Ovid tells stories that function in the same manner as sacred groves in the ancient landscape. The grove-dynamic is Ovid’s nonlinear way of telling a story which brings some aspect of human domesticity into direct contact with wildness: wild divinities, the wild struggles of the human heart, and the wildness of love, loss and grief. Through contact with the wild, a transgression of the domestic occurs. As a result, something new emerges which is unexpected and unexplainable by the simple sum of the story’s linear parts. This study documents and analyzes the ways in which Ovid holds this creative tension through the literary and landscape image of the sacred grove, an image which appears forty-eight times in the *Metamorphoses*.

Because Ovid locates all of his groves, except those at the close of the poem, in Greek settings, the investigation begins with what we know about the existence and function of groves in ancient Greece. Thereafter, I introduce the principle of nonlinearity and how it informs this understanding of the grove-dynamic in Ovid’s work. Chapter 2 begins the actual study of Ovidian groves by examining how Ovid introduces this

tension, which manifests itself through stories about and between divine beings caught in situations so transgressive that they evoke change. Chapter 3 analyzes the ways in which Ovid constructs this tension into the human interior. He explores the struggles men and women face when forced to ponder an allegiance to things domestic or to pursue some wild element beckoning to them. Chapter 4 focuses on the final third of Ovid's work. It demonstrates how Ovid brings this polarity between domesticity and wildness to bear not only on heroes and founders like Aeneas and Romulus, but also on their recent counterparts: Caesar and Augustus. There is, finally, a fourth venue implicit in Ovid's work: his creative tension. It occurs when he composes the *Metamorphoses* against the backdrop of the domesticity Augustus establishes during the years of his Principate. I provide evidence that Ovid portrays himself as the individual human being for his audience, and that he reveals himself in the image of Orpheus, the goddess-born master of bardic skill. Ovid as Orpheus conjures his sacred groves in story after story of what emerges in the human being, when domesticity is sacrificed to the wild. By constructing stories as groves and by making use of an ancient grove-dynamic, Ovid engages his audience in a bold dialogue about meaning and the emergence of the individual human being only a generation after Rome's near self-destruction in civil war. Ovid's exploration of the human as an individual through the grove dynamic requires and depends upon the new domesticity established by Augustus.

CHAPTER 1 INTRODUCTION

In the *Metamorphoses*, Ovid explores what it means to be an individual, and he does so in view of his own life. As a result, the unfolding stories of the *Metamorphoses* incrementally reveal that Ovid as a man who attempts to know himself and what his life means. Ovid's great work illustrates how he creatively and continually brings the domesticated human, which both he and any of his readers in any age could be, face to face with wildness.

This study examines the aforementioned confrontation using Ovid's own progression of examples. Across the fifteen books of the *Metamorphoses*, Ovid constructs the conflict first as an external one between divine beings. By the middle of the work he tells stories which relocate the conflict within the human interior. In the final third of the poem, Ovid tells stories about confrontations bearing on Roman historical characters such as Aeneas and Romulus but also Caesar and Augustus. While his language is at times that of gods, goddesses and other divine beings, a close examination of the dynamics makes it clear that Ovid paints a vivid, often outrageous, view of the human psyche.

In the middle books of his poem, Ovid shows us a character, Cephalus, who knows who he is and what his life means. This is the human being as an individual, which Ovid invites the reader to see or at least imagine in contrast to the mass of human beings who make up the *Res Romana*. By the poem's end, he will predict Augustus' divinization as well as his own. Ovid's eternal status will, in fact, depend on a *Res Romana* that continues eternal itself, but within the context of an eternal Rome, nothing, not even Jupiter and his thunderbolts will be able to destroy Ovid's work. With

Ovid's better self eternally alive in the heavens, his work will live and if bards (among whom he is chief, like Orpheus, the Muse's son, before him) speak the truth, his words will be read, and he will live. In fact, Ovid's last word in his great work is that word: *uiuam*—I shall live. This is a man who trusts himself and knows what his life means.

Literature Review

This study engages three areas of scholarly work as they pertain to Ovid's *Metamorphoses*: critical commentary on the Ovidian text, Roman religious tradition and Augustan culture, and ancient Greek archeology and landscapes. Elaine Fantham's *Ovid's Metamorphoses* (2004) draws together major scholarly inquiries of the past century into one volume. She includes critical commentary on the text itself;¹ explores how Ovid retells familiar stories in ways that, as she says, appeal to the head and the heart;² and gives special attention to women's roles in Ovid's work.³ Stephen Wheeler focuses his 1999 and 2000 studies on theatrical elements in the *Met*. In her 1988 work, Mack complained that Ovid's transitions are so abrupt that they prevent readers from making meaningful connections between stories that bear similar themes.⁴ Mack provides Wheeler the perfect opportunity to demonstrate his thesis. Ovidian transitions at times create gaps, and the reader often fills these gaps by raising complaints such as Mack's. Wheeler concludes that in doing so, Mack has entered into dialogue with the narrator. Wheeler's thesis argues that there is a power dynamic between narrator and

¹Otis (1970), *Ovid as an Epic Poet*, provides the traditional critical commentary of the *Met*. in the last century. Shortly thereafter, Galinsky (1975) *Ovid's Metamorphoses*, focuses on how Ovid changes the literary texts as his focus of metamorphosis; his interest is in how Ovid creates change in stories from their received forms. Anderson's two volumes (1972 and 1997) provide commentary and exegesis of the *Met*. for books 1-10.

² Fantham (2004) 15; Cf. Keith (2002) for one attempt at viewing the elegiac and epic themes at play in the *Met*.

³ Rosner-Siegel (1982), in a journal article brings together several of these themes as well, commenting on the Medea story but with some particular observations about Medea as woman and witch. Cf. also Parry (1966) for crossover interest in landscape and Ovidian commentary.

⁴ Cf. Mack (1988) 112

audience crucial to Ovid's work.⁵ Wheeler's exploration of the dialogue between Ovidian narrators and the audience leads him to take issue with previous scholarship regarding Augustan dynastic themes in the *Met.*⁶ Sarah Myers' work *Ovid's Causes* (1994) extends the study of aetiology in Ovid to focus on how his *aetia* in Greek myths almost never retain their original meaning and almost always engage nature in some way.⁷ She traces this thinking to the philosophical underpinnings which Ovid places in Pythagoras' long speech and establishes what she sees as the poem's philosophical framework⁸. The 1998 work of Beard, North and Price, *Religions of Rome*, in two volumes demonstrates the locations and boundaries of Roman religion which originated as a religious complex.⁹ Karl Galinsky's *Augustan Culture* (1997) and his more recent edited collection *The Cambridge Companion to the Age of Augustus* (2005) bring together Augustan period studies in two ways. In the former, he claims to present a "unified and intelligent overview of Augustan culture,"¹⁰ and in the latter he collects what he calls a paradigmatic approach to this period, including works in politics, social development, art, architecture and literature and the impact Augustus had in these areas. Rod Barnett's recent journal article¹¹ brings together two areas of study that otherwise a

⁵ Wheeler (1999) 125

⁶ Wheeler (2000) 38, surveys the positions of Otis (1970) 304, Little (1972) 399, Galinsky (1975) 253 and Barchiesi (1994) 308 n22, who all insist that the apotheosis of Julius Caesar is really outside of the main concerns of Ovid in his epic. Wheeler (2000) 143, counters with evidence akin to Myers (1994) 46 n68, that Caesar's apotheosis participates in the epic's continuity as much as any other episode.

⁷ Cf. Graf (1988) 62, for his earlier work in this regard.

⁸ Cf. Hardie (1986), for a fuller discussion of the connection between myth and philosophy in cosmological concerns.

⁹ Cf. Dumézil (1970) for his exploratory theory of early triads not only in Roman religious practice but for what he claims in Indo-European cultures. Cf. Warde Fowler (1911), De Sanctis (1907-64), Latte (1960), Scholz (1970) and Rüpke (1990) for varying interpretations.

¹⁰ Galinsky (1997) ix. While Galinsky's insight into the role of artists in the period of Augustus' reign is useful, at times his portrayal of an Augustan program of salvation appears to be more utopian than the reality may have been.

¹¹ Barnett (2007), "Sacred Groves: Sacrifice and the Order of Nature in Ancient Greek Landscapes." In *Landscape Journal*, 26(2): 252-69.

classicist might consider unlikely partners: how sacred groves functioned in the ancient Greek landscape¹² and the mathematical and philosophical concept of nonlinearity.¹³ Jennifer Rea's *Legendary Rome* (2007) brings together three of these concerns: Augustan culture, landscape's role in Rome's remaking, and how the poets Vergil, Tibullus and Propertius engaged both in their works. Each of these areas of study in the *Metamorphoses* informs my work. No academic work, however, has ever addressed how the groves in Ovid's work function, even from a landscape perspective.¹⁴ This work demonstrates how the grove in Ovid's *Met.* serves both as a specialized dimension of the ancient Greek landscape and as a part of religious practice. Ovid utilizes the grove as a way of telling stories and exploring what it means to be a human being in the context of Augustan culture.

Methodology of this Study and Orpheus' Grove

Beyond Chapter 1, the investigation of groves in Ovid's *Met.* considers two questions before working with the Ovidian text: 1) What do we know about sacred groves in the ancient Greek landscape; and 2) How do Ovid's literary groves outside of time and space compare to those historic ones? There is a significant correspondence between sacred groves' ancient, religious function and how Ovid creates both grove scenes and story as groves. But Ovid's treatment contrasts with how his near-contemporary poets Horace, Propertius and Vergil treat groves in their works. The result of these considerations produces "the grove-dynamic" which helps express the principle

¹² Cf. Birge (1982), whose compendium of both archeological and literary evidence for sacred groves and other shrines in ancient Greece is essential to Barnett's work. I have also summarized in Appendix A the literary references of Barge's which constitute possible influences on Ovid. For earlier works supporting the function of the ancient grove, cf. Durkheim (1915), Otto (1926), Eliade (1959), Glacken (1967), Girard (1977), Burkert (1983), Polignac (1995).

¹³ Cf. Prigogine and Stengers (1984), Prigogine (1996), Serres (1977), De Landa (1998) and Capra (1996)

¹⁴ Segal (1969) 6 would seem to be the exception. He addresses elements of the sacred grove. He identifies landscape as the answer to the quest for unity in Ovid's epic work, but finally he sees in the grove a stereotypical and static aspect of landscape.

of nonlinearity through the rest of the study. Material taken from the Actaeon and Diana story demonstrates how I approach Ovid's material with the grove-dynamic in Chapters 3-6.

Chapters 2-4 follow the *Metamorphoses*' organizational outline. Generally, scholars recognize three divisions in the *Metamorphoses*.¹⁵ These divisions include Books I-V with stories involving interactions between gods and humans. In fact, most of the characters are divinities on some scale including Olympian deities, nymphs, dryads, river gods, et al. Early in this work Ovid identifies Augustus with Jupiter and the divine court.

Books VI-X present stories of human beings who struggle. They find their own domesticated selves standing in tension with their wilder natures. What Ovid localized as a geographical grove in the first pentad he now begins to relocate in the human heart. Actual groves appear in the second pentad, but the grove-dynamic emphasizes their application to the human inner realm as well. In the nine named groves of the second pentad, Ovid writes soliloquies presented by main characters which become vehicles into their emotional center. This view into the characters' interiority demonstrates the struggle between the domesticated self and wild self; the specific transgressions associated with those struggles, and the identifiable emergences from the transgressions. The second pentad's stories are longer and more detailed than many others.

¹⁵ Cf. 10, 12; Galinsky (1975); though Otis (1970) finds four divisions. How the *Met.* is divided is significantly connected to a position of interpretation: Otis is in the school that holds there is a single interpretive principle that, once identified, becomes the key to understanding the entire work. Both Otis and Ludwig (*Struktur und Einheit der Metamorphosen Ovids*, Berlin, 1965) divide the work into four sections but their divisions agree in only one place—the division between Chapters 11 and 12. While I am clear in this work that the nonlinearity of the grove-dynamic is a significant principle for understanding how Ovid tells his stories, I do not claim that this is the exclusive principle of interpretation that finally explains the *Met.* I find the three-fold division of gods, human, and history helpful in looking at the grove stories. For how I understand those sections, see *infra*.

Chapter 4 treats the stories pertaining to Roman history and self-understanding found in Books XI-XV. Ovid says in the work's proem that his *carmen* will begin with creation and move through all time down to his own times (*Met.* I.1-4). He fills half of this last book with Pythagoras' teaching which, for all its length, affirms a simple message: things and people change but their essence does not. In this last pentad's stories we see the movement from outside of Rome (largely Greece where all of the previous groves have been located) to Rome's inner precincts. Ovid transgresses each story sacred to Rome's history by inserting love themes, but not only love. He weaves tales with love lost and grieved. He infuses them with some of the second pentad's inner struggle and some of the divine activity of the first, but he uses these stories to make commentary on Rome, on the Roman story, and about himself as a poet, that is, an individual human being against the backdrop of Augustan Rome.

The story of Orpheus, though appearing late in the poem, suggests Ovid's method throughout the entire work. A portion of the story is not known outside Ovid in relationship to Orpheus (*Met.* X.86-105). Commentators are usually interested in this section of story as a catalogue of trees (which first won my attention);¹⁶ or in order to make a commentary on Orpheus' "homosexuality;"¹⁷ or to point out Ovid's sense of humor and light-heartedness.¹⁸ Here is what scholars leave unnoticed in this scene. At the transition between the first and second pentads, Orpheus' mother and the other

¹⁶ Galinsky (1975) 182; Anderson (1972) 482.

¹⁷ Otis (1970) 418

¹⁸ Galinsky (1970) 183; Anderson (1972) 483 Ironically, Galinsky, the first to write in English about the *Met.* since Otis, warns against reductionistic interpretations, and Anderson wishes to avoid simplistic labeling. Both find this passage simply humorous, and, as noted above, label it a catalogue of trees without noting that this same catalogue of trees can be found, named in large part, throughout the *Met.*

Muses sit in their grove at Mt. Helicon and with Minerva begin to tell many stories of transformation. Then, at the transition between the second and third pentads, Calliope's son, after living through his own loss and grief, settles himself on a bare hillside (perhaps a little Helicon), and with the power of his music begins to conjure a grove of twenty-seven trees around himself. Appendix B documents these trees and where they appear throughout the *Metamorphoses*. From within this grove, Orpheus, just as his mother, on his own hillside from within his own self-made grove begins to sing stories of transformation. Together, the Muses and Orpheus define this work's central panels, and in the second panel, the reader witnesses Ovid's own self understanding. Ovid is the Muse-descended bard conjuring through his bardic skill and power grove after grove for the reader. From within each grove, he tells familiar stories in a new way. He tells stories in such a way as to draw the reader into the story and into the human heart. In this way, the reader begins to understand what it means to be one's own person, to be an individual human being. Ovid knows himself this way. He reveals it to us in his Orpheus who conjures the grove. Through the grove-dynamic which Ovid creates with his many stories containing groves and all the stories which become groves, his characters and his readers alike encounter wildness, and when they sacrifice something of their domestic self, change happens.

CHAPTER 2 ANCIENT GROVES AND OVID'S GROVES

Introduction

Ovid tells stories in such a way that they begin to function in the same manner as sacred groves in the ancient landscape. Chapter 2 examines two preliminary questions in order to introduce the hermeneutical principle of nonlinearity that I use throughout this study. What do we know about actual sacred groves in time and place in the ancient world? And, how does Ovid's construction of groves outside of linear time compare and contrast to actual sacred groves in antiquity? The first part of Chapter 2 focuses on the question of the location of actual, historical groves in ancient Greece and surrounding lands. In the second part of Chapter 2 I introduce the principle of nonlinearity and then examine the ways in which Ovid created the groves that the reader encounters in his *Metamorphoses*. I will call his creation the "grove-dynamic" which I will be defining and then using throughout this study.

Groves in the Ancient World

Knowledge of actual sacred groves in time and space in the ancient Greek and near eastern world is limited to archeological and literary evidence. The very excellent and nearly exhaustive work of Darice Birge's 1982 dissertation, *Sacred Groves in the Ancient Greek World*, collates these two sources of information in a way that is beyond the scope of this study but which provides ample documentation for its purpose. The archeological evidence of sacred groves in ancient Greece and the near East is sparse. Early excavations of both Olympia and Epidauros indicate the presence of sacred groves. The sanctuaries of Asklepios in various locations show evidence of planted groves of trees and bushes near the temples including those at Corinth, Athens,

Epidauros, Limera, Kos, Lampsikos, at the Lysios River and Titane. On Cypress, the Sanctuary of Apollo Hylates of Kurion shows evidence of a grove as well as the southern aspect of the temple of Zeus at Nemea. Finally, there is archeological evidence of a grove next to the altar of the twelve gods at the Agora in Athens.¹ These thirteen archeological finds represent the sum total that archeology has to offer as evidence of actual sacred groves in the ancient topography Greece and the near East. None of these are identical with groves that Ovid depicts, though the grove at Olympia is in proximity to one he describes in the Vale of Tempe (*Met.* I.268). All of these archeological finds are groves associated with temples in fairly established locations with towns and cities. Most of the groves that Ovid describes are in wild, untamed locations, so even at this level of inquiry, there is more contrast than comparison between the known presence of sacred groves in the ancient Greek world and the literary groves of Ovid.

Ovid is writing poetry in the *Metamorphoses*, not history, and he takes his inspiration from the largely Greek poetic traditions before him. When we consider the literary evidence from Greek authors to which Ovid might have had access, the amount of evidence is extensive. Appendix A contains a chart of the authors, their works, the time period in which the work was published and the grove about which it speaks. I have included all works that might have been available at the time of Ovid's education and literary activity and omitted those which would not have been. The works of Strabo, who is Ovid's contemporary, present an interesting problem. His *Geography* was first published in his home town of Amasia in 7 BCE, but is not known in Rome until after

¹ Birge (1982) 63.

CE 18.² For the sake of this study, I have chosen not to accept Strabo's *Geography* as one that might have influenced Ovid's creation of literary groves. We know that his work was published in Rome after the date of Ovid's death in CE 17.

When we consider the range of extant literary references that might have been accessible to Ovid during his lifetime which mention sacred groves in Greece (the vast majority), we can see the evidence build for the influence of ancient poets on Ovid and his work. The Near East and Egypt include forty-two authors ranging from the 8th (Hesiod and Homer) to the 1st (Diodorus Sicculus, Cicero, Livy, Propertius, and Vergil) century BCE.³ These forty-two authors refer to groves 179 times in their writings. Further, there are twenty-eight inscriptions which refer to groves within the same time period. Of the known authors only a few refer to groves multiple times accounting for more than half of the references to sacred groves in ancient Greek and Latin literature.⁴ With the exception of the philosopher, Plato, and two historians, Diodorus Sicculus and Herodotus, the remaining are poets writing epic, tragic and lyric poetry. The references in poetic works account for eighty of the 179 grove references by themselves. The distinction of genre becomes important later when we discuss how Ovid created his literary groves. Cicero makes the distinction between what is *fabula* and what is *historia*: "*fabula est, in qua nec verae nec veri similes res continentur, cuiusmodi est angues, ingentes alites, iuncti iugo* (*De Inventione* 1.27)." Quintilian, whose *Instituta Oratoria* is published nearly 80 years after the death of Ovid, includes a similar distinction. The Roman rhetorical tradition which Ovid knows and of which he is

² Oxford Companion to Classical Literature (2003) 541

³ See appendix B, grove references by author

⁴ Sophocles (18), Apollonius Rhodius (17), Homer (14), Euripides (13), Pindar (11), Diodorus Sicculus (11), Herodotus (8), Callimachus (7), and Plato (6)

a part holds that *historia* is based on things that really happen and that *fabula* is mythic narrative, fiction, and belongs to the realm of the poet and particularly to tragedy.⁵ I will return to this observation later in a discussion of Ovid's literary groves. Most of the literary influences pertaining to sacred groves from which he may have gleaned inspiration are those engaging in the craft of myth, i.e. *fabula*, and not *historia*.

What sacred groves are and how they function in the ancient Greek world remains my concern here. Ann Irvine Steinsapir summarizes the work of scholars in both classical studies and archeology, who find that landscapes do not assume a passive role in human communities.⁶ Instead, human beings engage landscapes and reshape them in a way that creates significant meaning for these places.⁷ This interaction, as I will note later, signifies something of the transhuman value to which human beings find themselves drawn in wild places. I will add to Steinsapir's observations that human interactions with the landscape not only result in reshaping those landscapes but also in reshaping the human experience itself. This provides a contrast between what human beings are creating in the landscape (often cultivated fields and towns) and the wildness from which they create it.

At first glance, what Ovid does with his stories might seem to bear little if any resemblance to groves in the ancient landscape. In fact, what he does in his stories might seem to contradict what we know about ancient grove sanctuaries. Based on the sparse archeological evidence and the much larger literary attestations, Birge maintains

⁵ Graf (2002) 109; Also cf. Gowing, pp.7-16 which extends the discussion to include *memoria* as well.

⁶ S. Alcock, R. Osborne both independently and together investigate ancient Hellenic and Roman Greece landscapes; I.E.M. Edlund focuses his work on the sacred landscapes of Etruria and Magna Graecia; F. de Polignac's work focuses on the evolution of the rural Greek sanctuaries and the Greek city state from cultic and territorial shrines; and C. Tilley, an archeologist examines the meaning of landscapes, paths and monuments in ancient Greece.

⁷ Steinsapir (1999) 182

that the sacred grove (Greek, ἄλσος) a stand of trees in a sacred setting, were prolific throughout the ancient Greek religious landscape. This stand of trees may have included an altar or temple or neither. The community observed visible boundaries and regulations regarding the grove. One of the most widespread functions of the grove was as an asylum for those seeking refuge from any number of maladies, including legal accusation of crime. A grove may have had gendered rules of entrance (i.e. only men or only women were allowed entrance). Regulations of sacred groves did not allow the stabling or pasturing of animals within the grove. Sometimes, only initiates of mystery rites or priests were able to enter certain groves. Generally speaking, a grove meant a place of escape, inviolability, protection, and restriction from the outside world. Practically speaking, the grove afforded coolness, shade, fruits and other tree products. Groves were both naturally treed tracts of lands understood as holy because of location, history, or some heroic event or burial that made it such, or planted to accompany an altar or temple already in existence.⁸ These groves were dedicated to both the major Olympic deities as well as minor deities. Individual trees themselves were sacred to particular deities, and they might also be the home to lower level deities such as nymphs or dryads. There was not a tree known in the ancient Greek world that could not be a suitable part of a sacred grove. Groves as a stand of trees in a sacred setting often enclosed small shrines. Indeed, their centerpiece was often an altar dedicated to a particular deity. On a larger scale, the sacred grove might include or bound a temple as well. A grove even provided boundaries for the Pan-Hellenic games.

⁸ Barnett (2007) 253-56

We have evidence that ancient groves spoke a common language across cultural traditions which invites an inquiry into how an ancient poet might have seized upon that communicative aspect of a particular landscape form. Groves were not the sole domain of ancient Greece or Rome. Birge notes that Greek travelers in ancient times also found similar stands of trees as sacred groves in surrounding lands including Britain, Italy, Africa, Arabia and India.⁹ White demonstrates how Crete shared an extensively common set of mythic and ritual practices with Egypt, the Orient, Europe and the Greek mainland. The common religious practices included both reverence for the divine in nature and the specific use of sacred groves in that observance. Hence, the ancient Greek traveler who was finding the sacred grove in lands to the south, north, east and west of his Greek homeland was discovering what White identifies as this common mythic and ritual pattern. The ancient Greek traveler was able to recognize in these geographical places which otherwise seemed culturally separate from his own land something that he already knew: the sacred grove. Despite cultural differences, the reverence of the divine in nature, and more specifically, in trees and stands of trees, had coalesced in and spread through the ancient Greek world and its central location on trade routes.¹⁰ Groves, then, spoke a common language across a geographical expanse that extended from the Celtic lands of northern Europe to Africa and the Middle East with Rome at the center of the area and actively in touch with these various cultures, lands and their peoples.

⁹ Birge (1982) 16

¹⁰ White (1954) 112-13

will see a significant correspondence between the deities most often associated with Greek sacred groves and the deities that appear most frequently in Ovid's *Metamorphoses*. The Greek pattern and practice concerning sacred groves have their origins in several deities associated with fertility. Studies have shown that all of the deities in the Greek pantheon have early associations with fertility rites, and trees provide excellent symbols of fertility and the deities they represent.¹¹ A large number of groves in the ancient world are dedicated to Demeter and Kore who have strong associations with fertility, the underworld, and water. There are groves dedicated to Poseidon with associations to horses, water, earthquakes and the fertilizing effects of underground water. Several groves venerate Zeus, the god of the sky which fertilizes the entire earth with sun and rain. Further, Zeus has numerous sexual liaisons which implicate him as a god of fertility. The largest number of groves dedicated to any single deity belongs to Apollo. Initially, Apollo and the epithets associated with him are not those of fertility. The more ancient deities, however, who coalesced into Apollo (as his cult shows an aggressive proclivity to taking over other cults) were also deities of fertility. There are only a few groves associated with Ares, Hera, Athena, Hephaestus, Aphrodite and Dionysius, although some of these deities seem to be obviously connected to trees and the landscape while others seem to have no nature connection at all (Ares and Hephaestus). Hera was originally believed to have been a moon goddess, Athena long associated with the olive tree, Aphrodite a love and sex goddess associated with flowers, and Dionysius the god within the tree or vine. Even in the last case, however, there is a grove dedicated to Ares which held the golden bough that

¹¹ Birge (1982) 17-8

Jason procured with Medea's help, and more than one dedicated to the god who worked under the earth, Hephaestus.¹²

Much of the research about the nature of sacred groves places emphasis on the power of the place. Frazier long ago observed the analogous finding in many near-eastern cultures of crops of trees left on hilltops after all surrounding lands had been cleared for herding and farming. He noted that even though the religious practices of the land had often changed, moving from ancient pagan rites to monotheistic cultures, the crop of trees left on the hillside were the vestige of once-ancient forests and sacred sanctuaries. The lone grove of trees was both a place to which the rustic deities of old retreated, and a place which rural populations still venerated as sacred to those ancient divinities even while allowing a thin veil of re-appropriation to the new religion to cloak it (e.g. the Mohammedan saints were said to rest under the shade of the groves on the hillsides).¹³ The lone stand of trees as the mark of a sacred shrine is the image that helps us to make sense of the landscape which once included a sacred grove and functioned meaningfully for ancient peoples.

Groves of trees function as a common language for sacred space and divine encounter during a time that includes Ovid's life and work as well as his readership for at least 200 years after his death. Ron Barnett drawing together the extensive research of Birge, the observations of Frazier and the mathematical function of nonlinearity offers an exceptionally good understanding of the function of the sacred grove in ancient landscapes. These landscapes were associated with communities of people who still revered the divine in nature and felt a strong association to it. Barnett concludes from

¹² Birge (1982) 21-34

¹³ Frazier (1919) 65-6

archeological and literary evidence that groves existed and functioned as religious shrines without doubt from 800 BCE to CE 200 in Greece and its colonies.¹⁴ We can assume, then, that Ovid and his readership lived in a culture and frequented social and literary discourse in which the grove was active at least as symbol if not also still as a religious structure.

One of the issues that I will investigate through the study of the appearance of groves is the question of what it means to be human. Oelschlaeger makes the keen observation that human identity is grounded in the experience of wilderness as other.¹⁵ The experience of otherness is another expression of transgression. Key to the question of what it means to be human, then, is the following question: what things, beings, and events intrude into Ovid's stories that cause the characters in them to experience wilderness and wildness as other. Rooted in that expression and that experience is the response to what it means to be human. The grove was, literally, the threshold, the *limen*, between the controlled and the uncontrolled. Ancient Greek groves were liminal places between the cultivated lands of city and surrounding agrarian fields and the wild, untouched and uninhabited places of the deep woods and mountains. A grove in ancient Greece almost always sat on a hill somewhere overlooking the city and farms with the mountain and thick woods behind it. The grove held at its center an altar and perhaps even a temple which were the visual markers of the central locus of connection between human beings who spent the majority of their lives in the controlled, cultivated places of city and farms and the divine ones who lived in that other realm of the wild and the untamed.

¹⁴ Barnett (2007) 256

¹⁵ Oelschlaeger (1991) 9

When human beings came to these meeting places, they brought with them some of their own cultivation to offer as gifts and votives to the divine. In so doing, life was completing itself in several deep and interconnected ways. Human beings at one time in their own evolution had emerged from the wild. They had taken control of sectors of the wild and cultivated it, and now brought fruits of that cultivation, whether animals, wine, olive oil or grain, back to the gateway to the wild. There, in the grove, they offered them as sacrifices to the divine ones. Members of the community brought the advantages of controlling the wild back to the archetypal gateway of the wild and offered it as some kind of gift or placation to those in charge. They understood that there was a price to pay for domesticating the wild. They understood the benefits as well in their produce and productivity. The price of that control became the sacrifice—whether of animal or vegetable.

The grove served humanity as the liminal place demarcating the line between the uncultivated wilderness and the domesticated city, a place of memory in which humans rehearsed their own ancient story. Human beings also brought themselves. They brought their lives, even if only for selected days of the year, to the threshold point between the cultivated space and the wild space, and there in the grove, faced and made contact again with the wild and divine. In those few hours of ritual and sacrifice, they stared back into the uncontrolled climes of the wild woods and mountains. As long as there were groves, there was a story to tell and an ebb and flow rhythm to celebrate that pulsed between the wild and the tame.

Max Oelschlaeger makes an observation that is key in this study of the function of the ancient grove in Greece. There is an inherent connection between all culture and

the wilderness from which it has emerged. By definition, culture is the human shaping of wilderness, the same wilderness from which human beings themselves originate. A culture that encroaches too far on wilderness orchestrates its own destruction:

The destruction of things wild and free will entail the collapse of any civilization that rests upon them. Insofar as this thesis is correct, then the modern project, which has long promised the total humanization of the earth's surface, is paradoxically destined to fail through its own success. . . . From the perspective of a post historic primitivism, wilderness is essential in revealing to us what it means to be civilized human beings, since only through the recognition of what we are not (the negative) can we understand what we are (the positive).¹⁶

Ovid continually handles wilderness and domestication in his stories. Every story of his contains aspects of both dimensions, and the astute reader will want to observe, in light of Oelschlaeger's statement, how Ovid constructs this balance. Ovid takes the reader, through the medium of his story, into the face of the wilderness.

Understanding the ancient dynamic of the Hellenistic grove as the kind of place that defines edges of experience provides insight into similar juxtapositions in the *Metamorphoses* where the vast majority of grove settings are Greek. For Francois De Polignac "the ex urban sanctuary marks the threshold between the cultivated deme and the sacred realm". Sacred realm included all the disordered conditions of wilderness. De Polignac equates wilderness with nature while acknowledging that not all Greek tribes may have made this connection.¹⁷ In both Homer and Hesiod, though, nature is always associated with divine. Barnett quotes geographer Clarence Glacken saying that the ancient Greeks saw nature as synonymous with "the unity and harmony of the cosmos." Barnett concludes that for the ancient Greek community nature is a complex set of

¹⁶ Oelschlaeger (1991) 8

¹⁷ Polignac (1995) 35

ideas and that wilderness is associated with those ideas rather than with a particular place. He suggests that wilderness in physical form is what represents the place of the wild, that is, the place of the divine. Something about these places made them distinct and this set them aside as sacred. We see a finely calibrated system on a continuum between the wild, sacred, open system and the regulated cultivated, social, profane closed system. The sacred grove as sanctuary is the threshold between the two. The grove marks the outer limit of the deme. The other side of the grove marks the edge of wilderness.¹⁸

The sacred grove, carefully and deliberately planted with particular species, such as palm, pine, cypress, and oak acts as a gateway between a realm where natural forces are manipulated and controlled, and an infinite and multiple domain where nature simply takes its course.¹⁹

The transgression that takes place in the sacred grove on its altar is what becomes for the human community reconnection to the wild. The human community spent all of its time living in cultivated landscape, continuing the actions of cultivation. Except for the days of their religious year that require them to assemble in the grove, they have largely lost touch with the wild, with the wild ones, with wilderness. Offering an animal they have raised, or fruits they have grown and harvested as the sacrifice becomes the transgression, literally, that which moves them over, from safe cultivated life into contact with wilderness. Transgression usually means the interruption of life. The victim is torn out of order and returned to the intimate world of nature and wilderness.

¹⁸ Barnett (2007) 256

¹⁹ Barnett (2007) 261

Groves function as transgressive places that recognize in transgressive acts (sacrifice) a gratitude to the divine that creates both order and change.²⁰ This becomes abundantly clear through encounter with the grove in Ovid's work. Through ritual dance, and the use of knives, the letting of blood, the chanting of song, the rhythm of drums, the mystical words of priests, the consumption of fire, the movement of trees and perhaps even communal hysteria induced by all this, the human community is reabsorbed into the wild. Who the human community is, as Oelschlaeger suggests, becomes apparent again, as that which has its origins in the wilderness itself and the ritual in the grove contributes to the community's sense of identity and history. Hence, the grove becomes the container within which or the stage upon which the human community enacted and reenacted that story.²¹ The function of the grove for such a human community becomes clear: if there is no transgression or sacrifice, there is no reconnection of the human community to the wild and to the divine ones represented in the wild. The human community loses its sense of origin, memory and geography within nature and the universe.

I am contending in this work that the nonlinear function found in ancient Greek landscapes serves to interpret Ovid's literary groves. This includes both those stories that specifically include groves and his work as a whole as the liminal place between what Roman society has cultivated and the remaining and almost forgotten literary wilderness preserved in *fabula* (myth). Ovid repeatedly takes his readers to these transgressive places and offers the opportunity to reclaim or at least consider their own human memory and locus in place and time. Without these encounters, there is no

²⁰ Barnett (2007) 265

²¹ Kelly and Kaplan (1990) 141

emergent, new or renewed, understanding of what it means to be human. As Barnett points out, the function of the grove is complex:

The religious context of sacred groves is a complex field of alternative readings and layers of dissonance. As a memorial landscape, visited regularly in religious occasions over a vast span of time, the sacred grove cannot be assumed to have fixed meaning. Instead, it should be understood as providing a broad physical framework that helped shape the communal experience of the sacred.

Barnett's reading of Ovid's *Metamorphoses* as containing examples of emergence, transformation and difference creates a continual cycle of disturbance of pre-existing orders.²² Ovid's grove in story and the story itself as literary grove cannot be reduced to a single fixed meaning, but it becomes an aid to how the reader experiences Ovid's *Metamorphoses*. It is this multi-layered and complex function of the grove that I am calling the grove-dynamic in this study. Barnett merges the archeological evidence of the function of sacred groves in ancient landscapes, specifically ancient Greek landscapes together with the mathematical perspective of nonlinearity. He points to Ovid's epic work of mythology as a locus brimming with literary examples of this nonlinearity. The grove without fixed meaning, but always functioning as an exchange between domestication and wildness, produces the grove-dynamic. This work investigates the occurrence of sacred groves in Ovid and asks how nonlinearity informs the reading of these passages which explore the human landscape of domestication and wildness.

Literature, largely poetic, but also historical and philosophical, to which Ovid might have had access attest in significant numbers to sacred groves as places in the Hellenistic world. Research on how those sites functioned in the Greek landscape and

²² Barnett (2007) 263

in the Greek religious and literary imagination suggest some concrete approaches to Ovid's stories in the *Metamorphoses* which both include groves as part of the story and to the stories themselves which function as a sacred grove. The grove of trees is not kept, or written about, merely as a place that is holy or special. The sacred grove, both in the landscape, and, I will argue, in the story and the story as a grove serve to demonstrate the contrast between the particular kind of wildness of the grove and the precise character²³ of either the cultivated fields or the cultivated plots that surround it in landscape and story. Both aspects of landscape or story, the cultivated and the wild I will argue, require the other in order for the human being to reflect on the human experience and to relocate human identity in its wild origins. I will make use of the function of nonlinearity as an interpretive device not only, as here, to understand how the sacred grove functioned in ancient landscapes, but to understand how Ovid made use of the sacred grove in stories and wrote stories that functioned as sacred groves.

Nonlinearity as Hermeneutic

Nonlinearity is a concept and observation that mathematics and the sciences make about how systems interact. Barrett demonstrates in his work quite well how the concept of nonlinearity helps understand the function of the sacred grove in the ancient landscapes of Greece, the locale of practically all of Ovid's grove scenes. Nonlinearity is a useful tool as an interpretive device in understanding how Ovid's stories with groves function, and more importantly, how his storytelling on the whole in the *Metamorphoses* allows each story the potential of acting as a literary sacred grove. I describe Ovid's method in more detail below.

²³ Hordern and Purcell (2000) 414

Linear systems are well behaved. They respond proportionately to the stimulus they receive. One can understand linear systems completely by examining their individual parts. When one examines all of the components of a linear system, they add up to their sum total, and there are no surprises or unexpected events. "A system is linear if its behavior, depending on several variables, is the sum of the responses of this system to each of the separate variables." By contrast, a complex and nonlinear system cannot be understood by the sum total of its parts because the parts of a complex system interact with one another. The system as a whole produces effects for which the understanding of individual parts cannot account. The unaccounted parts are those products of interactions that occur as a result of individual parts of the complex system interacting with one another.²⁴ Complex systems are dynamic, self-enhancing, cooperative, and have feedback properties. The dynamics are not proportional, that is, output is not proportional to input. Small input can create huge changes in output, and large amounts of input may only create small changes in output. There is no simple cause and result relationship in a complex system.²⁵ In this study of the use of the sacred grove in Ovid's *Metamorphoses* I am approaching the opus as a complex system and individual grove stories as nonlinear events. The outcomes of the stories, both those recorded in Ovid's hand, and those experienced by the reader do not flow in a simple cause and effect relationship. As I shall demonstrate, the outcomes of a story are non-proportional to the elements that set the story up in its beginning.

As a working principle in this study, nonlinearity requires observing the following components in Ovidian stories: order, disruption, emergence, transformation, difference,

²⁴ Willy, Neugebauer and Gerngross (2003) 12

²⁵ Willy, Neugebauer and Gerngross (2003) 13

and the interpretation of the human experience. In order to observe nonlinearity at work, one must begin with what appears to be a linear, simple system. A system or in this case, a story, is simple and linear until something transgresses the simple expectation that the parts taken together produce a predictable outcome. However, in a complex story system, it is the unexpected disruption, the transgression, that calls the reader to awareness that the parts will not produce a predictable outcome, that proportionality will not reign. When a story calls the reader to this kind of awareness, we may say that the grove-dynamic has relocated itself off of the page and into the personal experience of the reader. At the point of transgression or disruption in a story that is complex, we may look for evidence of an emergence, some transformation, or some other difference in the characters, the setting, and even in the reader. A character may transform into a tree or a stream, a bare hillside may suddenly be covered with trees, and the reader may suddenly find a shift of perception that he could not have predicted prior to engaging Ovid's story. These emergences would not have been expected by the reader in the beginning of the story given its initial linear appearance. Only a nonlinear approach allows us to account for these emergences, and then apply the last aspect of nonlinearity to Ovidian stories in the same fashion that it applies to sacred groves in the ancient landscape. We can see how the human experience at first presented in cultivated terms has now reunited with an ancient wildness from which it first emerged. After examining the sources that have influenced Ovid in the creation of his groves and his stories as groves, I will offer below an example of how nonlinearity as interpretive device works with an Ovidian story.

Ovid's Groves

How does Ovid create literary groves? In the fifteen books of the *Metamorphoses*, Ovid depicts or mentions sacred groves forty-eight times.²⁶ While he does not assign a specific geographic location to the majority of his groves, eleven of the forty-eight groves are located in either the ancient lands of Greece or Asia Minor, and a twelfth grove can be found by the River Styx. Besides the Styx location, one grove is located in Sicily, and the final groves of Book XV appear within the precincts of Rome itself, a movement which will become a significant focus of Chapter 4. I do not mean, however, only to inquire about how often in his great work he includes sacred groves. Through examining the actual stories that Ovid tells utilizing the grove, particularly through the Orpheus story, it is apparent that “grove” represents a phenomenon larger than simply telling stories that contain groves. Ovid tells stories which themselves become sacred groves. That is, Ovid tells *fabulas* in such a way that they begin to function like the sacred grove in the ancient landscape. Therefore, I am also asking in this study how Ovid creates these literary groves.

How Ovid constructed stories with groves as part of the landscape includes at least these observations about his life²⁷: 1) Ovid visited sites in Sicily and Greece as a young man which correspond to the places that he names with groves. He either encountered sacred groves in those places (certainly possible as indicated by the archeological evidence for Greece as a whole) and/or the experiences of those largely rural places became inspiration for his imagination. 2) Ovid had access to collections of

²⁶ *nemus* and *lucus* in Latin: Ovid includes these groves in every book of the *Metamorphoses* except books six and twelve, although the stories of book six emerge from sub-narrators, Minerva and the Muses, who tell these stories from a grove on Mt. Helicon. Ovid introduces the reader to the divine story tellers at the end of book five, and so while no specific mention of a grove appears in book six, the powerful grove of the Muses provides the context of the narration of those stories.

²⁷ NB. References for each of the following points are given in detail below.

Greco-Roman myths, some of which are no longer available to us. Those may have referenced groves, and Ovid could have taken the setting with the story into his work.

3) Ovid's own education and experience of extant literature included the Greek authors named above and in Appendix A, and he drew inspiration from their references to sacred groves. 4) Ovid's contemporaries or near contemporaries, writing in Latin verse, made use of the sacred grove in their writings, and this had some influence on Ovid's use of the sacred grove in his *Metamorphoses*. As I have addressed Ovid's relationship to the literature of his time in the first half of Chapter 2, consideration of the remaining three aspects of his life remain.

First, I shall address the issue of the named groves in Ovid's stories and places that he actually visited. The exiled poet recounts in his lament that he once as a young man sought the places of Athens and the surrounding countryside, places until then unknown to him (*Tristia* I.2.77-78). He names actual sites that he visited with his friend, Macer, including a smoke belching Mt. Aetna, the lake at Enna and the smelly swamps of the Palici (*Pont.* II.10.21-30). Both Athens and surrounding countryside and Sicily, precisely at Enna and the swamps of the Palici, are the locations of the groves that Ovid names in his *Metamorphoses*. Granted, he does not name the locations of all his grove references, but all of the named groves are in Greece, except the one named in Sicily at the abduction of Proserpina by Dis, and the final ones located in the precinct of Rome. Most of the named groves in Greece already are in rural areas. Of the forty-eight grove references in Ovid's *Metamorphoses*, eleven are named locations in actual Greek and Italian geography. They are as follows: 1) the Haemonian grove in the Vale of Tempe with the Peneus river running through it, in Thessaly (*Met.* I.568); 2) groves near Mt.

Lyceum where the Inachus flows (*Met.* I.591-594); 3) a grove on Menalos, an Arcadian mountain range (*Met.* II.417, 438, 458); 4) a grove in Boetia (*Met.* III.35, 44, 55); 5) the Gargaphie in Plutaea in Boetia (*Met.* III.155); 6) the groves of Mt. Helicon (*Met.* V.265); 7) the grove of Ida (*Met.* VII.359); 8) a grove identified with Ceres/Demeter (*Met.* VIII.741ff); 9) the grove of Oeta (*Met.* IX.169); 10) a grove near Thessaly (*Met.* XI.360); and 11) the grove in the forest of Henna (Enna) in Sicily (*Met.* V.391). These named groves correspond generally to the places that Ovid himself says that he visited as a young man. Therefore, part of the response to the inquiry of how he created his stories with groves in them and his literary groves must be that he had some, even if very limited, actual, physical exposure to these locations. Ovid encountered the Greek landscapes in and around Athens and in Sicily. His references to groves in those places, even if they were imaginary, were affiliated with places that he had visited.

This otherwise completely urbane poet had personal experiences in the more rural parts of Sicily and Greece, which could have provided the inspiration for writing the grove stories in the *Metamorphoses*. As noted above, none of the groves which Ovid names by place coincide with the archeological evidence for ancient groves except that he names one in the Vale of Tempe near Mt. Olympus. At Olympus there is an archeological site showing evidence of a grove. Otherwise, we can show no connections between the few archeological sites and Ovid's named groves. We can show a greater correspondence between those he names and places that he visited as a young man. Because his descriptions are brief and without much detail, even those connections are weak. We can allow, then, that even with travel to eleven of the areas that Ovid names with groves, these named groves might still have been the creation of

the poet linking collected mythological stories with places that he had visited as well as the chance that in some of those places he also actually encountered sacred groves.

As a poet in the Augustan Age, Ovid participated in what had been by then and would continue to be into the Byzantine period, a very rich tradition, literally a handing over of, mythological stories. The practice of poets finding their mythological sources in other poets necessarily means that this practice engaged in intergenerational, intercultural intertextuality. Graf locates the source of this intergenerational intertextuality when he asserts that “Homer is the absolute master text.”²⁸ Intertextuality means that a text that Ovid, for example, took from Vergil who took it from Homer was, by the time it passed into Ovid’s hands, already bearing the marked influences of those authors and their uses of it before Ovid made any changes to it at all. These three authors represent different generations of poets across vast periods of time. In addition, the three contrast Archaic Greek with Imperial Roman cultures. These generations, however, flow one into the other between Vergil and Ovid, both of whom write in the same, but evolving, Roman culture. This tradition of handing on myths from poet to poet also includes the clear understanding that the poet was free to create myths as he needed them. So, while Ovid stood in a long line receiving myths from Homer and other ancient Greek sources as well as Roman poets closer to his own time and culture, Ovid was free to adapt those myths as well as to create his own myths according to the dictates of his need or inspiration.

²⁸ Graf (2002) 110. In his larger work, *Greek Mythology: An Introduction*, Baltimore, 1993, Graf describes the parallel development of Greek myth and epic poetry. In his 2002 article, he does not extend that argument to Latin epic poetry except by the implications of intertextuality. I think it reasonable, however, based on that parallel development, that if Ovid’s great work intentionally brings change to myth that we may also understand he is at least implying a change for epic poetry. Graf’s observation about the parallel development of myth and epic provides a useful perspective when considering the question of whether Ovid’s work is an epic or not.

In Ovid's works, myth serves both the function of *exemplum* and *aetion*. Taken together in his largest of works, *exemplum* and *aetion* serve to point to both those linear (*exemplum*) and nonlinear (*aetion*) functions of human (or here, Roman) story. As exempla, myths are traditional tales with immediate cultural relevance. They explain and validate aspects of a given society or culture. A culture's mythology defines its identity and place in the world. Myths provide a language with which to talk about human relationships, human emotion and experiences that evoke those emotions. In this sense, then mythological stories can point to the linear experience of a human community by saying, in short: "This is who we are; this is how we relate to one another, to our gods, to those outside our community, to the world and cosmos. These are the kinds of experiences we have and how they make us feel. This is the range of emotions we allow and navigate in our community." Myths as *exempla* draw these lines in the human story.²⁹

Myth as *aetion*, on the other hand, enters into what looks like a linear progression and says: "you thought you knew where this cultural reality came from, but here's a story that explains otherwise." This is one of the most widespread functions of myth. Aetiology validates a social phenomenon often rooting it in the ancient past. As such, an aetiological story can act as the transgression (the grove that breaks up the linear progression) from which something new emerges. In this case, that something new might be a new cultural self-understanding, or the re-visioning of a people's place and trajectory in time. Because aetiological stories fulfill a prescriptive need, they are often adapted to fit the circumstances, and the poet's freedom to create myth comes into

²⁹ Graf (2002) 111-14

play. At the same time Hellenistic poets collected relevant myths and formed them into collections that became available later as master texts for Roman poets. Callimachus' *Aitia* contained many aetiological myths about festivals, rituals and cult images, for example. Nicander of Colophon collected myths of metamorphosis. Ovid takes up both the Callimachean and the Nicandrian models with the latter as the predominate model in the *Metamorphoses*. Ovid creates a chronology in his epic that stretches from Chaos to Augustus. According to Graf, Ovid uses his *aetia* to explain nature more than culture³⁰, and I certainly agree with this as long as we include human nature and the developing sense of the human individual as part of that nature. I will examine how individual stories with groves in them allow Ovid and the reader to explore something of the human experience as it is rooted in an aetiological explanation of how a thing in nature came to be. For example, Ovid is not merely explaining to us how the laurel tree came into existence without also attempting to stun the reader into pondering the nature of love, of pursuit, and the roles of the sexes in this kind of story. Indeed, we may agree with Graf that Ovid is responding to Vergil or Livy who revived myth in order to create a new communal identity. Ovid appears to be questioning how fiction works and what the source is of its power over the reader.³¹ I see in the mythological tales of Ovid the dynamics of nonlinearity, transgression and emergence as his way of working with both ancient tales of *exempla* and *aetia* and those he crafted himself to explore both nature and the nature of the emerging individuality of the human being. In this respect, there is a striking difference that we may observe between the work of Livy and Vergil with that of Ovid. Livy and Vergil may also be engaging myth as action to re-envision and

³⁰ Graf (2002) 118-19

³¹ Graf (2002) 119

reinvent community but, Ovid brings transgression out into the open as the focus of his work. The Livian and Vergilian works are read, then, as linear pieces while the Ovidian work is filled, almost page by page, with these transgressions of the linear, analogical with the chronological.

Among his poetic contemporaries, Horace makes references to the two words for grove nineteen times in all of his works combined. Horace casts the grove as a place of contrast to the city, to the work done by sailor or banker (*Odes* I.1). Steele Commager remarks that “the caves and groves to which Horace feels himself transported are shorthand for his poetic potential.”³² This setting of the grove is neither just the practical refuge of the “*cliens Bacchi*” nor is it just the formal symbolism of the opening ode. “Rather, the scene blends the domestic with the mystical, the Italian landscape with the Dionysian experience.”³³ Commager adds that the beauty and power of this scene is composed in half by the landscape that “creates such poetry” and half by the “poet who re-creates the land and his verse.” So, following Commager’s lead, the grove is a place of magic, not just for the mythical, magical figures that show up there, but for the working of poetry. There is an interchange of energy between poet and the landscape particular to the grove. The grove suggests beauty to the poet who in turn recreates the landscapes as he creates his verse. In this and other poems of Horace containing groves, the hot sun of life is withdrawn and replaced for the cool retreat, the withdrawal where the poet will reclaim the sun and life in his own terms, in his verse.³⁴ Again, there is an interchange between what the grove landscape suggests and the interior life of the

³² Commager (1995) 345

³³ Commager (1995) 346

³⁴ Commager (1995) 350

poet. In Ode I.4, we see this power of the poet at work in the landscape he has created in the poem again. Here, the grove is the place where it is appropriate to make a sacrifice to Faunus. This is the last reference to the building images of spring just before the sudden entrance of Pale Death and winter. If as Commager says, Faunus is for Horace not only the deity of the countryside, but more so one of the deities of poetry,³⁵ then a sacrifice here in the middle of this poem to Faunus at the grove places the poet and his poetry right in the center of the transition from spring to winter, from youth to death. The poet can do this to us, for us, with us: he can lead us into a pretty little description of wonderful spring, and then suddenly remind us of Pale death. His association with the deity of the grove gives him this power as poet. Horace does this in another ode with the grove as center point between the past and the future (Odes, III.17).

The grove landscape continues to illustrate the poet's power through Horace's works. He has the power to replace or sharply contrast Greek deities and famous places with the god of the Tibur and its grove as well as the power to create a place of refuge for beast and human alike (Odes I.12). These are places where one encounters the deities of poetry, Faunus, the Muses, Diana, Bacchus, all who lend their power and magic to the grove (Odes I.17, I.21, III.4). With regard to the grove reference in III.4, Commager says that the inner experience of the poet with his Muse is wedded to the outer location of the grove. With the addition of III.25, it becomes clear that the grove becomes shorthand for the power of the poet.³⁶ Commager states that this poem

³⁵ Commager (1995) 348

³⁶ Commager (1995) 345-46

evokes the sensation of creation,³⁷ that the empty grove under the influence of Bacchus allows Horace to express in words what is expressed more vaguely in many of the other odes, something of the isolation, excitement, power and peace that he had achieved as a poet. In every one of these grove references, we find contrasts. Johnson calls these contrasts of fat and thin. We find one of many examples in IV.2 as the humble bee working in his grove collecting nectar from the thymes, Horace offers praise of Augustus. “The poet is small but fashions work-laden songs.” In the metaphor of himself as the little bee from his native Mount Matinus, Horace surrounds the grand with the sympotic and then reverses and surrounds the slender with the grand. Here is the familiar paradox: Horace’s poetry, even his panegyric, is fat and thin.³⁸

As an example of the kinds of things that belong together in poetry, Horace notes that an altar belongs in a grove to Diana (*Ars* 16). Prayer, sacrifice and worship befitting Diana belong in the grove. Otherwise, altars, made by human hands, are in sharp contrast to the natural environs of the grove. Regarding this reference Commager notes that this is Horace’s argument, later taken up in the 18th and 19th century writers, that substance and form cannot be separated in writing. Hence, to forget the form of Horace in search of his message is to be left with nothing. The choice of words and the images they invoke are an incarnation of the ideas. They cannot be separated.³⁹ Thus, while the Odes are not about groves, groves are certainly the words and images invoked by Horace, and the landscapes which evoked from him his poetry.

³⁷ Cf. Lowrie (1997) 319, who says that the grove is the poetic place to which inspiration drives the poet.

³⁸ Johnson (2004) 50

³⁹ Commager (1995) 98

Propertius uses the two words for grove fourteen times. For Propertius, the grove is in its most basic and uncomplicated level, symbolic for the Muses. The grove recalls the Muses, and the Muses, inspiration.⁴⁰ In the same way that Vergil, in his epic, will create nature scenes and make heavy use of groves, Propertius uses the reference to groves to make commentary on his subject, his mood, and his emotions. In this case, for the elegist, the grove is used to make the point that love is everything.⁴¹ The trees and their nymphs that live within them and the rocks of the grove become witnesses to the lover who seeks refuge in the grove. The grove as place of sanctuary and protection for refugees is an ancient and legally documented idea. The elegist has transposed that idea and avails it now not to the criminal seeking refuge, but to the lover in agony over his beloved. This use of the grove in Propertius 1.18 bears striking resemblance to Vergil's second and tenth *Eclogues*.⁴² Hodge and Buttimore see this as an act of convention: using conventional landscapes to write conventional love elegy where the grove resounds with the sounds and memories of the beloved. They are also grateful that Propertius moved beyond such convention! Playing with the same contrast, Richardson notes that Propertius, in 2.2, takes inspiration in the groves of the Helicon (a location from which Ovid will also make use to spin out an entire sixth book of stories) only to note that Apollo interrupts him and urges him to return to his simple verses for girls. Propertius implies by these instances that he is working his craft against a background of epic and pastoral poetic usages of the grove that serve their purposes in painting nature in harmony with the poet's endeavors, and yet, really, the girl is all that

⁴⁰ Lee (1994) 162

⁴¹ Hodge and Buttimore (2001) 161

⁴² Richardson (1977) 198

he needs. In the third book, Propertius withdraws for a while from the girl and gives his attention to his poetry.⁴³ The grove, again, is the place where he does this, now framing himself as the priest of the grove. The grove becomes indicative of Apollo and the Muses and the direction they give him for his poetry.⁴⁴ While the poet and his relationship to his work changes, what does not change is how he makes use of the grove in his poetry. The grove allows the poet to reflect his own moods, feelings and insights into his love and his work which later becomes his love.

Vergil is the only near contemporary poet of Ovid who utilizes the grove in his writings as much or more than Ovid. The two terms for grove appear in the works of Vergil 114 times, seventy-two of which appear in the *Aeneid*. His use of nature both in the *Eclogues* and in the *Aeneid* is Romantic. His descriptions of nature change, portraying nature as sympathetic to the moods of the scenes he is depicting.⁴⁵ The Circe story provides us with an opportunity to see Vergil's transformation of the use of groves and characters which will provide a helpful contrast with the same story in Ovid. The *inaccessos lucos* of *Aeneid* 7.11 serve to show the savagery of Circe, a picture that Vergil paints quite differently from the Circe of Homer. Homer's Circe lives in a beautiful home, beautifully and comfortably appointed, and while being a powerful witch, also makes an appealing lover for Odysseus. In other words, Vergil's description of Circe's groves serves to depict his mood as he describes a savage witch. The landscape reflects the central focus of the story and provides support for it, not something independent of it.

⁴³ Haight (1932) 116

⁴⁴ Fraser (1958) 57-9

⁴⁵ Moot (1917) 197

Vergil writes himself into his epic through sensitivity and idyllic portrayals of nature and a right relationship to nature. T.J. Haarhoff observes Vergil's relationship to nature in his works, which serves to elucidate (below) how Ovid makes use of nature in his epic.

(Vergil) has set himself to write a national epic with the technique of Homer, but in a spirit utterly different. He must describe battles, but his real love is nature and her simplicity, human beings in right relationship to nature or the powers behind nature.⁴⁶

Vergil often uses the words *tener* and *mollis* of flowers and nature and with them infuses his own feelings into them. Platonism works through a Vergil who sees a spiritual reality behind the actual man, plants and animals, to the extent that he assigns personalities to flowers and plants. This is sensitive spirituality. Vergil's nature scenes indicate the Stoic sense of living in harmony with nature. The wild and bloody aspects of nature he would attribute to the disharmony that humanity brings to nature. This strengthens the view that for Vergil, nature scenes serve to depict his mood and movement in the epic. He and nature are working together and never at odds.⁴⁷

Ovid's relationship to Vergilian material is itself the kind of transgression that transposes what appears to be a linear work (the Vergilian epic) into a nonlinear work (the Ovidian epic). Richard Tarrant asserts that we must understand Ovid's pre-exilic works as an emulation of Vergil's work as well as something for him to surpass.⁴⁸ As Tarrant notes, Ovid's epic was clearly meant to be his counterpart to Vergil's *Aeneid*, but he could not have anticipated his ultimate banishment from Rome by Augustus.

⁴⁶ Haarhoff (1958) 68

⁴⁷ Haarhoff (1958) 79-80

⁴⁸ Tarrant (2002) 23

Ovid's bold and frequent use of language, words and phrases, lifted from the *Aeneid* but used in strikingly different contexts demonstrate his constant contact with the *Aeneid* in the writing of the *Metamorphoses*. Perhaps Ovid's most significant exploitation of Vergilian material is in his usages of the story of Dido, first in the *Heroides* at some length revisiting and revising parts of her story in the didactic letter, and then truncating her entire story into one compact line in the *Metamorphoses*. Ovid also takes aspects of the Vergilian Dido and redistributes them into other characters such as Medea and Procris.⁴⁹ By frequently lifting Vergil's language and repositioning it in very different contexts, Ovid portrays himself and his work in opposition to Vergil who is creating at once both an emulation and a tension between the two poets and their works.

Ovid's Orpheus and Circe, respectively, demonstrate both the emulation and then transgression (or Tarrant's "surpassing") of Vergil's work. The Vergilian Orpheus and the plight of Eurydice are filled with emotion and detail, the grief palpable in the language of the spiritually sensitive poet. Ovid portrays the same story in much less emotional detail, and while Orpheus is grief stricken, he moves on rather quickly in the Ovidian epic to continue his work as the powerful bard who conjures a grove *ex nihilo* so that story telling may continue. With very different effects telling the same story of Orpheus, these two poets are really doing the same things: they are writing themselves into the story but with very different effects: the emotional sensitivity of Vergil versus the mastery of storytelling of Ovid. Ovid is intentionally making the reader aware both that he is emulating Vergil and that he is the master of storytelling. He has the power to change Vergil's stories. Ovid's Circe, another example, becomes much less

⁴⁹ Tarrant (2002) 24-6

complicated than Vergil's and more predictably human. There is a movement away from the mythic hero and the super humanity of Homer and Vergil, and away from the romantic sensitivity of Vergil in Ovid toward a human individuality. This serves the idea that grove scenes and stories as groves serve to allow the human characters (even when they are still called gods, goddesses, nymphs and witches by Ovid) and the reader to reflect on what it means to be human and how humanity is rooted in the wild. That most often happens in the *Metamorphoses* through some act of transgression or disruption that takes place in a grove setting and intersects the human life. Through shocking or unexpected results Ovid presses the question: what does it mean to live, to love, to suffer, to die, and to endure?

Ovid's world view, in contrast to Vergil's is no spiritual sensitivity. In the Ovidian world, trees have actual human personalities after they have metamorphosed. Ovid lays animal sacrifices at the feet of capricious gods. Ovid in contrast, depicts nature, acts of nature, acts of gods, and unexpected events most often set in the wild or up against the wild to focus the attention of the reader on the human character. At times, one may see that nature seems to work against humanity, even an innocent and unsuspecting humanity. By this very different role, the role of one (as writer, poet, bard) in charge of nature, the gods, and human characters, Ovid is exploring in himself what it means to be an individual in a culture that did not largely value human individuation.

By using the nonlinear effect, Ovid explores what it means to be human. The story of Actaeon includes a sacred grove (of Diana) and also demonstrates how Ovid tells these stories in such a way that they become for the reader a moment of transgression in what would otherwise have been the telling of a linear story (*Met.*

III.138-252). Whether or not a grove appears in Ovid's stories, the stories become a grove experience that allows the reader to encounter the wildness of being human in a world of wildness. A simple and unintended gaze on the goddess and her nymphs results in the transformation of Actaeon into a stag. His own hunting dogs chase him down, and the dogs violently slaughter their master as stag in the forest surrounding the grove. The violent and overwhelming output of this story as it is written was unproportional to the small, incidental input, the accidental gaze of the young man on the virginal goddess. Further, one may expect the first time reader of the story, whether ancient or modern, to have a reaction to the story that is significant, a reaction that could not be produced by a simple and accidental gaze. In fact, a linear event might have predicted that young handsome male hunter meeting divine hunter goddess in the deep woods, in a grove would produce a love liaison. Those parts could be examined and the results of these causes predicted. That would have been a linear telling of the tale. It would have made for erotic, elegiac love poetry. Even if the goddess, as she did, had retaliated against the male hunter, the elegist and the lyricist would have turned the tale toward a consideration of love themes, of the lover's loss, of the poet's pain, of the girl who could not be had. The slaughter of Actaeon does not simply result from the accidental gaze of the hunter on the huntress. Other factors taken into consideration begin to interact: she is a virgin goddess of the hunt, and she never consorts with men. She exercises some protection over both the forests she resides in and the nymphs who are loyal to her. Both seem to have been violated here, though, even that observation requires a complex of understandings not supported by a linear system. Actaeon did not approach the goddess. He did no harm to the forest or to the animals in

it as far as the story allows. He did not approach or threaten the nymphs. He simply and accidentally looked.

The transgression that Ovid paints for us in this story (which I will investigate further in Chapter 3) is an act which does not follow from the sum total of the parts of the story. Linear thinking can draw from the story any one of several conclusions (which are at least suggested in some of the scholarly literature produced on Ovid's *Metamorphoses*⁵⁰). 1) Ovid is no believer in the old gods and is painting them as morally capricious beings. 2) Ovid is having fun at the reader's expense, enjoying the shock factor created by telling stories in non-traditional ways. 3) These kinds of stories make no sense. They are shallow and have little value in comparison to traditional epic poetry, and so Ovid must always be relegated to a secondary class of poets. These are linear conclusions made from a simple summation of the parts of the story. They fail to see the transgression as an invitation to the reader to respond to the questions the transgression asks. 1) What is the relationship of "the divine" to "the wild"? 2) What is the power of the feminine? What is the power of the masculine? Is one more powerful than the other? Is nature, and wildness itself, feminine? Is order (linearity) masculine? 3) What emotions arise in us as we watch the interactions between Diana and Actaeon, between Actaeon and the dogs, between Actaeon the dying stag and Actaeon the human mind and heart still beating in the stag's body? What do we love about this story? What do we hate? What do we fear? Individual answers to these questions

⁵⁰ Cf. the following as examples: A) Galinsky (1975)162-9: While this is not Galinsky's position, he certainly notes that Ovid is not engaging in a Roman religious theology, that he is not dealing with the gods of religion, and notes how significantly the gods of Ovid bear strikingly little difference from human beings. B) Otis (1970) 102: Through a linear reading, Otis accounts for abrupt change with this: "The majesty of the gods and of the epic code of behavior, and of the epic style itself, is not subjected to the unbearable strain of the ridiculous. Even the effort to maintain it increases the comedy, the classic comedy of the pompous deflated and abased." C) Particularly exemplary are positions taken on Ovid's Orpheus. Cf., Frankel (1945), Otis (1970) 74, and Segal (1969) 76.

(which change from person to person and from age to age) become the emergence from this transgression. A renewed sense of who we are as individuals who have our origins in wildness may result, a wildness that we have tried to cultivate out of ourselves.

All of these are questions that the transgression can provoke in the reader as well as others (limited to the individual response itself). And each of these questions plays a part in the human being reflecting on him/herself in comparison to and in contrast with the characters of this story. These issues are central to the question of human identity—of who we are in the face of others, as male, as female, in the wild, on a hunt, with a mission, with a mission interrupted by the unexpected, by what it means to be alive and dying, by the question of power and where power resides. In this story, for example, power at first (and possibly at last) seems to reside in the hands of the divine feminine, Diana, surrounded by her feminine counterparts, the nymphs. They belong in nature and the wild. They are of nature and the wild. The wild, then, seems to be feminine, and all powerful. And yet, at the end of the scene, the reader is drawn in by this little glimpse that Ovid gives us (*Met.* III.247-48):

uellet abesse quidem, sed adest, uelletque uidere,
non etiam sentire canum fera facta suorum.

How he wanted to be absent from this, but he is, in fact, present. How he wanted to see, but not to feel the wild deeds of his own dogs.⁵¹

Ovid has spent a third of the space of this story just telling the reader the individual names of the dogs. The scene ends by a fairly graphic depiction of their attack on Actaeon as stag. In these two lines Ovid allows the reader to explore the space in which

⁵¹ All translations are my own unless otherwise noted.

Actaeon found himself. This space is itself an example of exploring being human and human power. There is a self-consciousness portrayed here that has no real place in traditional epic. This hero belongs to no great traditional story. This hero belongs to no people, no culture. He is here alone and self-conscious. In this act of graphic transgression, Ovid allows the reader to witness and imagine the power of the human being caught in the wildness. This human being still retains some act of choice, thought and reflection. This is who I am in this moment even as I am devoured by “wild deeds”.

Conclusion

While Ovid shares some poetic language with his Roman contemporaries, and by including many grove references in his epic work keeps alive the imagery of the ancient sacred sanctuaries, his use of this particular feature of sacred landscape differs significantly from them. Ovid neither reflects his interiority in the groves as a symbol of his poetry, nor does he portray an idyllic nature with which all must be in harmony. Several scholars suggest that Ovidian landscapes serve to create a unity and a movement that his epic does not otherwise accomplish by the story itself.⁵² I will suggest a step further in this consideration of landscapes. While landscapes do provide a continuity in an epic that otherwise does not offer a clear unity in the traditional sense of epic, a study of stories with groves in them as nonlinear systems suggests that Ovid, throughout the epic, is telling *fabulae* that function as the sacred grove did in the ancient landscape. The *fabulae* function as a point of transgression allowing for emergence. This is how Ovid creates the story as grove. The remainder of this dissertation will

⁵² Cf. Galinsky (1975) 98; Segal (1969) 39-40; Hardie (2002) 7; Spencer (1997) 135. Segal in particular argues that while landscapes do not replace Otis' claim of a continuous interpretive principle, they lend force to it. Segal claims that this tonal theme of landscapes occurs scene by scene and does not extend throughout the *Met.* I think this an unfortunate conclusion. While they do not occur on every page, groves as a particular aspect of landscape occur in every book of the *Met.* save two, and one of those has its entire context in the grove of a preceding book. The grove understood as nonlinear dynamic does, I argue, appear throughout the work with and without groves.

explore those stories which include sacred groves as part of the scenery and inquire into how those stories function in a nonlinear modality.

CHAPTER 3 THE BOOK OF GODS AND HUMANS

Introduction

Ovid's development of the story as grove-dynamic in the first pentad produces three effects which we can observe throughout the entire work. His approach involves unexpectedly interrupted stories and stories which consequently produce new stories. This becomes most obvious in the groves of Mt. Helicon at the end of the first pentad, bridging into the second, but the Phaeton story itself, in the second book of the pentad generates numerous other stories. Ovid also produces stories that raise the question of justice when a human being suffers for seeing something that he was not intended to see or experience. The Actaeon story, addressed in part in Chapter 1, is the most outstanding of these in the first pentad, but it is a repeated theme in later stories. The questions of justice that these stories raise are precisely the kinds of questions that lend aid to anyone in pursuit of the individual self. Ovid is no modern psychologist, but when his stories imply questions of right and wrong, especially when a man or woman faces overwhelming power, they also implicate the individual human being who may emerge from the grove-dynamic with something to say. By the end of the work, Ovid wants to identify himself as just such a man. Finally, the grove-dynamic creates stories in which, even after intense metamorphosis, the human awareness remains in the form of the new being. This act of remembering their origins in wildness evokes a change, something that I will most often refer to as emergence. The human community then leaves the grove changed by the experience. Most often, Ovid allows the reader to see this enduring human awareness only in nods, glimpses or shudders, but they suffice to signal the reader that human awareness prevails in and through unpredicted change. In

this regard, against scenes of injustice and suffering, such glimpses provide a subtle hope that is, as Chapter 3 demonstrates, part of the array of human emotion that Ovid explores. Through all three of these features, Ovid invites the reader into the experience of the story, but more importantly, into what seems often in these stories to be chaos, the chaos out of which transformed human life and awareness emerge.

Ovid arranges these experiences and experiments in storytelling as a grove through tensions that he draws from various polarities, such as heaven and earth and parents and their children. Both sets of polarities allow Ovid to create stories involving justice, human suffering and the penetrating role of human awareness in the grove-dynamic. The grove stories of the first pentad organized as First Groves, the Groves of Thessaly, Heavenly and Earthly groves, the Groves of Boetia and Illyria, and ending with the groves of Mt. Helicon all involve individuals and their relationship to power. The grove stories include elements of domesticity, a transgression of that domesticity, and an emergence which is unpredictable by the mere sum of the parts of the story. These stories with groves also demonstrate this same grove-dynamic which Ovid sets up throughout the *Metamorphoses* in all of his stories, with or without groves.

As I discuss below, the relationship to power or powers is a key facet not because the grove-dynamic requires it, but because it is key to Roman identity. In light of that, it becomes clear that Ovid is dealing not only with a vast collection of myths, but that he is working his bardic craft in the context of his own times, culture and history. Ovid indicates that this interweave of myth and history is his intent from the prologue of the *Metamorphoses* in which he promises a *carmen perpetuum* spun out of material pertaining to the origins of the world, including changed forms, stretching down to his

own times (*Met.* I.1-4). This study of the occurrences of groves in the first pentad begins to demonstrate how Ovid the bard weaves *fabula* and *historia* together.¹

In addition to the grove-dynamic, we also see Ovid exploring the process of the human being becoming an individual person that self-identifies against the backdrop of the Augustan empire. Galinsky, reflecting on the work of Purcell and Woolf, interprets the individual Roman's identity as always linked to power, and that power in the Augustan period is Augustus himself.² Woolf makes it clear that by this time, far more than family lineage, aspects of domesticity such as speech, dress and conduct were the making of an individual's identity as a Roman.³ Ovid lays these forms of domestication on the grove altar, the domesticated forms of life that align an individual with power and make him or her someone in relation to that power. The transgression of those things evokes questions of suffering and justice, of human awareness for the reader to ponder. The story of Phaeton alone provides all of these elements itself, and in light of it, we are able to see them emerge in other stories of the first pentad as well. The first pentad, then, provides us with "first groves" where Ovid aligns Augustus with Jupiter and Apollo. He establishes the power base central for Roman identity. The remaining groves of Thessaly, Heaven and Earth, Boetia and Illyria, and the Helicon then explore these relationships of power and identity, and how that identity may change and emerge when the relationship is transgressed in some grove of Ovid's making.

¹ See Chapter 1 for an historical treatment of these terms.

² Galinsky (2005) 5-6

³ Woolf (2005) 122

First Groves—Metamorphoses I.189; I.301

The Stygian grove appears first in the *Metamorphoses*, that grove by which Jupiter swears that he will destroy the mortal race as punishment for the offense of Lycaon.⁴ Having established the locus of power, Ovid describes the offense against that power in subsequent verses. The external and anonymous narrator prepares the reader for this scene, but in verse 182, Jupiter himself addresses the heavenly council which he has convened and takes over the narration of the story. Jupiter makes it clear by swearing on the Stygian groves, that he must destroy humankind for what Lycaon has done to him (*Met.* I.187-9):

nunc mihi, qua totum Nereus circumsonat orbem,
perdendum est mortale genus; per flumina iuro
infera sub terras Stygio labentia luco.⁵

Now I must destroy the whole orb around which Nereus echoes;
I swear by the lower rivers under the earth
gliding through the Stygian grove.

Swearing on the river Styx of the underworld binds even the gods. The Styx is usually portrayed as a swampy, watery area, not usually containing a grove, but Vergil also mentions the groves of Styx in the *Aeneid* (6.156).

That Ovid chooses the first grove reference as one of the few places that he aligns his stories with Augustus' life implies an intentional invitation to the reader to make

⁴ In Ovid and other writers of Greek mythology, Styx has become the great river that the dead must cross into the Underworld. According to Hesiod, *Theog.* 775-806, she was originally the daughter of Oceanus and Tethys, and a river spirit. The help she and her children gave to Zeus in his fight against the Titans won for her the honor that any oath taken in her name was a binding oath. This is not the last time a god will swear by Styx, or as here, its groves. Herodotus (6.74) identifies the river Styx with a water fall in Arcadia, a geographical connection that coincides with Ovid's own travels in Greece as a young man.

⁵ Anderson (1997) 170, notes a textual variant here. The less reputable manuscripts would call for a comma after *luco* followed by *temptata* and supplied *esse* for indirect statement. The more reliable give a period after *luco* followed by *temptanda* in the next with implied *sunt* and passive periphrastic. Going with the more reputable, Anderson sees Jupiter here swearing the destruction of humankind, and that his mind is made up. In light of the grove dynamic, the reading which Anderson takes is reasonable. Less reputable manuscripts have *temptanda* which would imply a period at the end of 189 and supply a *sunt* for passive periphrastic. As Anderson notes, this would imply an old medical mandate to attempt all manner of remedies to heal before cutting of the offending limb. That would also place Jupiter in the role of healer, and the scene simply does not support that. Jupiter here represents the wild divine who, along with his council, is about to transgress human domesticity, not represent it through healing.

connections between the mythological stories and the events in their own times as well as connections between those two powers, both mythic and historic.⁶ In addition to being the first grove that Ovid identifies in the *Metamorphoses*, several elements of the story surrounding this grove make it significant for consideration in this study. In verse 199, the external narrator inserts himself into Jupiter's story to make a commentary that connects this scene of Jupiter before the heavenly council with Augustus himself. Ovid rarely makes reference to Augustus in the *Metamorphoses*. In fact, the direct references to Augustus occur here in the first grove and in book 15 after the final grove reference which occurs not in the Underworld or in the Heavens, but in the precincts of Rome itself where Caesar is deified and, in the space of five verses, Ovid predicts Augustus' and his own divinization (*Met.* XV.875-90). At that point, he even implies that he and his work will be outside the power of Jupiter to change. Ovid very intentionally, then, brackets the entire work with this alignment of Augustus with divine power and that power with his own powers as poet.

The story surrounding the Stygian grove provides Ovid his first opportunity to suggest the emergence of the human being as an individual. There is an order to this albeit momentary emergence of the individual, and it is meaningful only in comparison to power. Feldherr notes the established order of what it means to be human through the events of Lycaon's metamorphosis into the wolf. Jupiter, the supreme power, is the agent of the change we witness here (*Met.* I.232-9):⁷

terrītus ipse fugit nactusque silentia ruris
exululat frustrataque loqui conatur; ab ipso

⁶ Tissol (2002) 306, notes also Ovid's return to Augustus in the last pentad after having introduced him here and aligning him with Jupiter. The return at the end will remind the reader of the introduction of this connection at the beginning of the first pentad.

⁷ Feldherr (1997) 168-71

colligit os rabiem, solitaeque cupidine caedis
ueritur in pecudes et nunc quoque sanguine gaudet.
in uillos abeunt uestes, in crura lacerti;
fit lupus et ueteris seruat uestigia formae;
canities eadem est, eadem uiolentia uultus,
idem oculi lucent, eadem feritatis imago est.

Terrified he flees and having met with the silence of the countryside
He howls and tries to speak frustrated things; by itself
His mouth gathers madness, and with the desire of his customary kill
He turns against the flocks and now also finds joy in the blood.
His clothes disappear into tufts of hair, his arms into legs;
He becomes a wolf and saves the signs of his old appearance;
The gray is the same; the violent face is the same,
The same eyes shine forth, and the image of wildness is the same.

Lycaon loses his voice first. His eyes remain. There is not only an order established in this tale of metamorphosis, but an implicit challenge to such order. The human voice is silenced because it would otherwise have attempted to speak something contrary to the order. Even while silenced and turned into a beast of the wild, the human eyes remain. They see. The wolf with the human eyes emerges from this transgression, the domesticated human now in contact with the wild. The possibility of an individual human being over and against the social order glimmers in the wolf's eyes and the eyes witness against the established order (*Met.* I.232-9). This is the beginning of Ovid's attempt to show the reader the human being becoming an individual.⁸ This first example boldly challenges power that ultimately silences the rebellious individual. The eyes of awareness, even momentary, in the wolf signal the reader that there is more going on in this story than power triumphing over an inferior being. That look of human awareness will appear repeatedly.

⁸ Ironically, Ovid makes these first attempts at demonstrating the human being becoming an individual in the pentad devoted largely to the activities of the gods. Galinsky (1975) 169 notes that Ovid portrays deities as "crying out to be just like humans" and sees only a very thin veil of difference between the gods and mortals with his exception: his human characters have more personal and psychological depth than the divine ones. Even here, then, we must note Ovid's accent on the importance of what is happening in the human being.

The external narrator interrupts Jupiter's story with commentary that ties the Lycaon story and Jupiter to Julius Caesar and his opponents and, thus, is also the first nonlinear transgression of a literary event that invites something new to emerge. The reader, through this transgression of a story with a story, enters into an experience that heretofore existed only in the one who is telling the story. The external narrator is not unlike "some god, whoever he is" whom Ovid credits for the original creation (*Met* I.32). Shortly after this transgression, Jupiter will speak again to tell the entire story of Lycaon's offense, and the utter transgression or sacrifice that Jupiter will make. The two events are connected. By making use of the external narrator and Jupiter as narrator, Ovid aligns Jupiter with Augustus, the loyalty of the heavenly council with the loyalty of Augustus' advisors if not the Roman people. Further, Ovid very subtly aligns himself with the power to shape the creation (of a story), and he allows the reader to experience this with him through the interchange of narrators. Ovid the individual is emerging from this first grove story as well as a power to be reckoned with, a power that he says not even Jupiter, finally, may be able to stop (*Met.* XV.871-2). Ovid proceeds to parallel the offense against Jupiter by Lycaon with the offense against Augustus by the killers of Caesar.⁹ By these alignments through the two narrators, Ovid creates a dual set of linear events in chronological time. By interrupting or transgressing Jupiter's story to create the second linear event, Ovid presents the first level of nonlinear experience for the reader with something that could not have been predicted by the linear events themselves. We will see in subsequent stories how the nonlinear event can be multilayered and interwoven just as Ovid's stories are multilayered and interwoven.

⁹ Habinek (2002) 51

Transgressions of place, time, and literary tradition are at work in this story. We can say that the literary transgression of one narrator interrupting another narrator, and a heavenly court scene for a recent historic court scene, may evoke the possibility (emergence) of a connection between the reader's experience and the experiences of those depicted in the narration. In doing so, Ovid sets the stage early for the grove-dynamic to occur not only in scenes with literal groves, but in every story where the reader witnesses transgression or sacrifice. Through these layered transgressions of the stories Ovid has suggested a connection between *fabula* and *historia*, rhetorically and intellectually distinct categories, yet he intends to play with them from beginning to end. Wheeler notes another kind of transgression built into this story: Ovid's own transformation of what had been *recusatio* in the literary tradition of the Lycaon story into *fabula vulgata* by claiming that the Lycaon story was simply unfamiliar at this time.¹⁰ Ovid transgresses the received tradition of the Lycaon story, a practice Ovid employs throughout the *Metamorphoses*. In this instance, the reader encounters both the external narrator and Jupiter, witnesses a heavenly council reminiscent of Augustus' council, and notices by Ovid's enticement that this familiar story is something Ovid has just discovered. Here in the beginning of the work, it is as if Ovid is writing historical figures into mythological stories. By the end of book XV he will be engaging in just the opposite: writing mythological characters into Rome itself.

Jupiter as narrator continues his story of Lycaon's offense and advances the reader toward the next emergence. He ponders how he will bring the destruction and in so doing reveals to the reader the array of wildness (i.e. power) that belongs to the

¹⁰ Wheeler (1999) 173-5

gods. Fire would threaten heaven itself. He chooses a flood but finds that heaven can produce only so much rain and, therefore, calls on Neptune to help with his flooding powers. In the midst of the depiction of the flood, the external narrator describes to the reader the second reference to a grove in the *Metamorphoses* (*Met.* I.301-3):

mirantur sub aqua lucos urbesque domosque
Nereides, silvasque tenent delphines et altis
incursant ramis agitataque robora pulsant.

The Nereids wonder at the groves and cities and houses
Under the water, and the dolphins hold the forests and
They run up against the high branches and they strike the disturbed oaks.

This transgression of the destruction of human beings has also meant that other life forms have felt the furor of Jupiter including groves and forests, even the oaks (sacred to Jupiter) themselves. The world has been turned upside down. Creatures of the sea swim among the trees. Divine creatures that tend both realms trouble over what they see.¹¹ In this very brief use of the grove, the principle of nonlinearity inserts itself very clearly into what had been simple cause and effect, linear process. Humanity had offended Jupiter. Jupiter has retaliated. Rather than create utter separation, to which the linear event should lead, in fact all things in creation are brought together again, even if momentarily, for a kind of mixing of creation material first described in the globs of stuff during the creation (*Met.* I.15-20). The destructive event, that is, the transgressive event as a nonlinear event, does not produce an end, but rather leads to a recapitulation or at least the possibility of a recapitulation of creation.

If Ovid is engaging the reader early in the first pentad in a way that reverses itself in the third pentad, he is also training the reader at this point to enter into a kind of

¹¹ Anderson (1997) 180, notes in *Met.* I.301 that Ovid uses for the first time what he will use often from this point on at the observation of metamorphosis—simple amazement. Usually, it is the human being who is amazed. Here, it is the Nereids amazement, and their amazement conceals, Anderson says, the fact that humans and land animals have drowned. We have left that reality behind to join the reality of the underwater demigods.

personal soul-searching which is the core of the second pentad. At this point, the interweaving of stories and nonlinear events invites the reader to question. If Jupiter has lashed out at his offenders in this way, has Augustus, whom Ovid has linked to Jupiter, sought to punish his offenders? If Jupiter's punishment leads to a mixing together of creation material rather than obliterating it, might Augustus' retaliation against the murderers of his father lead to a renewal of Rome, a Rome nearly destroyed? In commentary on Augustus' use of a slogan, *rem publicam in libertatem vindicare*, used before him by others, Galinsky also finds this synthesis of creation from the materials of chaos which Ovid makes central to his view of the world.

By deliberately appropriating ideas and a slogan that had been used across the political spectrum in the republic by friends and foes, Augustus signaled that these enmities were a matter of the past and that a new synthesis, drawing on republican precedents, was taking their place. He was the heir not only to Caesar, but to Pompey, Brutus, the Gracchi, Marius and others.¹²

The implications of Augustan reform and rebuilding were underway even as Ovid wrote these words. Further, there is a history of discomfort with these lines of the second grove instance. Seneca complained that Ovid was too cold and distant in this depiction of the destruction of human kind (*Q Nat* 3.27.13). Ovid focuses on nature and what happens to it and its animals, all innocent victims of this judgment against humanity. According to Anderson, Ovid designs our discomfort with this passage, and is not dispassionate at all in doing so.¹³ On this very issue, Galinsky says that Ovid has placed the humor and wit of these lines against the backdrop of a powerful description of the

¹² Galinsky (1996) 53

¹³ Anderson (1997) 176

workings of the elements in the deluge, which Seneca himself praised.¹⁴ Therein lays the magic of the bard in these first groves. Ovid entices the reader into the play of power, Jupiter's, Augustus', and his own in such a way that the reader must have questions. About whom does this poet speak? Is this myth or is this history? Is this imaginary or is this a current event? Ovid draws the reader into the grove as well, and the reader may feel that the poet has begun to transgress his own interiority.

Ovid has successfully created a literary grove. That is, Ovid has created two linear events, included transgressions in both, each of which invites the emergence of human and divine reflection, questioning and emotional reaction. Within these emergent experiences lies the recapitulation, or the possibility of that possibility, of creation and of Rome. The subsequent story of Baucis and Philemon plays out the recapitulation of creation where surviving human beings by the workings of a goddess use earthy material to repopulate the earth. Ovid does not delineate the implications for Rome. He does not need to. Efforts to that end were underway in the view of his original readers. Instead, he has created a literary grove where the transgressions written into them provide the possibility of that kind of emergent thought in the reader. Ovid has invited the reader into these first groves that will become his way of telling his stories. What the reader may not have bargained for was the discovery that he would find himself personally drawn into the stories. That very unpredictable aspect of being the reader of Ovid's work is, itself, a nonlinear event, and therefore constitutes the third dimension of the grove-dynamic. The grove-dynamic may and certainly does occur in Ovid's grove stories. It also manifests in all of Ovid's stories, as this work is suggesting. Finally, the

¹⁴ Galinsky (1975) 185

grove-dynamic becomes at least a potential event within the reader who is unexpectedly drawn into a story and changed by it.

Groves of Thessaly—Metamorphoses I.479, 568, 591-594

Engagement with power continues in the Groves of Thessaly under a different set of images. Miller has commented that some of Ovid's most engaging scenes are those that involve a father's feelings for his child. These are just the first of many that he will tell in these terms.¹⁵ The first set of groves link mythic and divine groves with those found in the human plane as well as the divine Jupiter with the human Augustus. The next set of groves link stories of fathers and daughters with the gods who pursue them in a Greek landscape which we know Ovid visited as a young man, the area of Thessaly.

In the first story, Ovid introduces the elements of eros and chaos simultaneously in the persona of Cupid. By recalling the creation story with these images in the divine persona, Ovid has invited the reader to consider once again how the mass of conflict in this story may also provide the raw material for recapitulating creation, or, as in this case, the human relationships of father and daughter. Ovid introduces Peneus and his daughter, Daphne, to the reader at the beginning of the tale (*Met.* I.478-480).

multi illam petiere, illa auersata petentes
impatiens expersque uiri nemora auia lustrat,
nec quid Hymen, quid amor, quid sint conubia curat.

Many sought her, and she having turned aside those seeking her,
Unwilling and having no part in a man, traverses out-of-the-way groves,
And cares not what Hyman or love or marriage may be.

Ovid as external narrator tells the reader that Cupid has shot his arrows twice—the first as an arrow of attraction into Apollo's heart, and the second as an arrow of repulsion

¹⁵ Miller (1920) 432-3

into Daphne's heart.¹⁶ This attack of Love was, the narrator explains, not accidental, but the deliberate result of rivalry between an Apollo too proud at the defeat of the python and a confrontation with Cupid who sought to bring him down to size. The cause and effect are clear, as is the linear unfolding of this story. The god under the control of Love's arrows will pursue the nymph who, also under their control, must flee.¹⁷

From its outset, Ovid spins this story on conflict, and there are three observations that we can make about how he shapes this story. First, the conflict appears to have two aspects, the one between Cupid and Apollo apparently over divine power, and the one between Apollo and Daphne of attraction and repulsion. We might consider, however, the conflict between Apollo and Cupid as its own type of attraction and repulsion, Apollo drawn to his own glory at the defeat of the python, and Cupid repulsed by that self-absorption. The gods of this story, as a result, provide it with all of the divine wildness that the grove-dynamic needs through Apollo's chase, constructed, of course, by Cupid. They may behave like two arrogant young men, but they provide the otherwise domesticated scene with the danger and threat of transgression. Second, the conflict and energy that the gods bring to the story both reaches back to remind the reader of the chaos out of which creation emerged and reaches forward foreshadowing the types of conflict that are most prevalent in the second pentad, the inner conflicts that human beings engage around their own passions. Finally, we must note that the central figure in this story, the one who engages conflict both with Cupid and with Daphne is

¹⁶ Otis (1970) 384: "Ovid . . . has transported the Cupid scene from Calvus' Io to his own Daphne. Furthermore, he has cleverly parodied it by introducing the double arrow-points . . . He doubtless got the hint for the two arrows from Iphigenia at Aulis."

¹⁷ Holzberg (2002) 123-6, notes that not only is this the first instance of erotic/elegiac love in the Met, but also that it is set in the history of the world chronology, and Apollo is presented as the first hunter. Cupid intervenes with his arrows to introduce chaos/disorder into the erotic event, and reduces Apollo to an elegiac lover. Diana as backdrop to Daphne adds to this hunt motif and the hunt, eros and chaos will appear again in stories that follow: Callisto, Narcissus and Actaeon.

Apollo. Apollo is the central character. This will be the first of many times that Apollo is essential to one of Ovid's stories, the same Apollo that becomes a central figure in Augustan Rome.¹⁸ By the end of the first pentad, Ovid will have made the weaving of Minerva and Arachne the image of storytelling, but even here in this first story of the groves of Thessaly, Ovid is engaged in the work of weaving together images and themes of his entire work. He invokes the chaos-creation themes of the beginning of the poem and even of the proem where he used the language of weaving (*Met.* 1.3)¹⁹; he anticipates the deeper human conflicts of the second pentad; and he positions the patron god of Augustus, Apollo, as the central character of the story. He never mentions Augustus, but, as mentioned above with Augustus' personal alliance with Apollo in place by 28 BCE, the readership of the *Metamorphoses* would know the temple and the home of Augustus on the Palatine, and have had ample occasion to witness the images of Augustus after the likeness of Apollo. Ovid continues to weave Augustus into his stories even while never mentioning him.

Ovid constructs a subtle and prior linear event in this story to consider. He describes Daphne briefly as one whom many sought. Daphne is beautiful, and she has many suitors. Ovid tells the reader that Daphne has taken the path of unwed Phoebe, or Diana, and thus constructs what Wheeler calls Daphne's divided self of virginity and beauty.²⁰ This divided self, however, is more clearly Ovid shaping this story into a

¹⁸ Scheid (2005) 178-9, and others note the alignment Octavian made for himself with Apollo early in his political and public career. The dedication of his property on the Palatine to Apollo was complete by 28 BCE with the temple to Apollo built and vowed after the battle of Naulochos in 36 BCE and his house ultimately connected to the temple. Kleiner (2005) 208, notes that Apollo was one of three images after which Augustus would have himself portrayed beginning in his forties and continuing until his death.

¹⁹ Cf. Wheeler (1999) 50 and (2000) 98-9

²⁰ Wheeler (1999) 112. Wheeler's reader-response approach supports what I am calling the grove-dynamic. Ovid sets up the reader to anticipate the ensuing transgression simply by describing Daphne as both virginal and as beautiful. Wheeler, in my opinion, has carefully described the dynamic that takes place between the reader and the narrator in Ovid's perpetual song. While I largely focus my applications of the grove-dynamic on the Ovidian stories, there is something of the domestic in any reader who,

literary grove. Ovid describes conversations between father and daughter where father conveys the usual expectation: a son-in-law and grandchildren. The daughter insists on her devotion to Diana and refusal of marriage and asks her father to grant this. Ovid tells the reader specifically of the gift that Peneus made to Diana of his daughter. This, then, is the first transgression of this linear event. The natural expectation of fathers and their daughters is a wedding and grandchildren. This daughter wishes another path, the path of the inner sanctum that men do not penetrate, both metaphorically and sexually. Peneus transgresses the expected. He takes the daughter who would have become cultivated, penetrated, domesticated like so much Greek farmland, and offers her back to the wild Diana as a sacrifice. He gives up the normal expectation of grandchildren, but through this transgression has made contact with the divine again. As a result, Daphne spends her time in the out of the way groves of Diana.

To the Roman reader familiar with Greek and Roman pastoral literature, such groves were, among other things, refuges, either as the poetic locus for reflection on life, or especially for those being pursued out of some unresolved hostility in the older historical and legal use of groves as sanctuary.²¹ The scene is therefore set. The second set of linear events is predictable. The god will pursue the beautiful, chaste nymph who will flee into a grove for safety. He should have to observe the sacrosanct boundary of the grove.²² The second transgression then inserts itself. This god does not

story after story, meets with the wild unfoldings of the narrator. The reader is being set up to experience his/her own personal transgressions.

²¹ Myers (1994) 63 notes the influence of Callimachean language on this scene. Keith (2000) 250 goes further to observe the mixture of language from hymnic and sacral texts to amatory and epic. She sees a hint of the sacral here which Vergil had already naturalized in epic.

²² And yet, as we will observe, the grove as place of refuge is also a place of violence. That is the reality of sacrifice and transgression. The grove, while legally a place of refuge for the accused, is always a place of transgression. Segal (1969) 40, makes significant note of this.

observe the sanctity of the groves of his own sister. Ovid describes Apollo as a sacrificial fire itself as passion rushes through him (*Met.* I.490-6). This god will pursue Daphne as an object of his desire, and he wills to consume and rape her.

Ovid allows Apollo to speak and describe the pursuit as a variety of animals pursuing their prey: the wolf and the lamb, the lion and the stag, the eagle and the dove. Apollo acknowledges that these are all enemies, but he pursues because of love. Apollo then describes the glorious self that he is, the one to whom she will be joined. Clearly, if she only knew who pursued her, she would surrender. She will be joined to the source of the Delphic oracle, son of Jupiter, master of healing (*Met.* I.504-24). The emergent possibility is that Daphne herself will become the victim sacrificed to the god's passion, and she will indeed unite with the divine, but with the divine Apollo rather than the divine Diana. These circumstances created by the second transgression take on a new set of linear events that become fairly predictable from the reader's viewpoint. The pursuing animal will capture its prey. The pursued will succumb.

Finally, the third transgression inserts itself. Ovid is the narrator again, and he describes the hunt. The Gallic dog is sure of its capture. The prey does not quite know if she has been caught yet. Apollo is so close his breath is on her neck. No linear event could be so clear, and yet, completely exhausted, the nymph calls on Peneus, her father the river god, and Tellus, Mother Earth. She calls on Earth to open and to receive her or to change her beauty which has caused her such harm (the description itself is that of a linear event). She asks her father to help, if he has any divine powers. She asks him to destroy her beauty which has caused her to be pursued like this, thus announcing the third transgression of this story. Daphne sacrifices her own beauty

which is interfering with her devotion to Diana. With those two short prayers to Tellus and to Peneus, the most unexpected aspect of this story emerges: Daphne begins to transform into a tree. Apollo arrives and attempts to take his prize, but the tree branches do not return the embrace, and the tree trunk does not share the kiss he offers.

The final details of this story are few but important. Clear that he will not have Daphne as his “wife” Apollo declares the various ways that she will be his as a tree.²³ All of these declarations bind Daphne to Apollo forever, and as the patron deity taken by Augustus, in effect, she is bound to Augustus as well. A Roman reading this story would immediately recognize the aetiological explanation of important Roman symbols: the laurel wreath, the lyre, and the laurel tree stationed at Augustus’ palace, and the evergreen nature of the laurel tree. The nymph devoted to Diana and opposed to marriage remains chaste. She is forever joined with the divine, a particular divinity who displayed wildness as eros.

The final words of this tale evoke the language and tradition of Roman religious beliefs, a description that Ovid uses again in the *Fasti* (2.436-49): to all of Apollo’s words, Daphne, now the laurel tree, gave a nod, moving the branches of the tree. The experience of ancient human beings has its own place among Romans who expected movement, even voices, in the trees found in sacred groves.²⁴ Both Apollo and Daphne emerge from this story with something of what they wanted but in a way unpredictable

²³ Apollo will wear her leaves in his hair; her branches will make arrows for his quiver; her wood will make his lyre; her branches will become the military honorific in triumphs; and she will stand at the doors of Augustus’ house as guardian of his oak wreath. (*Met.* 1.557-67)

²⁴ Cf. Burris (1931) 202, who explains the common practices in various ancient civilizations with regard to animation in trees: “This feeling of awe in the presence of trees is natural enough to early man. The movement of the tree, with the creaking of its branches and the whispering of its leaves when fanned by the breeze, was sufficient to endow it with personal life. Hence there is frequent mention in Roman literature of “voices” coming from sacred groves.”

from the outset of the story. This is the nonlinear effect of Ovid's story telling. This is how this entire story becomes a grove and not just a story with a grove in it.

The nonlinear effect engages at three levels in the *Metamorphoses*, two of which Ovid identifies himself in the beginning of the first pentad. The nonlinearity of the grove-dynamic first and clearly demonstrates itself in the dimension of the mythic story itself (which I do focus on in these pages as the ground from which the others take their leave). Ovid has said that would lead forth or spin out a perpetual song. The nonlinearity also makes itself felt in the experience of the reader and his own life which he may see reflected in Ovid's stories. This and the third level, the implications that Ovid creates around Augustus himself for the nonlinear effect, are both examples of how Ovid brings this perpetual song down to his own times. I have examined above how the nonlinearity of the grove-dynamic works in the story of Apollo and Daphne. What happens to the characters in the story invites the question for the reader: how do the unexpected events in one's life change an individual? How is the end of a life still somehow connected to the beginning? Unexpected events often feel as if one is encountering power by the very nature of the unexpected. This story brings these elements together for the reader as well: linear expectations or domesticity, unexpected change which may be perceived as an encounter with some power, and unpredictable change. For the Roman reading this tale, there is another correspondence to consider as well. As Apollo pronounces the emergence of new meaning for Daphne to himself, he includes that she will stand at the Augustan doors, guarding the oak wreath that hangs upon them. Augustus had received the oak wreath, the *corona civica*, as a sign that he was savior

of his people.²⁵ To be more specific: Ovid through the words he writes for Apollo, places Daphne, and therefore, her story, at the door of Augustus. At the very least, this is aetiology, and yet the kind of arrogant and out of control Apollo that Ovid describes contrasts with the elegant god of peace standing in the Augustan temple next to the emperor's house.²⁶ Does Ovid intend by this contrast to say that a new Rome is emerging from an older chaos just as a new Apollo has emerged from the kind of story he tells? Ovid comments no further. He leaves the reader with a set of contrasts to consider.

Two additional grove references remain in Book I. The first provides a link between the Daphne story and the story of Io and her father (*Met.* I.568-70):

Est nemus Haemoniae, praerupta quod undique claudit
silva: vocant Tempe; per quae Peneos ab imo
effuses Pindo spumosis uoluitur.

There is a grove at Haemonia which the steep wood closes off everywhere: They call it Tempe; through which Peneus, poured out from the base of Mt. Pindus, is contained.

Out of this Haemonian grove flows Peneus, the river and father of Daphne, personified here as the father of all rivers. He gives laws to the waves and to the nymphs that worship the waves. He bothers the surrounding areas with noisy falls, stirs up a misty fog and sends down dew on all the trees. This is the home of "the great stream" *domus, sedes magni amnis* (*Met.* I.574-5). He rules from a rocky cave in the grove. This description exemplifies the kind of grove settings that we know were familiar in the ancient Greece in which Ovid traveled. The grove stands in some midpoint between a

²⁵ Ambrose (2004) 19

²⁶ Cf. Galinsky (1996) 216, who notes that Augustus may have chosen Apollo as his dedicatory deity for, among other reasons, Apollo's unencumbered tradition, leaving room for Augustus creative use of the deity in his restoration of Rome. Likewise, an unencumbered tradition allows Ovid the same creative latitude.

valley below and a mountain above. Segal suggests that the word *praerupta* is evidence for the savagery that attends the grove. This is precisely the kind of savagery involved in contact with the wild divine which resulted in the sacrifice of some form of domesticity.²⁷ This is home to a mediating river divinity which is in touch with both the divine realms and which supplies human needs through water. This description also provides back drop for the one river that is not there—Inachus. Inachus is hiding in a deep cave, mourning with tears the loss of his daughter, Io. As a result, in this description of the Haemonian grove, we have two fathers in contrast again—the head river-father who has just lost his daughter transformed into a tree to protect her from a deity, and another father-river whose daughter is missing and who will be raped by another deity. This short intervening scene stands between a transgression and emergence that has already occurred and anticipates the next. This is the grove that stands mediating past and future, just as each of Ovid's stories do. With the merging of these two stories, the reader also encounters another literary transgression. The story of Peneus would seem not to be over when it suddenly becomes the story of Inachus and his daughter.²⁸ The linear progression of the one is interrupted, transgressed, by the other story which is already underway. There emerges the story of Io.

The story of the rape of Io provides both a new development in the grove-dynamic and a new theme. For the first time we observe here a grove scene that gives rise to additional stories without groves proper, but which continue to enact the grove dynamic.

²⁷ Segal (1969) 27, but Segal does not go far enough. He acknowledges that the scene here anticipates violence, as such grove settings will do in some other stories that are like this one. In fact, in every grove story and in every story in which the grove dynamic is demonstrable, there will be violence. The violence is not simply indicated because there are sharp, jutting rocks. There is violence because some aspect of the domesticated human being is about to encounter the wild divine—the grove dynamic with which Ovid repeatedly works.

²⁸ Wheeler (2000) 58-9

Through these stories that emerge from the grove in which Jupiter rapes Io, Ovid positions the reader to ask about justice and to whom one addresses injustice. The last grove scene of Book I unfolds with descriptions now familiar to the reader but with a new level of violence (*Met.* I.588-96):

Viderat a patrio redeuntem Iuppiter illam
flumine et 'o uirgo loue digna tuoque beatum
nescio quem factura toro, pete' dixerat 'umbras
aliorum nemorum' (et nemorum monstrauerat umbras)
'dum calet, et medio sol est altissimus orbe.
quodsi sola times latebras intrare ferarum,
praeside tuta deo nemorum secreta subibis,
nec de plebe deo, sed qui caelestia magna
sceptra manu teneo, sed qui uaga fulmina mitto.'

Jupiter had seen her returning from her fatherly river and said: 'O maiden, worthy of Jupiter, and I do not know whom you are going to make happy with your bed, seek the shade of the high groves' (and he pointed out the shade of the groves) 'while it is hot, and the sun is highest in the middle of the sky. Although you are afraid to enter the hiding places of the wild beasts alone, with a god as protector, you will ascend safely into the secrets of the groves, and not according to a common god, but I who hold the great heavenly scepter in my hand, I who send the lightning rods flying.'

Jupiter identifies himself. He attempts to entice her to the shade of the grove in the noontime heat, shade and noontime which Segal interprets as full of the erotic and ominous of what is about to happen.²⁹ In other words, even the shade in this scene portends the wildness and violence of this grove. He asks Io not to flee. Then, the external narrator tells us that she was already fleeing, and that Jupiter surrounded her with a dark fog and raped her. Almost simultaneous to this rape, Juno notices the darkening clouds over the grove and that her often errant husband is missing. She

²⁹ Segal (1969) 16. Shade and noontime heat do appear in a few other grove stories where a god will rape a virginal female. What will always be in every grove scene, though, is the transgression of human domesticity. Later in this same work, Segal will interpret the violence of the grove as nature's ambiguity and as a sign of Ovid's callousness. By omitting what we do know about ancient groves and their functions in the human landscape Segal unfortunately reduces them to literary symbols, and by extension, also reduces the poet and his poetry to a human arbitrariness.

descends into the grove. Jupiter, aware of her arrival, turns Io into a most beautiful cow, which Juno asks to have as her own. Juno does not know who the cow is, but is aware that she is not just an ordinary cow. The rape of Io by Jupiter in this grove spins off a number of other stories involving Io as the cow, Juno, Jupiter, and Argus. Thus, even by the end of Book I, the reader begins to see that groves give rise to stories. Stories themselves are emergences. That each of these stories embodies a nonlinear event which invites the reader to feel, to ponder, to reflect is the work of the bard, Ovid, which he will reveal to the reader in the great grove story of Orpheus in Book X.

Io's story has its own transgression and emergence to offer the reader. While Wheeler does not use the language of nonlinearity and transgression, he does note how the two daughters' stories develop based on a set of common linear expectations by their fathers and how those expectations are violated.³⁰ The linear events that begin to assemble at the beginning of the story predict the violence: beautiful maiden caught in the deep isolated grove by the most powerful god of the sky who is constantly on the prowl for young females. She will be raped. That is easily predicted by the linear events which Ovid offers to the reader. That Juno will be on patrol for her errant husband and that he will turn the just raped nymph into a cow are unpredictable. The rape of Io may here not really be the transgression—the nonlinear event—in this story. Her rape by now in Ovid's work is a predictable part of the linear expectation. In this story, her transformation into a cow is the nonlinear event, and what emerges from it are a series of additional tales, each with their own nonlinear events.

³⁰ Wheeler (2000) 60-63

The Io story is the first example in the *Metamorphoses* of stories emerging from a grove which do not necessarily have groves in them, but which enact the grove dynamic. The grove dynamics of the Io story are in themselves fairly simple, bearing in mind that they then give root to additional stories which also bear the nonlinear dynamic. The maiden enters the grove just returning from a visit with her father, Inachus, the river god. She has approached the grove from a domesticated scene. The grove already strikes her as the hiding places of wild beasts, and she immediately comes into contact with a divine power, Jupiter himself. She is raped and turned into a cow. Through these events she is linked and in direct contact with the divine, Jupiter and Juno to be certain, but throughout the stories that arise from this one: Argus, Juno's servant creature with one hundred eyes, Mercury, Inachus, and finally Jupiter again who restores her to her original form.

From this story, readers may easily inquire of justice, what it is and who redresses injustices. Anderson concurs that this scene plunges us into the moral sphere. Jupiter has "succeeded" where Apollo failed, but this immediately ceases to be about *amor*. Part of the transformation, then, is the transformation of the elegiac love into matters of injustice both against Io and Juno who enter the scene now.³¹ The transgression of Io's metamorphosis into a cow, while it does indeed set the stage for the emergence of further stories, also raises the question of heaven and earth and their interactions. Io, more so than any other character in a grove story thus far, becomes the object of a struggle between those who live on earth and those who rule from the heavens. These may be important questions especially at a time when Augustus was intentionally

³¹ Anderson (1997) 208

(though far more subtly than his adopted father) transforming post-war Rome into an imperial monarchy. Powers above those who live below were emerging.

This story of Io invites the reader to ponder how power above is being held, used, misused, and where in this new setting questions of injustice may be addressed. The story of Io serves to raise that question in a general way. Ovid is not asking whether there is justice for Io in this story as much as where justice may be when powers above choose to use them in such violence. In fact, the reader is more likely to feel the need for justice through the pathetic image of Inachus, Io's father, than through Io herself. The powerlessness of a father to save his daughter, even when that father is a low-level divinity raises the tenor of the injustice. This may very well be Ovid's commentary, through the myth, on the vulnerability of Roman nobles under the developing Principate. The Roman civil wars had succeeded in bringing to an end a way of Republican life in which the nobility had held the power of the Republic through their control of what Wallace-Hadrill calls Roman time and space "of religious rites and human practice, of law and morality, of language and public discourse."³² The nobility had asked Augustus to restore their Roman ways, but in creating his new order, Augustus takes control of Roman knowledge and space, ultimately depriving the nobility of their long held power. They remain nobility, and elite, but with little of the power they once held. This historic reality is, in fact, the grove-dynamic from another vantage point. Wishing to maintain their linear and expected positions in the *Res Romana*, the nobility bring their cause, their domesticity, to the new ruler and give it to him. They experience unexpected and

³² Wallace-Hadrill (2005) 58

certainly unpredicted change. In a subsequent story Ovid will entertain the question of justice for an individual, and an individual woman at that.

Heavenly Groves—Earthly Groves—Metamorphoses Book II. 76, 417, 438, 455

The groves of Book II bear some strikingly similar themes to those in Book I. These similarities involve: 1) the use of the word *lucus* in contrast to *nemus* and where that *lucus* is located; 2) the dynamics of what happens in heaven and on earth and the relationships of the abodes of gods and men; and 3) further examples of the parent-child relationship.

Ovid uses the word “lucus” for the first grove mentioned in Book II.76, just as he did with the Stygian groves of book I. Like that first grove in Book I, the first grove in Book II is a passing reference made at the beginning of the Phaeton-Phaedrus story, and both of these initial groves of their respective books described as “lucus” are found in the utter ends of the Roman universe: the Stygian grove guards the Underworld, and these groves of II.76 are those found among the heavenly abodes of the gods between the poles of the sky. Even in Book I when Jupiter swears an oath on the Stygian groves, he does so from his heavenly abode. Both books’ initial groves involve a god’s oath on the Styx followed by disaster involving some aspects of heaven and earth.

Phaedrus, Apollo as the sun-god, mentions the grove (*lucus*) of II.76 in passing, and yet it becomes a link to the next grove story and sets up the dynamic of heaven and earth in Book II. Phaedrus mentions the groves, and palaces and cities that he thinks Phaeton imagines in the heavenly realm.³³ He offers this speech of caution to his son,

³³ It is worth noting here that by the time the grove is mentioned, the “ritual” is well underway. The boy has left the domesticated life he has had with his mother on earth and made the ascent up to where his father lives—in the divine realm. This movement from the domesticated earth to a higher topography where the grove is, is typical of what we know about how ancient Greek groves functioned in religious life. What remains at this point in the story is a “sacrifice” or some transgression which will evoke an emergence in which the human and the divine reunite in some way which gives way to the remainder of the Phaeton story.

Phaeton, who has asked to drive the chariot as proof that he is his father's son.³⁴ As the story unfolds, Phaeton's initial request is three-fold: that Phaedrus must affirm his paternity, that Clymene provide proof of his birth, and that Phaedrus give a pledge or symbol of that truth. The request offers what would seem a linear progression of a not too atypical parent-child difficulty: the child's need for parental affirmation. More specific to this story, the son needs the affirmation of his absentee father that he not only belongs to him, but that he belongs to this great and shining masculine power. Mother's word will no longer suffice. A linear progression is always predictable. The father should affirm the son and his mother's claims, and give him some tangible pledge that he can take back into his daily life as a reminder. Here enters the non-linear element, the unexpected, on which the emergence of the remainder of the story hinges. Phaedrus swears the ultimate oath by the Styx (another sky god swearing on the Styx, followed by disaster on earth) that Phaeton can have whatever he wishes as his pledge. Phaeton asks to drive the sun chariot in his father's place. In summary, the pledge becomes the ultimate sacrifice of his son as Phaeton nearly destroys both heaven and earth trying to control his father's chariot.

Ovid goes to great lengths in depicting the tragic event of Phaeton's journey in the chariot, detailing the damage that he does while depicting the tension between heaven and earth. Father lectures son on the right way to go and warns him of the preeminent dangers. The father makes one last appeal for the son to turn away from this danger

³⁴ Anderson (1997) 238, notes that this is exactly the scene Ovid painted of the heavenly Palatine where Jupiter and the gods dwell in Book I. He also notes that this speech that Phaedrus gives is the typical *suasio* of rhetoric—asking someone to imagine a scene, and then depicting just the opposite. Anderson's judgment is that with too much pathos here, this speech is more exemplary of elegy than epic. That judgment may be useful for tracing literary genre through the *Met.* but I also think that it obfuscates what is more likely: the passion of the father anticipates the transgression that is about to occur. A number of additional stories will spin from this one. The extent of the paternal passion rather equals the length and the importance of this story as it gives birth to additional stories. For those see below.

(*Met.* II.126-49). Phaeton's journey goes very badly from the beginning careening wildly off course and setting fire to every realm of creation. Tellus, Mother Earth, calls out in a moving speech to Jupiter for help as she fears all of creation perishing (*Met.* II.279-300). Jupiter intervenes and strikes the boy dead in order to protect heaven and earth (*Met.* II.306-18). Phaeton's sisters, the Heliades, become so deeply absorbed in their grief that they are transformed into Poplar trees as they stand around his burial site weeping. This young man who first imagined his journey would take him to the grove of the gods in heaven, lies buried near the Po river surrounded by a grove of poplars that were once his sisters, the daughters of the Sun. Ovid ends this story of Phaeton depicting a grove of poplars as the burial place of this tragic boy.³⁵ The journey of this one boy has drawn a long and wild line connecting heaven and earth and demonstrating his struggles as one caught between the two.

The emergence from the transgression of this event returns the reader to questions of power and identity through the images of the parent-child relationships. The story seems at first to be about a boy and his father and the boy's need to identify with the father. What the father offers is flawed from the beginning with his fated oath. What the boy does is disastrous for him and the whole earth. While Jupiter, the symbol of all power does intervene, he does so at the insistence of Mother Earth, and the entire story ends with the focus on the boy's mother and sisters who remain a perpetual monument to him and what he might have been. Newlands offers significant insight to these images through her work on the *Fasti* when she observes that Roman identify had

³⁵ As mentioned in Chapter 1, Greek groves were often enough known as the burial place of heroes and others whose memory was kept by the grove.

both a masculine and a feminine aspect.³⁶ She acknowledges that while images of Roman identity found in the Augustan Forum are masculine and militaristic, Ovid's dialogue with Flora in the *Fasti* indicate strains of another perspective on Roman identity. This other perspective allows the feminine to act independently of the masculine. Newlands further identifies Flora's message as a "subversive" one and one with which Ovid closely identified his own writing activity.³⁷ We have here in the *Metamorphoses* a likely precursor to that kind of thinking in the *Fasti*. Finally, in this story, the all-powerful and masculine Jupiter does not act to save creation until Mother Earth, Tellus, moves him into action. This boy's straightforward quest for his own identity calls into question the power of heaven and demonstrates another power, the power of earth, the power of the "below" in contrast to the "above". This is, by definition, subversive, and it is a line of thinking that Ovid pursued in both the *Metamorphoses* and the *Fasti*. How dangerous is the investigation into power and identity that Phaeton here seems to represent through the words of Ovid? Whom and what does the pursuit of the question of identity threaten? Ovid suggests in this story and in his dialogue with Flora in the *Fasti* that there is a power other than the obvious one, and he demonstrates that power, at least, through the exercise of his bardic skills. Again, he foreshadows here what will unfold again and again in the power of the poet to elicit transformation through the grove-dynamic not only in the characters of his stories but in the reader and some of the characters of history.

³⁶ Newlands (2004) 107

³⁷ Newlands (2004) 108

Ovid does not write the boy off as a fool as one might expect from such a tragedy. The epitaph that Ovid writes for him lends itself to the emergence of these questions for the reader (*Met.* II.327-8):

HIC SITVS EST PHAETON CVRRVS AVRIGA PATERNI
QUEM SI NON TENVIT MAGNIS TAMEN EXCIDIT AVSIS

HERE PHAETON HAS BEEN PLACED, HIS FATHER'S CHARIOT
WHICH, SINCE HE DID NOT HOLD IT, FELL FOR HAVING DARED
GREAT THINGS.

The boy fails, but he is not a fool.³⁸ He attempts great things. Is it a great thing to question identity? Are there limits to that journey? How dangerous can it be? How much grief will one endure if the journey is not undertaken? These are the questions that can emerge from this story that not only contains groves, but from a story which becomes a grove in the telling, where the mundane human experience through the unexpected sacrifice encounters life-altering questions, questions which aid in the quest for the individual self.

The remaining three grove references of Book II (417, 438 and 455) occur in the story of Jupiter's rape of the unnamed (in the *Metamorphoses*) maid.³⁹ Arcadia is the location of this grove, just west of the Argolid where the rape of Io took place, and an area "dear to Jupiter." Otis sees in this episode both a referral backwards to the Io story with which it shares many characteristics and a projection forward both to the details of the Actaeon story in particular and to the increase in violence in general that the reader

³⁸ Anderson (1997) 264, claims that Ovid leaves the Phaeton story on a falsely pathetic note. Perhaps, Anderson wonders, the memorial was written by the Naiads who collected the dead boy and buried him. Finally, the epitaph was written by Ovid. Anderson echoes any traditional culture that views damage done by inexperienced youth. Ovid has created a literary event which evokes deep questions about what it means to be parent and child, but more, what it means to be an emerging individual in a culture that requires public conformity.

³⁹ Ovid does name her Callisto in the *Fasti*.

will witness from various divine characters.⁴⁰ Again, the reader encounters a story that stands between the past and the future. This scene takes place in the Maenalos mountain range in Arcadia. The sun is high in the sky, and the day is hot. The maid enters a grove there “which no age had felled”. Both maid and grove are untouched by man.⁴¹ This nameless maid whom Ovid describes as a devoted follower of Diana catches the eye of Jupiter who immediately begins to burn with passion for her. Even in a place where he has ordered the refreshing of all the growing things damaged by Phaeton, a new fire burns in Jupiter. This is a grove, after all, and that will mean another transgression. Segal notes that the heat and the seclusion of the grove itself not only make a possible escape difficult but “one is also symbolically immersed in the elemental sexuality of nature.”⁴² The reader by now can reasonably (and in a linear fashion) expect Jupiter to pursue this maid and take her and rape her.⁴³ This is what the great unchallenged powerful one does.

What the reader does not expect is Jupiter’s manner of pursuit which becomes the nonlinear event, giving rise to a series of emergences, new transgressions and additional unpredictable developments. Jupiter disguises himself as Diana and enters dialogue with the maid. Jupiter as himself then takes her.⁴⁴ She fights but he wins and rapes her. Afterwards, he flies to the heavens, and the maid remains hating the grove; the woods are a witness of what has happened. Diana herself comes into the grove to

⁴⁰ Otis (1970) 117

⁴¹ Anderson (1997) 281

⁴² Segal (1969) 17

⁴³ Segal (1969) 285

⁴⁴ Galinsky (1975) 196 finds some humor in the parenthetical note Ovid gives just before the maiden is raped. If it is humor to note that the girl had no chance with Jupiter on top of her, it is momentary, and requires a certain audience where that could be considered funny. I suspect it is lost on a modern audience holding a different set of values about gender roles.

bathe in the pool there, with her nymphs and calls the girl to be with them. They all begin to undress, and finally she does, revealing her pregnancy. Diana dismisses her from the grove, lest she desecrate it. Juno learns of her pregnancy and Arcas' birth. Juno comes to punish the girl turning her into a bear, but forever keeping her human mind. Finally, Jupiter will turn both mother and son into constellations so that mother and son can be together.

Ovid in this story of the maid and her son, Arcas, demonstrates how his stories work, emerging from groves becoming the grove experience themselves. Within this Arcadian grove, one finds not only a nonlinear event, but the emergences from it become new stories that contain their own nonlinear events and emergences. With each transgression, the maid moves from powerful (even if destructive) contact with one deity to another. Finally, she passes through encounters with three divine figures.⁴⁵ Jupiter disguised as Diana transgresses the trust of the maid, and she is raped. There emerges her hatred of the place that had been refuge for her and which had been her way of life. There emerges a pregnancy which invites a new transgression. Diana ejects the maid from her intimate counsel of nymphs, and so the maid is now cut off from what had been her community and identity. This isolation evokes another transgression. Juno becomes aware of the maid's pregnancy by her husband, and retaliates by turning her into a bear who retains human consciousness. This transgression creates a new emergence: the mother bear is relegated to wandering the woods and fields, cut off from her son. She encounters wild animals in fear, often forgetting that she is now a wild animal. Having been a huntress, she knows well to flee hunters. She sees her own

⁴⁵ Wheeler (2000) 78 notes how the maid is passed from Jupiter, to Diana, to Juno.

father, Lycaon, in the fields hunting. Finally, after what Ovid describes as about fifteen years, she comes upon her son, and recognizes him. She fixes her gaze on him which creates what the reader expects to be the next transgression. The bear has frightened the youth such that he prepares to hurl a spear at the bear—the ultimate transgression, when son kills mother unknowingly. She would know. As this reality unfolds, Jupiter intervenes with the unexpected and transforms both mother and son into a constellation so that they might be together forever. Repeatedly, a transgression produces an emergence. Each new emergence sets up the possibility of a new transgression. Ovid began the first in a grove (perhaps to reinforce the point), but each new experience of the grove-dynamic occurs outside of the original grove. Each is a grove-dynamic nonetheless. This is how Ovid's stories work.

This multi-layered series of nonlinear events depicts now both questions of justice for an individual woman and of the powers that are over her combining the issues of justice and Roman identity. Otis observes that Ovid depicts the maid in such a way as to evoke the reader's sympathy and then rage over how she is treated by the various deities.⁴⁶ We can easily imagine questions about power similar to those in the Phaeton story. Holzberg notes that in this rape story, Ovid allows the reader to see things more from the woman's point of view, as she struggles with Jupiter, and then suffers at the hands of Diana and Juno. At this time, there was little public expectation of sympathy for a raped woman. The man she was bound to would have received more sympathy as the paternity of the child was questioned.⁴⁷ By treating the story from her perspective, Ovid further cultivates a developing sense of individual identity through a woman. He

⁴⁶ Otis (1970) 118

⁴⁷ Holzberg (2002) 125-126

thus revisits the question of what Roman identity is. Ultimately the great power over her, Jupiter, will raise both her and her son to the level of deity in a manner that foreshadows the historic deification of Julius Caesar. The latter is a prominent powerful man. The former is an unknown woman. Ovid does not proclaim an answer, but he does question what Roman identity is, and he does suggest that the answer has more than one source.

Through these stories of the first pentad, Ovid is reshaping the reader's sense of Roman power and identity. One can easily enough imagine these questions of power and identity against the backdrop of Roman civil war and Augustan reforms.⁴⁸ What is not simple is to know how these questions might have been answered. Apart from veiled expression as in the *Metamorphoses* there is no record of public debate. Cicero is long dead. True rhetoric has grown silent. The only witness, Ovid suggests, is the "*conscia silva*" which becomes for the principal character a sign of her shame.⁴⁹ The locus includes a pool which notably for the goddess of virginity is not only a place of safety and repose, but also the scene of violence as the maiden's pregnancy is exposed. Making these observations, however, allows Ovid to call the reader's attention to this tragic reality: only nature itself bears witness. That can easily become a question itself: does only nature itself bear witness to this abuse of power? Early on in this great work, Ovid has clearly identified Augustus with Jupiter, the all-powerful god who violates

⁴⁸ Anderson (1997) 283, notes a distinct power differential in this story, that after the rape, Jupiter is afforded by Ovid his full name and title, while the nymph is only afforded a pronoun, and left in this world to deal with her rape. She now hates the once beloved woods which have become witness to her ordeal. Later, Philomela, raped by Tereus, will threaten to fill all "*conscia saxa*" with her screams—another example of nature as witness (cf. 6.547).

⁴⁹ Segal (1969) 41, sees *conscia silva* as an indicator of guilt inserted into the story. Segal's reading requires the woods to take on a negative connotation in order to build his case for an ambiguous nature. He never explains how the word *conscia* implies guilt. He seems to infer it as the root of the English word "conscience". Further, the English word "conscience" requires a Judeo-Christian interpretation in order for us to arrive at "guilt" for an interpretation of *conscia silva*. In fact, the woods are aware. They are witnesses to the transgression of the maid, and they lend themselves to Wheeler's theory of the reader-response. When Ovid sings of a forest that is aware, that is, a forest as witness, those words call the reader to witness as well.

the innocent and who has earlier brought punishment through water. The story of the maid and Jupiter with its multiple transgressions and emergences can remain as a strange tale about a god few still believed in and a mythic maid, or it can evoke pertinent and personal questions for the Roman audience who reads it about its all-powerful ruler. Ovid writes stories that become the experience: *odio nemus est et conscia silva*.⁵⁰ The potential is that within the experience of the story, the reader begins to view the locus and what stands behind the metaphor from a new perspective, even if that perspective becomes a difficult one. By this point in the *Metamorphoses*, however, this is not a new occurrence. Earlier, Tellus was the witness that moved the powerful god into action to save all of creation. Here, the grove, the wood as witness, knows what has happened, and he who has the power to create groves and stories like groves tells what happened to this woman and her child. There is a power and an identity from below. Ovid knows that power. He owns that identity, and throughout this poem he demonstrates it.

The Groves of Boetia and Illyria—Metamorphoses III. 35, 44, 55; 157, 175, 180; IV.601

From this point on in the *Metamorphoses*, Ovid deftly weaves images and themes of previous stories into new ones and thereby intensifies the grove-dynamic by linking the memory of the reader from one story to a next. Ovid infuses the two stories in Book III of Cadmus and Actaeon with descriptions of previous groves and in doing so, invests them with the themes of justice and injustice that he reveals earlier. As the principle of nonlinearity would suggest, however, this linking does not happen in a linear fashion. Ovid manages to infuse a story with elements or images of a previous one at the place

⁵⁰ Cf. Kenny (1973) 74, for Ovid's propensity to write in the *apo koinou* word-order intensifying the qualities described in a short utterance.

where a reader would be apt to forget, and so the old image or theme in a new story becomes a surprise in itself. Both the stories of Cadmus and Actaeon are set in and around groves located in the Greek region of Boetia, the latter more specifically called Gargaphie. For the first time in the *Metamorphoses* both Latin words *lucus* and *nemus* are used to describe the same grove. In an albeit minor way, this first mixing of terms, something which Ovid will do more often from this point on, shapes these grove scenes with the most basic vocabulary of previous ones and recalls into these scenes the images which Ovid first created there. Ovid used *lucus* to describe the grove of the Styx on which Jupiter swore, the upside down groves he created by flooding the earth and the groves that Phaeton imagined around the heavenly homes of the gods as he travelled to see his father. Heretofore, *nemus* has been the word Ovid used for the grove in which Apollo pursued Daphne, the grove from which her father Peneus ruled the other rivers, the place from which Inachus, the river-father of Io flowed and the grove where Jupiter raped Io. In the Cadmus story (III.35, 44, 55; IV.601), *lucus* is used first with subsequent references to the same grove as *nemus*. He begins the Cadmus story by calling the grove *lucus* just as the initial grove stories of Books I and II used the word *lucus* followed by *nemus* in subsequent stories in those books. Groves previously described by *lucus* were groves of divine power belonging to and affected by those living above. Groves previously described by *nemus* were located on the earth, the place of lower deities, river gods, nymphs and human beings. Ovid combines both terms in the groves of Cadmus and Actaeon and subtly draws the meaning and memory of those earlier stories into these.

In addition to the vocabulary itself the grove in the Cadmus story, untouched by an axe, bears striking resemblance by description to the pristine grove depicted in the story of Jupiter's rape of the maid. Cadmus' grove also has a cave in it, reminiscent of the grove with a cave from which Daphne's father, Peneus, rules the other streams. The Actaeon story (III.157, 175, 180) uses the terms *lucus* and *nemus* now interchangeably and introduces an adjective, *nemorale*, to describe the grove-like cave that was found there as in the Cadmus story. In the Actaeon story, the grove is sacred to Diana, and she and her nymphs are bathing there in a fashion very similar to the story in which Diana rejected the maid raped by Jupiter. As Chapter 1 addressed the details of the Actaeon story, I will focus attention here on the Cadmus story and its grove, but the observation holds for both: Ovid is intentionally weaving, by vocabulary and the arrangement of images the meaning and memory of earlier grove stories into these, a pattern that he will repeat throughout the work.

The Cadmus story raises the issue of evil and injustice, themes it shares with the Io story. Early in his story Cadmus had gone in search of his sister, Europa, and he was directed to follow the cow he found, instead (another symbol shared with the Io story). That "cow" led him ultimately to founding the city Thebes.⁵¹ Otis sees the Theban cycle as a bridge between the first and second pentads expressed as a theodicy from the mortal aspect.⁵² Otis does not explain why a bridge is necessary, but as this focus on groves in each of the pentads points to significant differences in the material of each pentad, scholars have long been concerned about a unifying theme in the

⁵¹ Wheeler (2000) 85-6; The Theban cycle is often thought to be a distinct unit within the *Met.* yet it plays on various elements of previous stories; the rage of Diana (which kills Cadmus' grandson Actaeon); the jealousy of Juno for Jupiter which plagues the house of Cadmus.

⁵² Otis (1970) 128

Metamorphoses. Otis finds a unifying element in this “bridge story” as he calls it. I find Ovid’s weaving of language, imagery and themes from one grove story to another as a strong unifying pattern as well. With regards to theodicy, however, the problem of evil must be viewed as something over which an external god has some power. In each of these grove scenes as well as those contained in the Theban cycle, the divine does not exist external to the human activity. The divine is embedded in it. Galinsky sees scenes like this, particularly the Actaeon scene, as crying out for a theodicy, a divine redress of injustice, which Ovid routinely ignores.⁵³ Galinsky acknowledges that Ovid repeatedly confronts the reader with this kind of problem and then refuses to address it. Thus, Ovid has brought the reader into the grove to witness the transgression. An emergence of some sort is sure to follow in the scene, but this is exactly the genius of Ovid in refusing to supply the reader with an exact response to the problem of evil: the reader, enticed into the scene by the poet, having become a witness also now becomes the locus in which a response may emerge. The reader himself becomes a potential grove.

In this grove scene, Cadmus has sent servants to the grove (now *nemus*) to get water from the spring for his sacrifice to Apollo. A giant snake which is the offspring of Mars lives in the cave. The disturbance of the water rouses the snake which kills all the servants. Almost without any need to do so in this story, Ovid tells us that the snake’s body was almost as large as the divide between the two Bears—which would be Callisto and Arcas, thus acknowledging a connection between these two stories. When Cadmus enters the grove (now it is *nemus*) at high noon, like Callisto at the grove of Diana, he sees their bodies and the snake, and he kills the snake. As the snake is

⁵³ Galinsky (1975) 66

dying, it breathes out its “Stygian” breath, a word associated with *lucus* in Book I. Athena speaks to him to take its teeth and sow them in the ground. As he does this, men grow up from them most of whom kill each other in battle except for five survivors who help him build his city. Again, Ovid depicts a hunter in the grove (like Callisto, like Diana) for peaceful reasons but with a resulting hunt and kill. Segal observes this theme in both the Actaeon and Cadmus stories: the male invasion of pristine, virginal natural setting, by accident or on purpose, and both ultimately transformed by it. He also notes the ambiguity of the space, at once peaceful and inviting and yet dangerously concealing mystery.⁵⁴ The ambiguous nature of such settings reflects the questions that Ovid raises for the reader about what it means to be human, about the prospects of becoming an individual with all its risks. Both Actaeon and Cadmus pay a price for venturing into a peaceful setting which conceals dangerous mystery. That these scenes are often isolated, secret and unknown seem to suggest a symbolic correspondence to the interior if not emerging life of the individual embedded with strange encounters with the wild divine.⁵⁵ The second pentad explores that very locus, the interior of the human being.

The linear event would portray servants who fetch water and return to their master as directed. The nonlinear event is a monstrous snake which kills the servants. Immediately, the mundane and domesticated make contact with the divine, a snake sacred to Mars. This was not sacred ritual the slaves were enacting. This was the mundane embedded with divine encounter. Cadmus arrives to commit another transgression—the slaughter of the snake. Immediately, he makes contact with the

⁵⁴ Segal (1969) 44-5

⁵⁵ Segal (1969) 18

divine as Athena speaks to him and directs him to sow the seeds of the snake. Grown men emerge in the grove who immediately battle (not a real surprise since they spring from a Martian snake's teeth, and Ovid calls them "brothers of Mars"). Apparently the gods give these newly emergent men as help for Cadmus to build his city. Anderson is convinced that a Roman audience would have drawn comparisons between Cadmus and Augustus, who were building or rebuilding a city and a dynasty.⁵⁶ Building cities is not easy work, however, and this tale, like the story of the maid raped by Jupiter before, spins off multiple stories of Cadmus and what become his trials through his children and grandchildren whom Ovid casts in tragic stories of their own. These stories dominate the remainder of Book III and part of IV where the reader meets Cadmus again, in a grove. These may be the offspring of a dynasty, but they suffer, weep and die like normal human beings. The Ovidian twist here seems to be an epic that can call our attention to the dynastic framework while focusing on the individual human experience at the center of the picture.

With the Cadmus story, Ovid continues to develop his literary grove-dynamic into fully formed stories that spring out of an original story in an actual grove. While it is beyond the scope of this work to examine all of the stories in Books III and IV which derive from the Cadmus story, it is worthwhile to note that a common theme develops. When individuals see something of the divine that is forbidden, and most often they see the divine emerging out of the mundane, tragedy follows. I have detailed this in the Actaeon story in Chapter 1. In this grove story of Cadmus, III.98-99, an unidentified voice tells Cadmus that because he wonders at the body of the slain snake, he will also

⁵⁶ Anderson (1997) 350

cause wonder as a snake. Anderson sees this as the prediction of the extended suffering of Cadmus and his family, and it will be the statement that brings the reader back to the end of Cadmus and Harmonia in Book IV.⁵⁷ Seeing the forbidden and suffering a penalty for it, becomes the nonlinear event in these stories that spring from the grove of Cadmus and the snake. Each yields its own emergence, and its own set of questions for the reader to ponder. While there is certainly speculation around Ovid's own eventual exile concerning sensitive matters that he may have witnessed (which the scope of this study cannot include) it is reasonable to imagine multiple possibilities that fit the motif of this story. As discussed above, Augustan changes restored and even improved Roman life, but at a cost to the power previously enjoyed by the nobility. Augustus came to hold the power and control once shared by the nobles. The potential for someone seeing the forbidden and suffering a penalty for it would intensify under those circumstances.

Human beings who see or encounter something of the divine is another way of expressing a conflict between heaven and earth, between above and below, between a social order that everyone belongs to and the developing individual personality. The first five books of three sets in the *Metamorphoses* establish that conflict with repeated examples. The Cadmus cycle of stories in books three and four bring those conflicts to focus. Wheeler observes the debate that Ovid sets up for the reader at the end of the Actaeon story: did the goddess act in violence, or did she act justly to preserve her virginity?⁵⁸ The debate is another way of framing the above and below tension of gods and humanity, and in the story of Actaeon as all those in the Theban cycle, the divine is

⁵⁷ Anderson (1997) 346-7

⁵⁸ Wheeler (1999) 108

found embedded, or as in this case, sitting in the pool, of an otherwise mundane human activity. The debate would seem to be about the proper attitude toward the goddess, but who is being asked to decide? The reader, the human being is the one who must decide, and that act of decision becomes an act of the human person becoming an individual, the individual who must decide what to do with this divinity, this self.⁵⁹ As with the Cadmus story, Ovid has placed the reader at the center of the questions he raises and transfers the grove-dynamic to the reader himself.

The lone grove reference in Book IV depicts the place and the means of Cadmus' and Harmonia's end. Cadmus casts his mind back over his life, all of its difficulties and grief. He and Harmonia leave the city of Thebes and begin to wander. Their wandering brings them to the grove of Illyria, and in that grove he brings the stuff of his life back to the place of sacrifice with a question that becomes the sacrifice and the transgression (*Met.* IV.571-5):

'num sacer ille mea traiectus cuspide serpens'
Cadmus ait 'fuerat, tum cum Sidone profectus
uipereos sparsi per humum, noua semina, dentes?
quem si cura deum tam certa uindicat ira,
ipse, precor, serpens in longam porrigar aluum.'

'Surely that serpent pierced by my spear wasn't sacred was it,'
said Cadmus, 'then when having set out from Sidon
I scattered the viperous teeth on the ground as new seeds?
And if the care of the gods vindicates it with such certain anger,
I pray, let me myself be stretched out as a serpent onto a long belly.'

With those words, having offered himself up for the vengeance of what had been a serpent sacred to Mars, the new thing emerges: Cadmus immediately begins to transform into a large, crested serpent. He and Harmonia have moments to clutch each

⁵⁹ Myers (1994) 93-4, likewise notes that throughout the Theban cycle Ovid's style is clearly at home in the Callimachean, Alexandrian style where even aetiological stories no longer really serve to explain much about nature, which allows that they serve to call the reader's attention to something else.

other with their arms. When he is no longer human in appearance, Harmonia makes the sacrifice complete by calling on the gods to let her join Cadmus. With her transformation complete, they both, entwined, slither into the nearby grove of Illyria (*Met.* IV.600-03):

et subito duo sunt iunctoque uolumine serpunt,
donec in appositi nemoris subiere latebras.
nunc quoque nec fugiunt hominem nec uulnere laedunt,
quidque prius fuerint placidi meminere dracones.

And suddenly they are two and with joined fold they crawl away,
Until they have passed into the hiding places of a nearby grove.
Now too they neither flee any human being nor do they hurt with a wound,
Whatever they had been before, these peaceful dragons remember.

The original transgression that evoked the emergence of Thebes and the house of Cadmus is the point of return for this final transgression where Cadmus and Harmonia gather up all of the grief of their domesticated life and offer it back to the gods for judgment. Cadmus' question and prayer indicate the linear progression he expects. His transformation into a serpent is the nonlinear event that evokes a new emergence made complete by Harmonia's desire to join him. The new emergence is a place to rest, finally, for this couple who have witnessed so much struggle and grief in their dynastic life. The grove becomes the place where, once the sacrifice is made, they literally rejoin the wild of the divine. They rest both from human conflict and from beastly violence. The grove is allowed to be the refuge, and this human couple, for a moment in the story, is allowed to rest.

The reader, by inference, is allowed an opportunity to ponder the struggle of the human person to become an individual. Ovid does this by reminding the reader that even though these two tragic figures creep away as snakes, they remember all that they have been which betrays their self-awareness as the human and the wild merge. Ovid, in the context of a grove, has called the reader's attention five times thus far to the

human being who displays this kind of self-awareness in the new emergence, within a metamorphosed state. Lycaon the wolf has the human eyes. Daphne nods and shakes her branches from within the laurel that she has become. The maid turned into a bear recognizes her father and her son and knows how to avoid hunters. Actaeon within the stag recognizes his own dogs as they tear him to pieces. Finally, these peaceful serpents remember all that they have been through their lives. Ovid works a theme with these subtle indicators of momentary awareness that the individual exists, and that existence as an individual takes shape when domesticated human merges with the wild.

The grove is a place of nonlinear events where the domesticated, common and linear events are transgressed in some nonlinear way. The transgression, often a violence or a metamorphosis, evokes a new emergence. In this first pentad of books, that emergence appears to be the human being becoming an individual in a world that otherwise has been accustomed to working as a collective whole. These five events where Ovid allows the reader to see the human being within the metamorphic state evokes that emergence in the reader: that he or she is witnessing the birth of the human as individual. This is only the beginning however, the first of three pentads. What emerges in the last of the grove scenes in the first pentad prepares the reader for the continued progress of the human being in the second pentad.

The Groves of Mt. Helicon—Metamorphoses V. 265, 336; 391; 676

These are the groves of Mt. Helicon where the muses live, one of which is the mother of Orpheus, which is a significant relationship for this study just as is the position of this kind of grove scene here at the end of the first pentad. Minerva has come to visit the Muses, and they take their seats in the groves of Mt. Helicon complete with the typical cave, ancient forests in which the groves take shape and abundant flowers and

grasses (*Met* V. 265, 336). Segal sees this scene as a pleasant and idyllic refreshment from the previous grim scenes of battle in the Perseus sequence, though he does acknowledge that there is a darker side to this *locus amoenus* impending with the series of rape scenes that follow.⁶⁰ Commenting on landscape as something separate from the stories that unfold in the landscape misses the point. Segal seems to think that Ovid has simply provided the reader with a respite from the harsher lines of the stories that he has been telling. In that respect, the grove is like a park bench where one can catch one's breath in the midst of a vigorous walk. With these groves of Mt. Helicon or, more aptly, the groves of the Muses and Minerva, however, Ovid begins to reveal something of his storytelling dynamic that will not become completely obvious until the end of the second triad of five books with the story of the Muse's son, Orpheus. Positioned at the end of the beginning and the beginning of the middle of his work, Ovid demonstrates how actual grove scenes are a marker for storytelling itself as something that embodies a nonlinear event. Minerva and the Muses begin to spin out a number of stories including the remainder of Book V and the entirety of Book VI from these groves of the Helicon. The stories contain nonlinear transgressions and evoke the emergence of something new. Finally, Segal is not suggesting that the landscape is a respite from the story. He continues his observation by noting that all of the qualities of the grove exploited in the stories of Daphne, the maiden servant of Diana, Actaeon and Cadmus now attend this grove where the virgin goddesses gather. Their stories will be filled with the same transgressions and emergences.⁶¹ The emergence of something new is what keeps the reader's attention and is what allows Ovid to work with the development of

⁶⁰ Segal (1969) 53

⁶¹ Segal (1969) 54

the human being as an individual. His stories are becoming groves whether a grove appears in them or not.

The grove references in Book V involve the story of the Seizing of Proserpina and a passing reference to a grove when the Daughters of Pierus are turned into Magpies. A contest between the daughters of Pierus and the Muses is the context for the story of Ceres and Proserpina which is told by one of the Muses. Proserpina is the innocent, virginal daughter of Ceres, another child, picking flowers in a grove (*Met.* V.391-5):

perpetuum uer est. quo dum Proserpina luco
ludit et aut uiolas aut candida lilia carpit,
dumque puellari studio calathosque sinumque
inplet et aequales certat superare legendo,
paene simul uisa est dilectaque raptaque Diti.

Spring is perpetual. And in some grove Proserpina
plays and either violets or white lilies she picks,
and while with girlish zeal she fills her baskets and
lap and she struggles to overcome her equals by the picking,
almost as soon as she was seen she was beloved and seized by Dis.

This grove that she plays in with her friends and from which she is seized becomes the place of the nonlinear event. She, her childhood and her innocence are the sacrifice to the wildness of the divine. What emerge are the events surrounding her mother's unrelenting search for her and the machinations she must participate in to secure her daughter back. The result of those emergences is a Proserpina who becomes the Queen of the Underworld, and an earth that is changed entirely from a state of perpetual springtime to a world of four seasons. The undifferentiated and linear progression of such a story might suggest that when the gods take one's things, even one's children, one may grieve, but that is how this kind of world works. The unexpected and nonlinear element of this story, the sacrifice in the grove, so to speak, which unites the domesticated with the wild, is the engagement of Ceres with the gods themselves,

demanding that she has a right to what is hers. She does not, finally, obtain exactly what she demands, but she does emerge from this story with something of herself and what she demanded intact. Her daughter does return for half a year each year, and yet her daughter must return to the wildness of the Underworld. The individual has emerged to a certain degree, and the individual has won in part, what she sought but not without sacrifice and not without change. This must be one of the difficult messages that Romans living in Augustan Rome had to face. The emergence of the individual, whether that individual is an Augustus, an Ovid, or the possibility of that for an individual reader, significant change is involved, and a change that required sacrifice, even unexpected sacrifice.

Throughout the first of three pentads, most of the characters involved have been divine and not human. Those involved in scenes with groves and in stories that function as a nonlinear interruption in an otherwise linear depiction are mostly divine: parents and children, nymphs, lone goddesses and gods. Even Actaeon, who appears as the most human of characters closely associated with groves, is the grandson of a divine person (Harmonia, daughter of Mars and Venus). The point of observation is this: the first pentad is the book of gods and goddesses. Ovid is demonstrating the nonlinear dynamic in and through the relationships of the gods first. Otis is clear about this: what appears on the surface to be “a narrative of solemn gods and goddesses” is underneath a story about human experience.⁶² The second pentad will take that same dynamic into the world of human beings and finally, in the third pentad, into the nearer world of human history. Having made that distinction, however, the reader must note that early

⁶² Otis (1970) 58

on Ovid makes the association of Augustus with Jupiter and Apollo, and so even while he tells stories with these nonlinear events that evoke new emergences in divine characters, these things apply to humans beginning with the most august of humans.

Book V ends with a grove reference in the aetiological ending of the story of the daughters of Pierus which explains the origin of Magpies. These human daughters of a human king dared to challenge the Muses as storytellers. The Muses chose nymphs as the judges, and the judges find that the daughters have failed. Their punishment is their transformation into Magpies, noted as *nemoris convicia*, the noise-makers of the grove. These sisters had risked a challenge to powerful goddesses saying in effect: “we can do what you do only better.”

Does the reader notice that the judges of this contest were appointed by the powerful ones, and that the judges were those divinities with not quite as much power but nevertheless among the “aristocracy” of divinity? Does the reader notice that the actual stories of the daughters of Pierus do not appear but only the final judgment? Ovid constructs the possibility that readers might wonder about the similarities between this scene and Imperial courts and juries appointed by the emperor. Rosati is clear that Ovid is calling into question the authority and reliability of the truth proffered in stories by those who use their power to do so. In the final scenes of the first pentad, those authorities are the Muses and Minerva and their chosen court of nymphs over and against moral story tellers.⁶³ What Ovid leaves is the unexpected emergence from the self-sacrifice of the daughters of Pierus before the Sister Muses: they become the noise-makers of the grove where grove is becoming increasingly aligned with the place

⁶³ Rosati (2002) 301

where change takes place and new things emerge, including the human being becoming an individual. The second pentad of five books contains those kinds of stories.

Conclusion

Ovid wants to call into question any literal truth in the myths that he tells, and he wants to tell them as stories worthy of the reader's attention. He does this most often by undercutting some reliability about the story he has told. The effect is that the reader's attention is drawn to the way that Ovid is telling the story and ultimately to Ovid himself.⁶⁴ When Ovid tells the story of Orpheus' descent into the underworld, he places in the mouth of the famous bard words that call this last story of Proserpina's rape into question (*Met.* X.28-9). It is this very necessary practice of what Galinsky calls Ovid's "self-irony" that allows the reader to see how Ovid is constructing stories that function as ancient groves did.

Wheeler says that the most "revealing sign of the audience's presence in the *Metamorphoses*" are those places where the second person singular in the present subjunctive is used in increased density.⁶⁵ The use of this verb form has a generalizing effect which acknowledges the reader's presence. There are two places in the *Metamorphoses* where this acknowledgment of the reader intensifies. Both are at the end of a pentad.⁶⁶ The first is the grove scene in which Minerva begins her visit (and

⁶⁴ Galinsky (1975) 175. Galinsky overemphasizes this point. Ovid does call attention to himself by the changes he makes in the stories otherwise already known to the audience, but the story is still what matters. By the changes Ovid makes in it, such a story may, in fact, matter more than its original version, as it calls the reader's attention to the unexpected change.

⁶⁵ Wheeler (1999) 101

⁶⁶ In reference to Eleanor Winsor Leach's work, Wheeler (1999) 82-3, observes that authoritarian repression of artistic expression is written into the contest between the Muses and the Pierides. The reader is not allowed to hear their song, so the judgment that Calliope's song is better is something that the reader must accept from the authoritarian judge. Wheeler suggests that those in power might fear the loss of stature if the reader were allowed to hear and vote. NB. The arts are transgressed. The dynamic between the story Ovid tells and what the audience observes about that dynamic becomes the emergence of something

sequence of storytelling) with the Muses (*Met.* V.265-78). The second is at the end of the second pentad in the song of Orpheus (*Met.* X.148-738). Wheeler is not certain if these placements are intentional, but in light of my observations that Ovid is constructing over the course of this work stories as groves, and that he identifies himself with Orpheus the great bard, the intensification of audience recognition at these junctures are appropriate.

A study of the grove scenes in the first pentad of the *Metamorphoses* allows us to observe certain features of the grove-dynamic that Ovid uses. First, the interruption of one story by another or the insertion of a sub-story in the middle of another is a feature of this Ovidian epic that has intrigued, confused and disturbed scholars through the centuries. The nonlinear progression of stories, time and timing is inherent to the grove-dynamic of the *Metamorphoses*. Stories as groves continually produce new stories. These new stories are the emergences from the transgressions found in the “grove” or story that is a grove.

Second, seeing what is forbidden and suffering for it develops through the Cadmus story. Through that metaphor, Ovid develops the kind of suffering required for the human being to emerge as an individual in a society that otherwise attributes meaning to the society over the individual. Most often in the first pentad, this feature emerges from stories of conflict between heaven and earth, many of which include parent-child relationships. These stories question where power and justice are. They do not often produce ready answers. Rather, in the implicit questions, Ovid invites the

new. This something new could easily relate to observations about life for a Roman living in Augustan Rome and what is judged to be true art and what is not.

reader to consider: power above and hierarchies, power below and the role of the individual self, and the use of power within that spectrum from above to below.

Third, in the first pentad, at the moment of transgression and often in the moment just after the new emergence appears, Ovid allows the reader to connect with suffering. The suffering is one that can only be human even though in the first pentad almost all of the players are divine. The suffering appears in a nod, a look, a moan, a cry of those involved. In that suffering Ovid allows the reader to see that significant change has taken place, and that individual self-awareness exists or continues to exist after having merged with the wild into a different form: a wolf, a tree, a cow, a stag, a serpent a magpie. These glimpses of suffering in the first pentad, suffering emergent from transgression set the path for such individual selves and their labors as shall emerge in the second set of five books.

CHAPTER 4 THE BOOK OF HUMANITY

Introduction

Chapter 4 focuses on Ovid's second pentad, in which Ovid internalizes the struggle between humankind's wild and domesticated elements, and he depicts the human heart as the place where the two opposing forces meet. Repeatedly, Ovid demonstrates to the reader that the human person does not grow and evolve by living in domesticity alone. That is, he holds the creative tension between the domesticated human being and the human being given over to wildness in such a way that we begin to see the individual's transformation and new insight into the darker aspects of human nature. In the nine loci in which the reader finds actual mention of a grove landscape, Ovid introduces and frequently uses a character's soliloquy to allow the reader to see inside human heart. The human heart becomes the place of transgression. That is, the human heart becomes the grove in the stories of the second pentad where Ovid depicts each human struggle as a confrontation between the human being's own domesticity and the human being's wild side. Mythic characters and divine beings often play roles in this struggle, but the real altar in the grove where sacrifice takes place, where the domestic meets the wild, is inside the human being.¹ Some of these human characters will struggle more intensely to remain in their domesticated roles. Others will seem to have given way to the wildness almost immediately. In some cases, as those with Medea and Erysichthon, we barely see anything left of the original human being after they engage their wildness. Ovid allows a moment in which he reminds the reader that

¹ Otis (1970) 360-5, describes Ovid's method as deflation and debunking of the myth, parody, and comic. He notes in particular that in the second pentad, the metamorphoses happen without the aid of the gods. The regular humans, non heroes, non divine, go through metamorphosis in natural or symbolic ways. This is another way of describing the evolution of the human being as individual, and the individual as the locus of the grove-dynamic.

this person once had a former life. He tells us how Medea mixes her final poison for Theseus from supplies she gathered *olim*, and therein reminds the reader of the woman she had once been (Met. VII.406). He allows the reader a brief memory of the man in Erysichthon's realization that he has a daughter, a daughter whom he then sells to men for money (Met. VIII.871). In the case of Cephalus, we see the weeping hero who returns from the encounter sadder and wiser, a hero for what he has learned about himself. These emergences from the grove-dynamic involve the original human life experiencing losses and gains, and in each story Ovid depicts excesses in order to measure the balance of loss and gain.

For each of the nine groves in the second pentad, I chart four key areas of interest: a summary of any soliloquy the central character may give; the struggle within the central human being between the domestic and the wild; the transgression(s) associated with this struggle; and the implications of Ovid's unfolding story for the kind of individual that emerges from this struggle when the wild and the domestic are held in tension. Citing most of the stories with groves in them in the second pentad, Segal observes that the magical wood is "the setting for the fateful encounter with divine powers." He also notes that Ovid's landscapes in general (and I would add the grove scenes in particular) are exactly the settings for the kinds of unthinkable, unexpected events that occur when human beings encounter the divine. Further, Segal confirms that these scenes describe a world where the individual human being has little power to protect himself.² As such, these groves are dangerous places. Segal cites them as places where dangerous divine powers lurk, but as we will see in examining these

²Segal (1969) 15

stories, in fact, the dangers that the human beings encounter are within themselves. The divinities never really appear. They may be named, but they are now symbolic of a wildness and a wilderness that is part of the human interiority. Ovid succeeds in drawing our attention to the human being and to the potentially dangerous powers that lurk within.

In these stories of human struggle I see not only an Ovid who explores the grove-dynamic within the human interior, but also an Ovid who is investigating his own individuality in the context of Augustan culture. Most of these grove stories include some form of human excess, or human desire that requires singular attention: Medea's erotic and magical passions, Cephalus' intensity in the hunt, Diana's vengeance, Erysichthon's insatiability, Hercules' labors, Hippomenes and Atalanta's erotic love, Midas' greed, and Peleus' hatred. Even Orpheus' grove provides an unexpected excess of magic since it contains an abundant variety of trees unlike any other in the *Metamorphoses*. As Ovid tells stories depicting human excess, he will at times, as in the story of Eurydice and Orpheus, exercise some restraint in retelling a story. While Vergil's version (*Georgics* IV.453-527) places the story in the context of a married woman pursued and threatened by a young farmer when she died, with detailed descriptions of both Eurydice's and Orpheus' laments when it became clear that she will remain in the Underworld, Ovid chooses another focus. Ovid's Eurydice never speaks except to say "farewell" as she gestures her goodbye to Orpheus. Ovid tells the reader that Orpheus spent a week lamenting by the Styx, and disappeared for a year before emerging again and conjuring his magical grove. This contrast in the stories, as Tarrant says, makes the Virgilian version seem excessive and melodramatic. Tarrant's

observation allows us to see where some of the actual investment in human struggle toward individuality rests for Ovid. At the same time, Ovid then tells the story of Orpheus' hillside magic: the trees demonstrate the story's excess and the focus is on the grove itself. Ovid employs his own poetic skill to change a traditional story, one already received into the public imagination, and he recasts it in a new form of excess (magic in this case). Tarrant raises the possibility that by defining himself in contrast to Vergil in Augustan matters, Ovid creates the illusion of Vergil as the pure Augustan.³ That possibility suggests an Ovid who has some interest in being someone other than a pure Augustan, i.e. his own individual. While some critics will argue over the human excesses in the Ovidian stories and whether they represent humor or ethical commentary,⁴ I will consider how these stories allow the reader to ponder the role of the individual human being in the larger context of Augustan culture.

Medea in the Grove of Hecate—Metamorphoses VII. 75, 95; 198, 359

Scholars who view the Medea story tend to make moral determinations about Medea based entirely on her domesticity. Anderson characterizes Medea through her soliloquy as a woman who is the victim of her own passion and not the target of an amoral deity (*Met.* VII.11-71). While using the less helpful term "victim" to describe Medea, Anderson does indicate that Medea continues an active role in the unfolding of the story. She "helps (Jason) complete the traditional trials imposed by her father" and "assists him" in obtaining the Golden Fleece "so that he departs victoriously."⁵ Segal claims that characters like Medea in Ovidian landscapes lose their orientation, even

³ Tarrant (2002) 27

⁴ Otis (1970) and Galinsky (1975) both bring up questions about the ethical issues that Ovidian stories in the second pentad raise, and Otis is interested in particular with these stories as what he calls "divine comedy". Rosner-Siegal (1982) argues that Medea, in fact, ceases to be a woman. Cf. n. # 8, 13, 14 and 27 below.

⁵ Anderson (1972) 243

lose touch with their own person. Segal explains this loss of one's own identity with the transformations that happen in secret places (*secreta silva*, *Met.* VII.75) like those in the Medea story. For Segal, secret places are synonymous with danger, and they are places that isolate characters and set them up for unexpected disaster. Segal uses the term "wildness" to characterize such landscapes, and the wildness brings two qualities that are crucial to the grove-dynamic: unexpectedness and disaster, which I am calling nonlinearity and transgression.⁶ Rosner-Siegel judges that Medea and her story represent failure as a woman because she deteriorates into a wicked witch characterized by her total capitulation to witchcraft as she flees through a magical cloud (*effugit illa necem nebulis per carmina motis*, *Met.* VII.424).⁷ Galinsky identifies Medea as someone who brings moral judgment to her own internal struggle between domesticity and wildness by at first calling her wild thoughts *nefas* and *crimen* (*Met.* VII.71). He further acknowledges that when Ovid the narrator intervenes, he puts an end to such moral speculation. Galinsky then quotes Otis (and hence joining their views) saying that Ovid presents a picture "just too pretty and plastically allegorical to be serious."⁸ These assessments of Medea miss the point of the grove-dynamic. All ethical morality is a function of domesticity, and so any moral criticism of Medea in Ovid's story is a subtle insistence that she either remain (or fails to remain) domesticated. Such criticism makes sense to those reasoning from domesticity. Reason itself is a function of human domesticity. But this is only part of the story. A closer examination of the Medea

⁶ Segal (1969) 18

⁷ Rosner-Siegel (1982) 242

⁸ Galinsky (1975) 64

story will demonstrate that domesticity is only one of the ingredients in the grove-dynamic.

Reading the story as moral criticism fails to see the internal confrontation that the grove-dynamic requires. Galinsky and the other scholars mentioned here are looking at Medea as a superficial character. A reading of this passage, however, which takes into account the grove-dynamic allows for another perspective: that a human being like Medea held in the tensions of domesticity and wildness enters into a deep personal struggle which allows the reader to see her dark (even very dark) side as well as the choices that such a human being can make. Observing and appreciating the grove-dynamic in the Medea story requires no moral assessment on what emerges from it. The grove-dynamic invites the reader to see the possibilities of human awareness and choice within such tensions, and this one in particular allows the reader to feel the intoxication of one who gains such power to change domestic structures. In Medea, that power and those structures are human families. In Ovid, that power and those structures are the stories on the pages in front of the reader.

Book VII of the *Metamorphoses* begins with Jason and the Argonauts in the midst of their journey. Medea takes center stage where she launches into her soliloquy (*Met.* VII.11-71). The soliloquy ends as Medea approaches a grove of Hecate with an altar to the goddess at its center, hidden by the grove itself.⁹ This is the first grove description in the *Metamorphoses* that appears much more like those ancient groves of Greece described in Chapter 1 of this work: a cluster of trees with an altar or temple within,

⁹ Segal (1969) 15, refers to this as one of the “magical landscapes” that provides background to stories where human meets divine. On the latter, I am in agreement that this is one of several meetings of human with divine, except, as I note, the divine never actually appears. On the former, I am taking a differing view. The grove is more than background to the story. The grove in the landscape becomes the story that is a grove, which in turn in the second pentad, is becoming the human interior as grove: the place of nonlinear emergence.

dedicated to a particular deity. Segal notes that the rustic scene is first peaceful and comforting, but that the “penumbral background” provides the setting for encounter with dark powers.¹⁰ Ovid creates a landscape that compliments humanity’s dark side. Medea will seek an altar covered by a thick canopy of trees in the grove where the transgressive actions within her heart – her internal struggle between domestic and wild forces--and in her life will take place.

Otis has suggested that this story of Medea is a parody of a woman caught between reason and desire even while admitting that such a parody would be aimed at “the great game of love”, an aim that this story, finally does not fulfill.¹¹ This story is not parody. This is a detailed story of the human heart as the new locus of the grove-dynamic in which this woman finds her domestic side confronting a wild, erotic side of which she seems to have been unaware. The essential nature of Medea’s soliloquy is the struggle between her devotion to father, siblings, land and gods (the domestic) and the overpowering feelings that she has for Jason (the wild) (*Met.* VII.34-41):

cur non et specto pereuntem oculosque uidendo
conscelero? cur non tauros exhortor in illum
terrigenasque feros insopitumque draconem?
di meliora uelint! quamquam non ista precanda,
sed facienda mihi. prodamne ego regna parentis
atque ope nescioquis seruabitur aduena nostra
ut per me sospes sine me det lintea uentis
uirque sit alterius, poenae Medea relinquer?

Why do I not look at the perishing one and by seeing
pollute my eyes with guilt? Why do I not urge the bulls against him
and the wild earth-born men and the unsleeping dragon?
Oh, let the gods want for better things! And yet not these things prayed for,
but things that I must do. Shall I betray my father’s kingdoms
and by my help some stranger I know not be saved

¹⁰ Segal (1969) 15

¹¹ Otis (1970) 61-2

so that once safe through me he may give sails to the winds
and become the husband of another, and I Medea shall be left to
punishment?

Ovid has taken elements of his story from Apollonius' Medea and Vergil's Dido.

Apollonius' Medea is caught in a passionate struggle between desire and shame

(*Argonautica* III.44-974). Vergil's Dido engages in rhetorical debate and is seen entirely

through the eyes of Vergil (*Aeneid* IV.1-55). Ovid's Medea combines both rhetorical

speech and entices the reader into the feelings of the woman so that by the end of her

soliloquy, the reader is brought right back into the narrative. She wonders at the outset

of her speech if she is being opposed by some deity and if this is what it means to fall in

love (*Met.* VII.11-13):

'frustra, Medea, repugnas;
nescioquis deus obstat' ait 'mirumque nisi hoc est,
aut aliquid certe simile huic, quod amare uocatur.'

'In vain, Medea, you are fighting;
some god stands in the way,' she says, 'unless this is the amazing thing
or something like it, which is called loving.'

This is a new development which Ovid repeats in the second pentad. In the second

pentad the activity of the human being replaces what Ovid describes as the work of

gods in the first pentad. In this first instance, Medea personifies her own interior struggle

as "some god". What she feels is erotic desire for Jason (*Met.* VII.14-16):

nam cur iussa patris nimium mihi dura uidentur?
(sunt quoque dura nimis!) cur, quem modo denique uidi
ne pereat, timeo? quae tanti causa timoris?

For why do my father's commands seem harsh to me?
(They are even too harsh!) Why, this man whom I've just seen
do I fear may die? What is the cause of such fear?

The Romans, of course, called this deity Amor and/or Venus. After this reference,

though, the struggle is clearly Medea's own, playing out in intensifying cycles.

Medea reveals the struggle between the domestic and the wild inside herself when she talks herself out of and into marrying Jason in cycles. By the end of the soliloquy, her domestic side seems to have won the battle. In the beginning, she acknowledges that she is drawn to Jason and fears for him and that she finds her father's demands on Jason too harsh (in order to gain the fleece). She acknowledges that she is internally torn—led to go one way, but with her mind knowing she should go the other (*Met.*

VII.19-20):

sed trahit inuitam noua uis, aliudque cupido
mens aliud suadet; uideo meliora proboque,
deteriora sequor.

But a strange force draws me, unwillingly, and desire
Persuades one thing, my mind another; I see the better
And I approve, but I follow the worse.

She acknowledges that she feels passion for him and yet, she reasons, there is nothing wrong with helping him. He does not deserve the certain death he will face against the dragon. She thinks she would be hard hearted and tigress-born if she did not help him. Yet, why should she turn against her father's land and help a foreigner? Will he not simply take her help, abandon her and become the husband of another? Before the soliloquy ends, Medea cycles through the wild (I love him, and I wish to abandon all for him) and the domestic (My loyalty should lie with my father, siblings and my land) arguments three times before resigning herself to the domestic. She calls even the thought of marrying Jason a crime, and urges herself to flee while she can (*Met.* VII.69-

71):

coniugiumne putas speciosaque nomina culpae
imponis, Medea, tuae? Quin aspice quantum
adgrediare nefas et, dum licet, effuge crimen!

Do you think this a marriage and place specious names on your fault, Medea? Why not look at how great the evil is that you approach, while it is permitted, and flee the crime!

The soliloquy ends, and the narrator tells the reader that Justice, Piety and Shame stood before Medea, all personifications that would champion her domesticity. Desire (the personification of wildness), the narrator says, was leaving, defeated.

Galinsky acknowledges the great conflict that Ovid allows the reader to see in Medea's speech. He also demonstrates what I have called the human becoming an individual when he says that "her insight into her motivation gives her inner struggle the proper moral and tragic dimension."¹² Galinsky, however, argues that Ovid discontinues her development when his narrator interjects the images of Justice, Piety and Shame (which Otis calls parody) into the scene.¹³ He sees a departure from Medea the moral creature when Ovid depicts her as a mature witch rather than a lovelorn girl. Rather than seeing in this episode a discontinuation of Medea's interior struggle, I propose that Ovid graphically depicts the emergence from the transgression of the nonlinear, even if to some severe extremes. Rosner-Siegel affirms Medea's interior struggles as those of a normal, mortal woman but she sees Medea's story deteriorate into immorality and evil. This, unfortunately, misses the point. This is not a morality play. Rosner-Siegel admits that Ovid paints an incomplete portrait of Medea and she does rightly conclude that Medea's character moves to an extreme expression of power and change. Rather than a spiral into evil, Medea's excesses are an example of the nonlinearity of this character and her story. The extremity of her condition results from the full immersion of the domestic into the wild, an event which happens within this human being's interior.

¹² Galinsky (1975) 64

¹³ Galinsky (1975) 65

Rather than viewing the witch as a woman who has lost her humanity, I suggest that we might rather see Medea the witch as a human being becoming a powerful individual, capable of making choices on her own without father, husband, or father-in-law.¹⁴

The linear approach would, in fact, expect an epic to show the reader a lovelorn girl who finally falls into the arms of the hero with either bliss or tragedy to follow. Medea's story, however, cannot be read as a morality play or simplified into a love story where the female lead assumes magical powers and ceases to be human. Instead, the reader beholds a woman who comes into her own power, the result of emergence after nonlinear transgression. That can only be fantasy if one disallows that a female human being can exemplify the human becoming an individual. This is, however, Ovid, and scholarship has demonstrated Ovid's inclination to include the female voice in his work unlike others of his time.¹⁵ Finally, the depiction of Justice, Shame, and Piety standing tall within Medea as Desire walks away is the explicit view of her domesticated self separated from the wild within her. The human heart is on the verge of becoming the grove itself where there will be transgression; where Medea will sacrifice her domesticated self to Desire, the wild; where something intensely new will emerge.

Medea's entrance into the grove in the landscapes brings the entire interior struggle to a climax, and makes clear why this is not a parody of a woman who cannot make up her mind (*Met.* VII.74-77):

Ibat ad antiquas Hecates Perseidos aras
quas nemus umbrosum secretaque silua tegebat

¹⁴ Rosner-Siegel (1982) 235-8

¹⁵ Sharrock (2002) 99. In light of Sharrock's observations, I have to acknowledge that even in this work, I as a male writer am writing and thinking about the male author of the *Metamorphoses*, and his representation of the female voice. I am taking issue with male scholars who have also taken a position on what the female voice can and cannot be doing in this scene. This certainly could invite further inquiry alone on the female voices that arise in the *Met.* and how male and female scholarship perceive its role.

et iam fortis erat pulsusque resederat ardor,
cum uidet Aesoniden extinctaque flamma reluxit.

She was going to the ancient altars of Perseid Hecate
which the shadowy grove and secret wood was covering
and now she was strong and her banished passion had settled down
when she saw Jason and the extinguished flame grew bright again.

Ovid then uses the language of fire, used before to describe Apollo in his pursuit of Daphne, to describe the transgression: Medea's total capitulation to her love for Jason. She vows that she knows what she is doing by both giving herself to him and exacting a vow of faithfulness from him. To deliver that vow, Jason swears on the rites of the triple goddess, Hecate, and *lucoque foret quod numen in illo*, by the divine spirit which would be in that grove (*Met.* VII.95). The domesticated Medea who just before had dismissed Desire gives herself totally over to the wild. Transgressing any sense of loyalty she had to her father, family and homeland, she gives herself, her magic and her powerful herbs over to Jason becoming his wife and powerful partner in procuring the Golden Fleece. Only the emergence remains. True to the grove-dynamic established in the first pentad, the emergence is not only the marriage, but Jason's successful capture of the Golden Fleece, and their return to his homeland where multiple stories spin from this original one, each with their own transgressions of linear expectations producing new emergences.¹⁶ This is also the moral and tragic dilemma of Medea that Galinsky identifies. Having confronted the wildness within, Medea must choose. Her painful choice aligns her with the heroic Jason, indeed making her part of the heroism itself, and simultaneously casting her against kin and clan. The choice and the pain change

¹⁶ Medea continues to appear in the stories through VII. 406, but the remainder of book VII contains stories that each take shape from these first. The story of Medea is a grove filled with transgression of the linear, producing the emergence of multiple stories.

her and her story. She emerges from it a different woman. When other stories emerge this repeats the grove-dynamic's pattern and places it in the human interior.

Two grove references remain concerning Medea in the opening of book VII. After arriving back in Haemonia with Jason and the Argonauts, Jason asks Medea to use her power to restore the youth of his dying father. While this is an unusual request, Jason makes it in a fairly linear fashion: she should take some of his life's years and give them, magically, to his father. This is a traditional hero's gesture not to mention that of a loyal son. At Jason's request, Medea finally agrees, but under different terms. This time around, there is only minor hesitation on her part as she struggles for a response. Her only objection is that Hecate will not allow what Jason is asking. She cannot cooperate with what Jason is offering, but will do something even more unusual, acknowledging that this, too, will be a transgression of linear expectations. She merges with the wild. She has never done this before, and she must call on the Triple-form goddess, Hecate, to agree to this bold move. She will use her magic to return to Aeson his own years, to turn back time. In a dramatic and detailed description that can only be called a ritual of wildness, Ovid has Medea call on powers from many sectors including "all the gods of the groves (*Met.* VII.198)." The ritual scene proceeds for 114 lines and includes Ovid describing her as *bacchantum ritu* and at another point driving the dragon-drawn chariot of the sun to gather the herbs she needs for her magic (*Met.* VII.258). Segal acknowledges that the dark, shady aspect (*aras quas nemus umbrosum secretaque silua tegebat*, *Met.* VII.74-75) of the grove itself is aligned with the divine powers with

which she is working.¹⁷ The emergent transformation is Aeson's restoration of 40 years of his youth, and the production of several more stories.

Ovid indicates that Medea, so merged with the wild, now continues in the working of her power and magic unabated. The unfolding of these stories produces the last grove reference involving Medea. Bacchus seeks her youth-restoring power for his nurses (Met. VII.294-6). Ovid acknowledges that Medea's power has gone to excess (Met. VII.297-9):

Neue doli cessent, odium cum coniuge falsum
Phasias adsimulat Peliaequae ad limina supplex
confugit.

Lest the treachery should cease, the Phasian woman pretended
an argument with her husband and sped off to the thresholds of Pelias
as a suppliant.

She proceeds to use her power deceptively to kill Pelias, her father-in-law's half-brother. She does this by tricking his daughters into believing that they were restoring his youth while actually killing him. Medea flees on her sun chariot drawn by dragons. Through her sky travel, Ovid depicts pieces of stories with transgressions and transformations. Among the places that Ovid notes is the grove of Ida, a mountain range in the Troad.¹⁸ Medea arrives at Corinth and uses her power to kill the wife of Aegeus and take her place in his bed. Thereafter, she attempts to poison Theseus. After her treachery is discovered, Medea disappears both from Aegeus' palace and from the story in a magically produced mist.¹⁹ From the perspective of the grove-dynamic, we see Medea now completely absorbed into the wild.

¹⁷ Segal (1969) 16

¹⁸ Ambrose (2004) 157, n.31

¹⁹ Cf. Otis (1970) 173: Of this segment of the Medea episode, Otis says that the major motif "is the libido that can so quickly and easily overcome all ethical restraint."

For a member of the community of Augustan Rome who had experienced the civil wars that threatened to destroy Rome, Roman culture and identity as a Roman, this emergence in the person of Medea would not be lost. In fact, the painful invitation to consider a powerful character who uses her power to destroy family and clan is an invitation to that interior place that Ovid is exposing. At this moment in the reading of the *Metamorphoses*, there is no epic hero that promises to see family ties through to a new glory (like a Hercules or an Aeneas). The reader is plunged into this excessive place led by Medea. Ovid the poet does this to the reader. Tarrant's observation continues to be relevant to this story. Ovid distinguishes himself from the pure Augustan poet. He dares to revisit painful territory for the Roman reader, through the images of a Medea who can use her powers to destroy the most vital of human connections—kin and clan. Ovid distinguishes himself as an Augustan poet of a different sort. He will, in the final pentad, return to Augustus and Rome itself, but as he approaches the literal center of the work, he still has distressing material to present to the reader with no hero or relief in sight.

This is the human being becoming an individual who takes her power to a destructive end. The grove-dynamic in the Medea stories includes the literal grove where transgression produces the emergence of magic; the story where transgression produces additional stories each with their own transgressions; and the heart of Medea herself where sacrificing the linear progression of her life allows for the emergence of a very powerful woman. Medea is a female for whom society had prescribed roles that did not allow for much individuality. Rosner-Siegel documents four stages of transformation for Medea which she sees as her change from woman to witch.²⁰ Rosner-Siegel refuses

²⁰ Rosner-Siegel (1982) 239-40

to see the witch as a form of the woman; nevertheless, her observations about the stages of change are useful here. In the spell-making ritual for the rejuvenation of her father-in-law, Rosner-Siegel sees: 1) Medea the woman, 2) Medea surrounding herself with the gods of witches, 3) Medea rising up on her own power in the dragon chariot, and 4) Medea the fully-formed witch casting the spell that makes the change for Aeson. These four stages, in view of the nonlinearity of the grove-dynamic clearly chart for the reader the following: Medea the domestic woman; Medea sacrificing herself to the gods of witches for her father-in-law; Medea the powerful woman who emerges from that contact as evidenced both by her flight in the dragon chariot and the effects of the spell. Rosner-Siegel points to the last stage of Medea as a complete reversal of Medea's first stage. Medea the witch is using her power to destroy the very things she protected with it: familial love.²¹ While Rosner-Siegel and others judge this kind of contradiction as evidence of Medea becoming non-human or Ovid making fun of ethical issues, from the standpoint of the grove-dynamic, this is simply a new emergence from the nonlinear transgression. That it contradicts what might have been expected only strengthens the point.

In the grove-dynamic, the destruction of another's family is yet another transgression. The first transgression was the sacrifice of the domesticated Medea to Hecate for Jason. In this final form, powerful Medea sacrifices the familial love of others. The powerful woman she has become suddenly produces unexpected transgressions. Herein resides the possibility of emergence in the reader: new and surprising considerations on the ends to which newfound power will reach. In this instance, having

²¹ Rosner-Siegel (1982) 242

moved into the human heart as the grove itself, the reader is the only one to take the experience of the wild, even the extreme wild, back into his or her domesticity. Medea has been completely absorbed into the wild like an animal sacrificed on the altar of the grove. The last transgression in the Medea grove story is like the first and like all. The transgression produces emergence, only now the emergence is not in Medea, but, potentially at least, in the reader who has entered Medea's interiority.

In this second pentad, Ovid has relocated the grove-dynamic with its nonlinearity and the role of the wild divine to the interiority of the human being. Through the very long and detailed story of Medea, Ovid allows his readers to see a human being, and a woman at that, become the grove. Medea's struggle affords her great power on every plane which she yields over powerful men, their lands, and their progeny. She has metaphorically taken the place of her grand-father, the Sun, by traveling whenever she wishes on a chariot similar to his dragon-drawn one. In other words, at times in her story, she appears as the Sun-god. She travels through and has power to affect the sky, the earth, and the underworld. She also, then, essentially becomes the Triple-form goddess herself. In fact, I suggest that that is exactly what Ovid is demonstrating in this story. He refers to these deities of the grove and of Hecate in particular, but they never materialize as they did in the first pentad. Medea often invokes Hecate, but Hecate never speaks back or appears. Medea becomes Hecate. Whereas in the first pentad the gods and goddesses were actual characters who appear in the external world, in this center part, the interior part of the poem itself, the human beings become the grove, and the gods and goddesses they encounter are within. The wild divine is not "out there"

somewhere. They are “in here” somewhere. The discovery of the wild within provides the nonlinear elements of this part of the *Metamorphoses*.

Ovid is showcasing the human psyche as it struggles with conflict between that which conforms to the domestic culture and that which does not. To what degree this kind of conflict was Ovid’s own or of concern to his potential readers is not easy to assert. The intensity of these stories in the second pentad, however, does make it easy to demonstrate how he evoked the questions of this conflict for his readers. Later in the second pentad, Ovid demonstrates at the literal center of his work violence and lawlessness beyond compare in the male Erysichthon. For women in Roman culture, the tradition had been to refrain from apparent independence of thought as well as almost any other form of independent behavior.²² As this next story indicates, men were expected to conform to certain social and familial responsibilities as well.

Cephalus and Procris—Metamorphoses VII. 675

As if Cephalus and Procris were historical characters that Ovid interviewed for his poem, Otis discusses the differences in Ovid’s version of this tragic couple and those of Nicander and Hyginus. In both of those authors, he notes that there is almost exact parallelism in the behaviors of Cephalus and Procris, and they are both equally guilty in their transgressions against one another. In their versions, Aurora seduced Cephalus. He then disguised himself to see if he could seduce Procris as another man. She succumbed and departed to reside in her own country when she discovered his deceit. She later disguises herself as a young hunter and returns with the spear and dog. They

²² Shelton (1988) 297

compete, and the dog and spear always win in the hunt. In order to win them, Cephalus agrees to submit to homosexual sex, and Procris now has found him to be as easily seduced as she. In discussing Ovid's version of this story, Otis says that Ovid has greatly toned down the guilt of Procris, and explains it this way:

What Cephalus tells is not really the true or full story but an edited version of it, a version chastened and corrected by his respect for Procris' memory and by his continuing devotion. For Ovid knew, and knew that Cephalus knew, the actual vengeance of Procris that we find in Hyginus and Nicander.²³

The "true" version of the story is the one that the teller of the story tells for the purposes of his work. The benefit of Otis' comments here are the clear changes that Ovid has made on the Cephalus and Procris story from those recorded by Nicander and Hyginus. Even they differ in some of their details. Nicander (represented by Antoninus Liberalis, *Met. Syn.* 41) portrays Cephalus submitting to the goddess of the Dawn, and Hyginus (*Fabulae* 189) resisting. Procris goes home to spend time with Minos, according to Nicander, and with Diana, according to Hyginus.²⁴ Clearly, Ovid has retold this story differently, but I am suggesting here that it has nothing to do with what Ovid's representation of Cephalus as knowing the secret. Ovid writes his story so that it illustrates the grove-dynamic of confrontation between domesticity and wildness and so that the human being emerges from this encounter with a new understanding of himself.

The next grove reference in the story of Cephalus and Procris is only a passing reference to a grove. The reference to the grove nevertheless initiates a story of metamorphosis, a story which becomes a grove itself. This is the story of Cephalus and his spear which he says ruined his and his wife's life. Aeolides (Cephalus) has a spear

²³ Otis (1970) 179-80

²⁴ Otis (1970) 177-8

whose wood Phocus (the son of the king and a Nereid) does not recognize, although he is a man “*studiosus nemorum*”, that is, at home in the groves of trees.²⁵ Though this is the only reference to a grove in this story, Ovid has placed the word in the mouth of one who is at home in, zealous of, enthusiastic about, a student of the grove. One who is at home in groves elicits the next story which is a grove itself, and like the Medea story, through the long speech of Cephalus, allows the reader to peer into the heart of the man where the grove-dynamic also takes place. Otis wants to emphasize how Ovid has Cephalus edit the story because Ovid knows that Cephalus knows that this is not the whole story, that is, the story that the ancient audience would have known.²⁶ From the perspective of the grove-dynamic, Ovid’s version of the story is very fitting. Cephalus is a man who is able to look back on his own story and understand it from the end backwards, that is, from the perspective of the emergence that the transgressions of the story produced. Of course, Cephalus can do this because Ovid has significantly changed the story from his sources. This is the kind of literary change which Otis calls “characteristically and crucially Ovidian.”²⁷ Cephalus does tell the story in the *Metamorphoses* from the perspective of having already lived through it and therefore, from the perspective of the emergence from the several transgressions he details.

Anderson describes this as a “story of two loving people whose very love leads them to doubt each other, whose doubts lead to unloving actions, disguises, traps, spying and ultimately to a fatal wound.”²⁸ Implicit in this description is the very grove-

²⁵ Myers (1994) 74, notes the Callimachean influence in having the story unfold as a result of Phocus questioning Cephalus about his sword, (cf. Callimachus fr. 178).

²⁶ Otis (1970) 180

²⁷ Otis (1970) 412

²⁸ Anderson (1972) 311

dynamic that this study seeks to elucidate unfolding in two parts, VII.690-795, and VII.796-865.²⁹ Each half of the story is told by Cephalus. Each has its own set of transgressions and emergences that create the grove dynamic that Phocus, *studiosus nemorum*, has set the reader up to hear. Both halves of the story take the reader not only into the details of the story of the spear, but they also lead the reader into the interior struggle of Cephalus which allows him (and perhaps the reader as well) to reflect on the meaning of his life and his transformation. While neither half is a soliloquy in the proper sense (for technically he is telling a story to Phocus who raised the question of the spear), there are qualities of inner struggle similar to those Ovid wrote into Medea's soliloquy. Medea's story contains a sense of *pudor* which Ovid tells the reader is coloring the details of what Cephalus tells and how he tells it.

The first half of the tale comes with its own sequence of domesticity, transgression, merger with the wild and new emergence. Cephalus details the love that he and his wife Procris had for each other, both by law and by love: "*pater hanc mihi iunxit Erectheus, hanc mihi iunxit Amor.*" He also recounts a trip soon after their marriage to hunt in the woods during which the goddess Aurora approaches him. Rather than succumb to her erotic approaches, Cephalus remains faithful. That is, he remains entirely focused in his conversation with the goddess on his beloved wife to the end that the *dea irata* Aurora sends him away with the ominous prediction that he will regret this domesticity. For the first time, Ovid depicts what seems to be the grove-

²⁹ I have made a choice to focus on the story as Ovid tells it. However, I would be remiss if I did not acknowledge that there is a nonlinear quality to the very way that Ovid has reshaped this story, to which I do give reference below. The ancient reader would have been familiar with the traditional telling of this story in which Procris does commit acts of infidelity against Cephalus. One of the transgressions of this story, then, is in the actual retelling of it without that element. Ovid has taken the popular telling, and therefore domesticated version, and transgressed what the reader may expect to hear for a different purpose. One of the other emergences, therefore, will be how the reader reacts internally to this new version. Otis (1970) 159, has called this unprecedented in the Hellenistic tradition. Rosati (2002) 291, demonstrates how these changes, especially when drawn out with subtle and suggestive wording, allow the reader to fill in details which contribute to the dynamic of the story.

dynamic averted. A human being faces a chance to merge with the wild and clings to his domesticity instead. The remaining half of the story, however, details how jealousy and suspicion take over Cephalus on his way home. He gives in to this wildness and is transformed until he appears to be someone else. The anger of Aurora becomes the seeds of his jealousy.³⁰ The transgression occurs as Cephalus merges with these wild passions. He then enters his own home in this changed form to test his wife's faithfulness. Her momentary falter proves to the deceiving Cephalus that she has been unfaithful, but she does not go quite so far that he would have to put her away for adultery.³¹ Her revulsion at learning that this is her husband deceiving her drives her away for a while as devotee of Diana, hating all men. This becomes the first emergence of this grove dynamic. Three more emergences follow: 1) Cephalus begged for her forgiveness; 2) She returns and they spend many happy years together; 3) She gives to him gifts—a dog faster than all others, and the spear in question that began this story.

With this first half of Cephalus' story, we clearly see the advancement of the evolution of Ovid's stories and how they demonstrate the grove-dynamic within the heart of the narrator telling the story, Cephalus. All of the elements of the grove-dynamic are present as described heretofore, and yet Ovid combines them with new elements. This heightens the possibility for Ovid's Augustan audience to see the human as individual against the backdrop of their own culture. Cephalus was face to face with the wild divine in Aurora who was there to entice him into an affair with her.

Domesticated husband meets wild divine feminine. The grove-dynamic could not appear in simpler form than this. The domesticated man, however, refuses the wild

³⁰ Anderson (1972) 316

³¹ Galinsky (1996) 130

divine and remains completely faithful to the woman who is not only legally his wife, but whom he deeply loves. In this first half of the story of Cephalus and Procris we see reference to the struggle that both spouses experiences as the couple separate for a while but then come back together to live many happy years together, and by Cephalus' refusal to engage in erotic activity with Aurora. Anderson notes that Ovid is the first poet to bring the word *adulterium* into hexameter, calling it "bald and unromantic" and a distinctive way of identifying the transgression of the husband in his deceit.³² The threat of such extramarital affairs remains the thorn between this couple until the bitter end, as we shall see, but neither spouse actually engages in adultery. The possibilities for transgression, for both Cephalus and Procris, against the marriage, are real and raw in Cephalus' telling of the story.

Cephalus, having passed that first test, does succumb to the wild. Ovid depicts the wildness not as a divine personage, which Aurora would seem to be. Ovid locates the wild, the jealousy, the doubt, and the scheme to test and deceive his wife, inside of Cephalus. The same mind that declared undying love for Procris now plans this deception for one he suspects of betrayal: "*quaerere quod doleam statuo donisque pudicam sollicitare fidem* (Met. VII.720-1)." Honor and fidelity had also been virtues with which Medea had struggled before her transgression. Cephalus' transgression of fidelity and honor, even his own as he tries to test them in Procris, results in the near destruction of his marriage. The emergences from this grove-dynamic, however, restore them to one another (after she apparently spends some time in devotion to Diana, hating all men) and with many happy years together. Procris makes a very fast dog and

³² Anderson (1972) 317

this ever true spear which she had received from Diana gifts to Cephalus, and that establishes the beginning of the second half of the story. The reader of Ovid's tale thus far has to note, however, that even with this transgression, the emergences fit the Augustan cultural expectation. The marriage survives. Cephalus reports that the couple's life is happy. There are gifts for the husband (who committed the transgression!) from the wife who returns to take her place with him. Ovid, however, has not finished the tale.

Ovid, in the words of Cephalus, offers a transitional story that appears to return the focus to the spear but which will plummet the reader into the full meaning of this story. Cephalus never really finishes this tale, but how Ovid develops it lends itself significantly to understanding his story's second half and how it unfolds as the grove-dynamic. Cephalus recounts how the neighboring village is struggling with a wild beast, and calls on Laelaps, the dog Procris gave him, to aid in the pursuit. Cephalus tells how he was preparing to use his spear to aid in the killing of the beast. He looks down from a high vantage point, and sees the two animals in chase (Met. VII.790-3):

medio duo marmora campo
aspicio; fugere hoc, illud captare putares.
scilicet inuictos ambo certamine cursus
esse deus uoluit, si quis deus adfuit illis.

I look at two marble statues in the middle of the field;
you would think that the one was fleeing and the other capturing.
Indeed a god wanted both to be unconquered
by the struggle of the race, if any god was there for them.

At this point, Phocus inquires about the problem with the spear, to which we will return below. Ovid seeds the reader's imagination with these four lines, and they deserve our notice here. First, in these lines he notes that a potential sacrifice, or transgression, is imminent. Indeed, these lines require Phocus, on behalf of the reader, to urge on the

story, to urge on the transgressing event. Cephalus appears to be talking about the dog and the beast, but the marble statues he is talking about might also just as well be himself and Procris. Second, Ovid chooses again to place the words “some god” in the midst of a tale. Medea also identified her interior struggles with the work of “some god” who might be present. Her struggle was love torn between father and future husband. Cephalus will soon reveal where that struggle leads him. Ovid first uses reference to “some god” in his prologue, as noted earlier, that unknown force that seems to be at the root of what emerges from chaos into creation (or the creative force that is at the root of what emerges in the midst of a tale—Ovid himself). I am suggesting that this repeated reference becomes part of the recognizable code for the grove-dynamic in the *Metamorphoses*, and a sign that the poet is noting to the reader that he himself is crafting what happens in the story, lest the reader forget. The mention of the possible work or presence of some god indicates that the dynamic of domesticity sacrificed into the wild divine is about to happen. As this tale indicates, what remains is a human being capable of looking over his life in retrospect with some deeper sense of where he has been and what has emerged from these transgressions. This is what it means for the human being becoming an individual.

Ovid signals the pending and final transgression in Cephalus’ words: *Gaudia principium nostri sunt, Phoce, doloris* (Met. VII.796). Anderson has noted that these words are the inverse of the formula found in Aecus’ words in VII.519 as he lends military aid to Athens through the emissary, Cephalus.³³ Joys follow a lamentable situation which is, at that point in the story also a linear progression. Here with the

³³ Anderson (1972) 325

reversal of the words Ovid launches the reader into the final transgression, and therefore nonlinear event, in the story of Cephalus and Procris. Cephalus explains to Phocus that he and Procris had enjoyed a happy life together, that she would even have preferred him to Jupiter himself, and he Procris to Venus, had there been a choice. He then tells how he would go out to hunt early in the morning, and that he would seek shade and talk to Aura and urge her to show up with gentle breezes when the midday heat arrived. The reader could not mistake the connections of midday heat, shade and the deep woods for the setting of the grove-dynamic where transgression is sure to take place, having seen it now in so many prior stories. Cephalus' own account of his conversations with Aura could have been no more erotic than if a flesh and blood woman were present. In some sense, this is the first transgression of this second half of the story as Cephalus, the domesticated and otherwise happy husband, merges with the wild divine Aura. She is the cool breeze that he seeks, and she has become his love in the woods. Someone, Cephalus knows not, reports these love conversations between him and Aura to Procris, and she immediately suspects his infidelity with her.³⁴ Procris is overwhelmed with grief, believing that her husband may have been unfaithful, and yet not wishing to believe unless she sees. Cephalus, once again out early for the hunt in the woods at dawn, lies waiting in the grass for prey.³⁵ A sound behind him signals that prey, and he lets the spear fly. It strikes the victim, and makes the last and ultimate transgression. The gift of wife to husband in the spear becomes the vehicle of

³⁴ Hinds (2000) 132, adds that Procris herself "reads" the landscape that her informant reports and thus knows what kind of activity her husband may be engaging in the landscape that is, at this point in the *Metamorphoses*, familiar.

³⁵ Myers (1994) 159, notes that from the beginning of the tale, Ovid has Cephalus tell the story as if it were about a miraculous spear. In fact, that spear and its capacity for the miraculous, becomes the vehicle that takes the reader into the real heart of the story, the transformation of this man and woman through the transgressions they experience together.

this transgression: the spear pierces the life of Procris who has followed her husband secretly to spy on him with his lover.

The emergences from this transgression highlight Cephalus becoming an individual in both subtle and striking ways.³⁶ As Procris lay dying she asks that Cephalus vow not to sully their marriage bed with this “Aura”, he responds: “*et errorem tum denique nominis esse et sensi et docui* (Met. VII.857-8).” This transgression in its horror has helped Cephalus understand the error of the name in multiple ways. The mistake about identity gave rise to suspicion in his wife. The mistake in identity led to her pursuit of him. He mistook her identity as an animal which led to her unintended death. This realization implies additional layers of understanding as well. Procris did not simply misunderstand the name of Aura. Cephalus misunderstood that his flirtations with the Breeze were harmless. They were erotic flirtations with a goddess, and this was, in fact, transgression against the domesticated life that he and Procris lived. He could not begin to realize and make sense of that without the unexpected and tragic event that brings this story, and the seventh book of Ovid’s poem to an end. Through the intricacies of this story, Ovid demonstrates that utter domestication leaves a man and a woman ignorant of who they are.³⁷ Laws cannot prevent this dynamic. Becoming an individuated human being requires these kinds of errors, these kinds of transgressions. Ovid gives subtle nod to the reader by having Cephalus inform us that

³⁶ Tarrant (2002) 26 notes the literary transgression that Ovid himself makes here as with the Medea material by redistributing words and sentiments of the dying Dido from Vergil’s Aeneid. Ovid places in Medea’s internal struggle Dido’s desire for a husband. Dido did not struggle as Medea did. He places Dido’s dying words asking Aeneas not to sully their bed with another in Procris’ mouth. Neither Dido nor Aeneas are allowed to struggle long with their parting, as Fate requires it. There is no requirement of Fate in the Cephalus and Procris story. We see two human beings struggling with domesticity and what they learn from their unexpected transgressions. The Vergilian Dido plays a linear role.

³⁷ Otis (1970) 177-9, pays attention to how Ovid has likely transformed what was a novella into a love story. I have referenced in the introduction how Ovid’s consistent willingness to change the stories he is telling contributes significantly to the grove-dynamic throughout the *Met*. This re-telling the story as a love story also allows him to show the reader the human individuals involved, particularly Cephalus.

on learning of the error, Procris seemed to die with a look of security on her face (*sed uultu meliore mori securo uidetur*, Met. VII.862). Anderson observes that *cura* often doubles for love in elegy and that the use of the word *secura* indicates a victory for love. In terms of the grove-dynamic, this is a significant emergence of this most severe transgression. Ovid calls Cephalus a *lacrimans heros* who recounts all of these things. He is now an individual. Without understanding the grove-dynamic of this story, calling a man who just accidentally killed his wife a hero would seem macabre. In this epic, however, heroic means at least the human becoming an individual capable of looking back on his entire journey and taking responsibility for all that he finds there. He bears this burden of his journey for those who have entered the grove of his story, both Phocus and the reader. Ovid ends the seventh book of the *Metamorphoses* apparently in the middle of a story, but he has made his point. Cephalus knows who he is and what his life has meant.

The Calydonian Boar in the Lycaean Groves—Metamorphoses VIII. 317, 340

These stories in the Lycaean groves represent a reflection on civil strife and the danger lurking within human relationships when society attempts to domesticate too quickly the aftermath of civil strife. Ovid makes his contribution to the dialogue about community and identity in a Rome that was going through a flux of change. This Augustan poet had only been twelve years old when Octavian won his victory at Actium. He had not seen members of his own community die in the wars as had the other Augustan poets.³⁸ Ovid enters this dialogue about community and identity after others before him initiated it, and with his lack of personal experience of the wars is able to

³⁸ Rea (2007) 126

bring into it this creative tension that he holds in place with the Princeps himself. His bardic predecessors joined the dialogue with Augustus about the kind of community that Rome could be again by resurrecting an image of Archaic Rome, and they did so out of personal experience of the civil wars. Ovid enters the dialogue with a different kind of experience, he lacks first-hand experience with the civil conflict, but this ignorance allows him some freedom and latitude to take the dialogue in a new direction. Augustus faced a double-edged risk: if he emphasized the civil wars too much, he risked invoking a sense of defeat, but if he did not commemorate them enough, he risked acknowledging that much of their memory was still too painful.³⁹ Ovid embraces the risk by bringing into every story the possible and then inevitable encounter with wildness, insisting with each story that domesticity and wildness are both required for human progress, and that these are the elements of change in the human community. Whether the Roman community is willing at the time to embrace wildness as essential to its ongoing dialogue about itself is another question, but Ovid without a doubt inserts the question into the dialogue. As Augustus reshapes a post-war Rome through the images and memories of an Archaic Rome complete with its heroes and gods, Ovid expands the vision. He allows the Princeps to create a renewed Rome based on ancient legends, establishing a new domesticity, and then spins a story that begins not with the founding of Rome, but with the beginning of creation itself. His stories will end in the telling of memorable events from Augustus' life, but he will have travelled the entire way on footstones built of a certain tension: domesticity and wildness. Ovid brings the wildness to the story while Augustus and the poets who came before Ovid create a new-found

³⁹ Gowing (2005) 152; cf. Rea (2007) 7

domesticity. In Ovid's vision of the world, the two in tension are required for ongoing change and development.

These stories from the Lycaean groves vividly suggest that neither the human community nor the individual are free to ignore the wild. While the two previous instances of groves highlight the human heart's interior struggles as the locus of the grove, this instance of the Lycaean groves highlights what may happen when the human being ignores, or even wars against, the wild divine. In other words, we may consider the story of the Calydonian Boar to be an Ovidian example of what happens when humanity pursues an entirely linear progression. As such, we may also see in this set of stories, an Ovidian reflection on what might happen should any Augustan attempt at Roman renewal after the civil wars omit the real human suffering of those wars.

Meleager has been called upon, along with numerous other "heroes" to come and fight against a Boar that has been set loose in the area of Calydon. The king, Oeneus, in decorating the temples and honoring various deities for the triumph of Theseus over the Minotaur, had failed to do homage to Diana. In vengeance, she set loose this boar whose description makes it more threatening than any number of wild beasts and monsters together. The human community, through its king, has failed to do just homage to the wild divine, a wild divine persona throughout the *Metamorphoses* to this point associated with many of the most important grove scenes. Having failed in this endeavor, the wild divine unleashed itself on the human community. The focus of the story, to a point, is how the summoned heroes attempt and miserably fail at battling the wild divine's servant in the Lycaean groves.

Ovid's descriptions of the offense to Diana provide revealing details from the perspective of the grove dynamic (*Met.* VIII.276-8):

coeptus ab agricolis superos peruenit ad omnes
ambitiosus honor; solas sine ture relictas
praeteritae cessasse ferunt Letoidos aras.

The ambitious honor having begun from the farmers
proceeds to all the mighty ones; they say that only
the altars of neglected Leto's child were free from the incense offering.

The lines preceding these describe the various agricultural deities that had been honored. Ceres was offered fruit of the harvest, Bacchus wine, and Minerva olive oil. Ovid paints the scene and makes the linear depiction clear: the honors began with rural gods of farmers and stretched all the way across the domesticated fields up to those mighty ones above (presumably) on Olympus. That line of demarcation stretches from domesticity to the wild divine, implying the usual Hellenic middle place: a grove, somewhere. Further, the divine persona most often associated with the groves heretofore in the *Metamorphoses*, Diana, Leto's child, is the only one not so honored, the neglected one. Ovid's construct implies that the king has omitted the grove as a liminal space between the domestic and the wild. The story immediately suggests a transgression: the attempt, whether by intention or neglect, to omit the grove. Something is bound to happen, to change, in humanity as a result of this transgression. An emergence from this dynamic is imminent. Ovid says: "*sus erat, infestae famulus uindexque Dianae (Met.* VIII. 272)." More accurately, this boar that is the emergence from this transgression gives rise to further transgressions and emergences which ultimately become the main focus of this story.

The grove story that incites a series of transgressions and emergences has become an Ovidian pattern demonstrable multiple times at this midway point of the

poem as a whole. The pattern becomes evident in this story of the boar in the Lycaean groves. The domesticated fields themselves now become the temporary grove where domesticity and the wild meet and where transgression will take place. Not surprising, then, parallel to the way that Ovid depicts the agricultural deities who had been honored with incense (Ceres, Bacchus and Minerva), he likewise describes the fields of crops that represent these same deities transgressed by Diana's rogue servant. The boar tramples the growing grains that are nearly ready to harvest, the domesticated aspect of Ceres. The boar scatters the heavy grape vines, the domesticated aspect of Bacchus. The boar disturbs olives both green and ripe on the trees, the domesticated aspect of Minerva. In the exact same order that the community had preserved linearity, so does the nonlinear transgression disrupt it. The message could not be swifter or clearer: the human community does not exist long or well in domesticity alone. The divine wild is a part of that community, and it will manifest one way or another. The boar continues to ravage the flocks and the people until Meleager and a band of young heroes attempt to stop the boar. This assembly of young heroes, catalogued by Ovid, is itself an emergence of this transgression including as the last named, the Tegean girl, the glory of the Lycaean grove, Atalanta, the only female hero in the list (Met. VIII.317).⁴⁰ The reader might read her inclusion in the list of heroes, itself, as a transgression of what is traditionally heroic, and Ovid will further challenge any notion of the traditional hero in short order.

⁴⁰ Anderson, 1972, p. 364, notes that Ovid describes Atalanta in terms he also used for Callisto who was clearly associated with Diana, and that Atalanta's simple appearance contrasts with that of proper women in Augustan culture.

Transformations follow the boar's transgressions. The first person in the catalogue is Meleager, and the last is Atalanta, the glory of the Lycaean groves.⁴¹ The next emergence from this transgression against Diana is that Meleager immediately falls in love with Atalanta. Ovid allows a momentary glimpse into Meleager's heart: he burns with passion and wishes to marry her. Ovid also inserts what Galinsky calls language of paradox as Meleager describes the face of Atalanta: "*virgineam in puero, puerile in virgine* (Met. VIII.323)." The maiden's face in the boy and the boyish face in the maiden, even if momentarily, calls to mind Procris' disguise as a hunter after spending time with Diana.⁴² Women who appear in these groves are often hostile to men, and devoted to Diana. In these few words, Ovid signals the reader to pay attention to this woman. Having allowed the reader to see this, Ovid then moves the story along to a setting that will by now be all too familiar. The grove is no longer the temporary place of the domesticated fields. That transgression itself brings the grove-dynamic back into the scheme of this story.

Ovid describes in lines 329-340 a virginal forest which no human hand had cut, dense with shade, including an open area with running water nearby. He names the trees and foliage found there: willow, sedge and maple. Into this grove (340) the heroes chase the boar and begin to set their traps. This is Diana's terrain and the grove where domesticity and the wild divine meet, where transgressions occur, a setting that the reader recognizes from previous grove stories.

⁴¹ Anderson (1972) 361-362, Ovid's catalogue contains 36 names, a list longer than Apollodorus list of heroes of 20. Anderson concludes that Ovid had a more elaborate source than Apollodorus.

⁴² Galinsky (1975) 196

Ovid creates a transgression of the heroic ideal. By allowing readers to see their heroes in a different light, Ovid also creates the possibility that one or more of the characters in this story might begin to show signs of becoming an individual. There follows a litany of heroic failures to stop the transgressions in the grove. The failures are themselves types of emergences from the transgressions. The boar tramples the grove. The beast succeeds in alluding and scattering the hunting dogs of the heroes. One by one, heroes attempt to stop the boar, and their efforts are failures. Arrows and spears continually miss their mark. The one that strikes the boar by Phoebus' help makes no wound as Diana intervenes to protect her servant. Two heroes, Eupalamus and Pelagon, are flattened by the boar, and a third, Enaesimus is killed. According to Ovid's account, Pylos, rather than effectively using his spear to attack the boar uses it as a pole to vault himself into a tree as the boar pursues him.⁴³ Atalanta is the first of the heroes to actually wound the beast, but it is only a flesh wound. Meleager calls her success to the attention of the other men, and Ancaeus responds by vowing to kill the beast despite Diana and put womanly attempts to shame. As he raises his axe to strike the boar, the boar gores him in the groin and kills him, a most poignant signal that attempts to repress the wild divine are futile.⁴⁴ The young heroes' numerous other attempts at attack are anything but heroic, as they are all averted from the boar. Finally, Meleager succeeds in piercing the boar, and killing it.

What Meleager chooses to do with the spoils incites a new wave of transgressions in the Lycaean groves. He offers them to Atalanta. Immediately the male heroes protest

⁴³ Wheeler (1999) 114, notes Ovid's use of the contrary-to-fact condition to indicate the intended humor in the scene as he "burlesques the heroic ideal" and thus draws attention to the fact that he, Ovid, is crafting this story on his own terms.

⁴⁴ Anderson (1972) 368, blaspheming Diana assures his end.

that she is usurping what rightly belongs to them, a ridiculous claim in light of their utter failure to stop the boar. Meleager, here called Mavortius⁴⁵ by Ovid, is offended at their hostility toward her.⁴⁶ He kills twin brothers among them, setting off waves of lament and grief in the town. These brothers are his uncles, and thus the final transgression and emergence in Calydon happens within the heart of his mother, Althaea.

The torment of Althaea as mother of the victor and as sister of the conquered becomes reminiscent of the inner struggle of Medea and of Cephalus.⁴⁷ Ovid raises the level of the intensity of the transgressions and emergences in the second pentad with what Kenney calls “the exploitation of paradox, conveyed through a sort of double theme and variation.”⁴⁸ Althaea removes the fated piece of wood that the Triple Sisters had linked to Meleager at his birth from its hidden locale (his life would be as long as the life of the log which Althaea had removed from the fire and quenched). She casts it into a fire in an act reminiscent of Medea’s powerful magic. She intends to punish her son for killing her brothers. The magic results in Meleager burning alive, but not before the reader sees what happens in the interior of Althaea, where this last transgression allows the reader to see the human struggle to decide, to take action, to become an individual. This is the most significant nonlinear event in this entire story. It is the unlikely emergence of the mother of the central hero and the horrible war she experiences within her own heart. This emergence is unexpected and changes everything in this

⁴⁵ The name “Mavortius” recalls some traditions that held him to be the son of Mars with Althaea

⁴⁶ Anderson (1972) 370

⁴⁷ Otis (1970) 200, calls this the soliloquy of conflicting impulses. He associates it with Medea in VII and Deianira in IX, but does not see that Cephalus was also caught in a similar set of conflicting impulses (though we cannot technically call Cephalus’ retelling of his story as a soliloquy). Anderson (1972) 372 likens her to Medea, Scylla and Procne.

⁴⁸ Kenney (2002) 76

story. By this very description, it is nonlinear. Althaea becomes the central grove in this story.

Just as for Medea, Ovid writes a soliloquy for Althaea that allows the reader to see into the interior of this woman, and shifts the tone from what has been a catalogue of heroic failures to the tragedy of this woman.⁴⁹ In terms of the grove-dynamic, Althaea identifies her heart as the grove where domesticity and wildness will meet (*Met.*

VIII.506-509):

et cupio et nequeo. Quid agam? Modo uulnera fratrum
ante oculos mihi sunt et tantae caedis imago,
nunc animum pietas maternaque nomina frangunt.
me miserum!

I both desire to do it and cannot. What shall I do? Only my brothers' wounds and the image of such a great murder are before my eyes, now duty and the name of mother break my soul. Wretched me!

In these few lines well toward the end of her soliloquy the reader sees encapsulated her struggle that she has belabored through the speech. From the beginning, though, Althaea is clear that she is committing a wrong to avenge a wrong (*Met.* VIII.483-5). While this is a woman torn by competing passions, she is also in possession of her own reason; she is making choices.⁵⁰ This is a woman, while torn by the deepest of internal strife, who is becoming an individual through that strife. She names the sacrifice that she is choosing by asking her dead brothers to receive her funeral offering to them, paid at the cost of her womb.⁵¹ She will be known as the woman who sacrificed her own son

⁴⁹ Otis (1970) 196

⁵⁰ Anderson (1972) 373, identifies Ovid's skill and delight in the power of a name or a word to capture the imagination and the human personality, both here and VIII.464 as well as in the story of Procris and Cephalus where one name was understood two different and tragic ways.

⁵¹ The language of sacrifice and offering is quite appropriate for a grove scene. This grove, as noted, is no longer that of woods and spring, but the heart of Althaea.

to avenge her brothers. By Althaea's choice, her own womb becomes that altar of sacrifice where domesticity (motherhood) and wildness (vengeance) meet and the domestic is given over to the wild.

Althaea emerges, surprisingly, then, as the central symbol for conflict in this series of stories in the Lycaean groves, the kind of conflict that happens between sons and fathers, uncles and nephews, kin and kin. Althaea represents civil strife, and what many Romans of the time would remember as civil war. Before Althaea can bring herself to the final act, the conflict intensifies. Twice, Althaea refers to her son's father. In her avenging mode, she asks if Oeneus will be able to enjoy his son as conqueror knowing that her own father, Thestius, has lost his sons. She concludes that it is better for them both to mourn (*Met.* VIII.486-7). Later, after questioning whether her son should go unpunished, she concludes that he must perish and in so doing bring the hope of both his father and the fatherland, and the kingdom to ruin (*Met.* VIII.497-8). With these injections of her son's father into the picture, Ovid is not only describing the internal conflict of Althaea as mother of the conqueror and sister of the conquered, but he is also describing nothing less than the structures of civil war. She is the wife of a king and the daughter of a king. She understands that the power she now takes in her hands will bring down a kingdom as well as the future of hope.⁵² Her act is political, an act of war, an act of blood against blood relative. In this one woman's soliloquy, the reader is witness to the passions, the reasons, the duty, the loves and the grief of civil war. She seems resolute when she certifies the power that she knows she not only holds now, but has held from the beginning, over her son (*Met.* VIII.502-505):

⁵² Anderson (1972) 375, thinks that Althaea knows clearly what she is doing from the first line of the soliloquy even though Ovid allows us to see detailed vacillation back and forth between her loyalties in that she knows this will end with the burning of her *viscera*, a term that alludes to her son and which Ovid references again in 516 when Meleager feels the flame in his *viscera*.

uixisti munere nostro,
nunc merito moriere tuo. Cape praemia facti
bisque datam, primum partu, mox stipite raptu
redde animam, uel me fraternis adde sepulcris

You have conquered by my gift,
now by your own merit you will die. Take the rewards of the deed
and return your life twice given, first in birth, then
with the branch taken, or add me to the tombs of my brothers.

She removed the fated branch from the fire when her son was born. She quenched the log so that it would not burn up and thus end his life. She hid it in the palace. She is the one, now, who has brought it out and ordered a fire lit. She holds power over her son, her husband, the kingdom, and the future of hope. At once, Althaea embodies the entirety of the kingdoms at war within her own body, and she represents the individual human being. She is Calydon, and she is every individual torn apart by civil strife.

Althaea the individual, the metaphor for civil war, emerges from this most awful transgression in the grove of her heart, on the altar of her womb. At this point, she falters in her resolve with the lines quoted above. She does not know, finally if she can do this. She wants it and she is unable. Duty and motherhood tear her soul apart. She falters here, and seems to retreat to domesticity (how could a mother do this?), just as Medea had in resolving that she would not give herself to Jason. But then, Althaea, like Medea, does the thing she thinks she cannot do. With one last acknowledgement that her brothers' victory⁵³ comes through evil, Althaea casts the magical branch holding her son's fate into the fire, and she destroys him and all that he symbolizes.

The tragedy portrayed in Althaea's soliloquy, while a study in its own right, is for the sake of this study, an emergence of the transgressions stemming from the story of

⁵³ Anderson (1972) 377, notes that Ovid has chosen military terms to frame this soliloquy in, that of victor and conquered.

the Boar of Calydon. As such, it exemplifies Ovid's skill at demonstrating this grove-dynamic of transgression producing emergence, with each emergence containing within it the possibility of creating a new transgression and a new set of emergences.

Remembering how the first transgression (Oeneus' omission of honoring Diana for the victories of Theseus) finally resulted in this tragedy of Althaea is necessary for the end of this story of the Lycaean groves. All of Calydon is brought low with grieving on every level. Oeneus drops dead on the ground when he learns what his wife has done.

Althaea runs a sword through her own heart. Meleager's sisters grieve his loss, burn his ashes, and cling to his ashes with weeping. The image of his sisters clinging to his ashes and weeping recalls the sisters of Phaeton weeping over his tomb. Those sisters, as they grieved became a grove of poplars in the first pentad. Ovid tells us that now Diana is appeased, and she turns these grieving sisters into birds who fly away. Like the poplars, these birds⁵⁴ remain in nature as a witness of what happened in this grove.

By telling this story with an unusual twist on the grove-dynamic, Ovid has found another way to portray the nonlinearity within the human interior as well as imply the disaster that awaits anyone who would try to avoid the wildness that the dynamic requires. This disaster is the unexpected transgression that will unfold in human life despite attempts to avoid the wild. Ovid chose an interesting set of images to depict this attempt. The king was in charge of the public display of gratitude for the heroism of Theseus. These displays were in prominent temples. They stretched from agrarian fields and deities all the way to the most important of the Olympians, save one, the virgin huntress of the untouched grove. The displays were orderly, neat, and public.

⁵⁴ Cf. Ambrose (2004) 188, n.51, called by other authors as Meleagrides, i.e. guinea hens

Ovid then depicts chaos turning this order upside down. The end result of the wildness of Diana that breaks in on a public order focuses on the interiority of a woman who is torn between protecting her son who has killed her brothers, and avenging her brothers killed by her son. Her choice is likely the opposite that any reading audience of any time would expect a mother to do (yet another transgression, this time against motherhood), but I propose that Ovid's point is the choice itself. She became, through the struggle and in the choice, an individual. Her individuality could only take place against the neat linearity of the domestic landscape precisely because the wild divine broke into that domesticity through multiple transgressions. This is where Ovid's grove-dynamic takes the reader repeatedly, but often by different routes.

I propose that Ovid is also making some subtle commentary through this story on Augustan culture as it pertains to religious reforms and to the way in which Augustus took over the images of Apollo, Diana and their mother, Leto. Galinsky is clear that Augustan reform of religion was flexible and that it allowed for a number of contributions to the revitalization of Roman religion. He is also clear, though, that the flexibility and wide ranging contributions of individuals, directed by the *auctoritas* of the princeps all ultimately led to the divinization of Augustus himself.⁵⁵ He identifies structure, order and meaning as the foundations of both the *res publica* and as the heart of Augustan reforms in government and religion. The work of religion, Galinsky says, is the response to chaos. Romans held their religion as the structure between them and chaos, a chaos into which they had most recently descended in the civil wars. Augustus was eager to reestablish a Roman order that would move Rome beyond war and into the activities of

⁵⁵ Galinsky (1996) 288

peace.⁵⁶ The young Octavian had seized on the role of Apollo early in his military career as the cause of his success at Actium. Diana he attributed to his success at Naulochus. He would later have images of Apollo, Diana and their mother Leto installed on a fresco at Livia's Villa. Another relief in the Villa Albani suggests that the three were installed on the Palatine as well.⁵⁷ Augustus installed the Palatine library in which stood a statue of Augustus as Apollo. The precinct of Apollo was the locus of the distribution of fruits and bread to Romans during the Secular Games of 17 BCE, and on the third day of the games, Augustus and Agrippa made sacrifices to both Apollo and Diana.⁵⁸ Augustus clearly took on the images of Leto and her children for his own reordering of the *Res Romana*, and there is very little of the wild divine left in them.

The tale which Ovid tells about Calydon has subtle but significant parallel in the story of Rome.⁵⁹ The Calydonian story arises in the context of profound chaos in the killing of Athenian youths by the Minotaur (a horrible practice which resulted from Greek offense against Greek and generations of Greek youth who paid with their lives for the conflict). Likewise, Augustan peace and reform take place after the civil wars constituted of Roman-on-Roman violence. The king has arrayed temples with garlands and signs of thanksgiving as did Augustus in the revitalization of Roman Religion. The king, the one in power, has taken action in the temples that will seal the new order, but in doing so, he omits honors for one goddess, a goddess that is honored most particularly by Augustus. She is the goddess of Ovid's groves. The stories that Ovid has told including Diana

⁵⁶ Galinsky (1996) 218

⁵⁷ Galinsky (1996) 216

⁵⁸ Galinsky (1996) 218

⁵⁹ Wheeler (2000) 139 and Otis (1970) 200-2 connect the events recounted in the story of Calydon, particularly those in the soliloquy of Althaea resulting in Meleager's death, with the story of Hercules in book IX as precursors for the apotheoses of Aeneas, Romulus and then Julius Caesar.

always include the grove and dramatic displays of wildness through the transgressions that happen there. She, like her brother depicted in the first pentad, is one that Augustus has used in his reforms to reestablish order and put chaos to rest in Rome. I am suggesting that Ovid has woven these intricate associations within the stories of his poem against the backdrop of Augustan culture as commentary. Humanity is not free to dismiss the wild. As unpleasant and painful as chaos is, chaos cannot be omitted and ordered away. Ovid did tell the reader in the beginning of his work that all that exists in creation emerged from the mass of chaos. Chaos stands behind and within all that is. To this point in the poem, Ovid has depicted the two deities through whom Augustus has chosen to model a new order and peace as significant sources of the divine wild, and therefore, of chaos. I do not think that this is an accidental contrast. Althaea emerges from the Calydonian story as the individual making a choice. Her soliloquy is embedded into the entire tale just as the recent realities of Roman civil war are embedded in the middle of Augustan Rome. Augustan Rome is, at least for a while, going to be a construct of Augustan peace. The chaos of the civil war that produced both Augustus and his reforms are always embedded in the middle of his efforts. Ovid emerges here as the Roman making commentary that Augustan peace might not be as safe or as lasting as it might seem.⁶⁰ The very structures of peace that he is building may yet prove to become the source of new chaos. Althaea's soliloquy makes it clear that the power that saved life was also ultimately the power that brought it all down

⁶⁰ Wheeler (2000) 138, surveys the recent critical positions of Otis, Little, Galinsky, and Barchiesi who insist that the apotheosis of Julius Caesar (and hence those leading up to it and past to Augustus himself) is really outside of the main concerns of Ovid in his epic. Wheeler (2000) 143, concludes that Caesar's apotheosis participates in the epic's continuity as much as any other episode, lending weight to the connections I am drawing between the story in Calydon with Augustan culture.

again. Order emerges from chaos. Any attempt to omit the wild divine will, by that act, evoke it. This is Ovid's Calydonian Boar.

Erysichthon in the Grove of Ceres—Metamorphoses VIII. 741, 742, 744, 777

In light of these correspondences both within and between the Ovidian stories and the religious history of Rome that predates the civil wars, we may also draw some lines of correspondence with the developing Augustan culture.⁶¹ The cult of Ceres became the focus of the Secular Games which Augustus reinvented in 17 BCE. Beard and North maintain that Livy's descriptions of these rites (contemporaneous with Augustus and Ovid) are accurate depictions of Republican religion that extends into the early Empire. Galinsky notes that in his reforms Augustus reordered the old plebian *collegia* which had almost always been the core of rebellious uprisings.⁶² From that time of reform, if the *collegia* were to exist, they would require members' participation in social order. By wrapping the Erysichthon story in the symbolism of the popular cults of the Republic, Erysichthon himself presents as a likely metaphor for this old, angry spirit of rebellion which Augustus seeks to reform into a new domestic stability. Augustus took the cult of Ceres which had for centuries been aligned with the poor and slaves and along with the reform of the popular *collegia* reconfigured it as the *Lares Compitalia* investing in the old rite a new and popular resonance.⁶³ Galinsky notes that Augustus ordered these shrines placed throughout the new districts into which he organized the new *collegia*.⁶⁴

⁶¹ Otis (1970) 415 says of this story that Ovid puts the Callimachean story of Erysichthon in "Vergilian-epic garb." In making this comment, Otis points out another connection of this story to Augustan culture, a literary one. The Vergilian aspects of the story include an Erysichthon who is like Mezentius; the tree that bleeds like Polydorus; *Fames* is reminiscent of *Fama* and *Allecto*; the destroyed tree was a poplar for Callimachus, but Ovid has made it an oak. I will focus on the religious symbols that appear in this story as a better reflection of connection to Augustan culture, but the myriad Ovidian uses of Vergil are undeniable throughout the *Metamorphoses*.

⁶² Galinsky (1996) 301-2

⁶³ Beard, North and Price (1998) 139

⁶⁴ Galinsky (1996) 300

Lott's recent study describes these neighborhood reorganizations which result in the transformation of a cultic practice (the *Compitalia* of the *Lares Compitales*) which had been the locus of discord and rebellion among slaves and freedmen into a new practice that revolved around the *Lares Augusti*.⁶⁵ Lott notes the continual change that Augustus was involved in effecting, an observation that lends itself as an extension of the grove-dynamic. Augustus could have quashed the neighborhood practices of the *collegia* (in fact, he did suspend them for a time) and outlawed the celebration of the *Compitalia* altogether. Instead, he effected his own change by transgression of the *Lares Compitales* (of Ceres) with the *Lares Augusti*. The creative tension between what had been (the domesticity of the Republican practices) and what would be (Augustan renewal) produced, as Rea says, a changed landscape reflecting a change in leadership and values.⁶⁶ This story begins and ends with the river discussing those who can change form, in particular Erysichthon's daughter (yet another father-daughter relationship in these stories). Considering the religious, cultural and political changes under his reign, Augustus is a kind of shape-shifter, seeking to change the form of things to create a new order. Augustus sought through these changes to establish not only a new order, but a peaceful order. By targeting the old *collegia* and the cult of Ceres popular among the masses of the plebs, Augustus sought to take the seeds of rebellion out of the future of Rome. In that sense we may see an Erysichthon who undertakes to destroy the wild divine in the grove. Ironically, Ovid depicts this scene in

⁶⁵ Lott (2004) 31; cites Dion. Hal. *Ant. Rom.* 4.14.3-4 as source for the origin of *Compitalia* in the time of Servius Tullius. Cf. Rea (2007) 72

⁶⁶ Rea (2007) 72

exactly the kind of place that various traditional religious shrines of Rome had once protected.

At the literal center of the *Metamorphoses*, Ovid's narration of the Calydonian Boar ends, and a river god, Achelous, becomes the narrator of several stories to Theseus. The two stories containing literal groves facing each other at the poem's center, the story of the Calydonian Boar and the story of Erysichthon, provide the reader with unusual twists on the grove-dynamic.⁶⁷ The story of the Calydonian Boar unfolds around an attempt to avoid the wild divine to which the Boar is the wild divine's response, undoing the efforts of heroes and evoking the inner turmoil of Althaea. The story of Erysichthon involves the destruction of a giant oak in a grove which Ovid describes as so large that it constituted a grove within a grove. This destruction implies the destruction of the grove and utter contempt for any divinity that one might encounter there.⁶⁸ With these two stories, Ovid has framed the center of his poem with stories that begin as attempts to undermine the grove-dynamic.⁶⁹ Each in its own way, as we will see with the Erysichthon story, ironically becomes a powerful new version of that which it would undermine.

⁶⁷ Achelous actually tells two tales and provides the context for a third. Only one of his stories includes grove references, the story of Erysichthon. These comments pertain to the stories with actual groves in them the scope of this study dictates. It is worthy of note, however, that Achelous tells these stories to Theseus from within his cave, an aspect that suggests the classical description of a grove including dense forest, running or standing water, and a cave. There are other correspondences for this cave as well, implied in the Erysichthon story.

⁶⁸ Anderson (1972) 400-1, sees this tale primarily as an example of *impietas* in contrast with the previous tale of Baucis and Philemon and their *pietas*. In the larger consideration, however, both tales are literary groves of transgression and emergence. Further, even while Anderson cannot explain Erysichthon's behavior toward the grove, he can describe exactly what he does: he chops down a venerated tree; ignores the votive offerings; ignores the obvious signs of the spirit that lives within it. These are all acts of transgression against the grove that lead directly into the grove-dynamic.

⁶⁹ Anderson (1972) 410; This is an example where the grove-dynamic allows the reader to see connections between stories and details of the Ovidian reshaping of stories that otherwise scholars dismiss as light wit or gratuitous violence. In this instance, Anderson dismisses the Ovidian reshaping of the Erysichthon story as gratuitous violence when he chooses not to give a reason for the destruction of the grove, as Callimachus had. As I have suggested here, when taken with the Calydonian Boar story, we see two very different attempts to avoid the wild divine, and the consequences of such action. Rather than gratuitous violence, Ovid is crafting a different kind of transgression that makes sense in the grove-dynamic.

With this opening of the story of Erysichthon, the reader views a situation that is the opposite of that of the Calydonian Boar (*Met.* VIII.738-745):

Nec minus Autolyçi coniunx, Erysichtone nata,
iuris habet; pater huius erat, qui numina diuum
sperneret et nullos aris adoleret odores.
ille etiam Cereale nemus uiolasse secure
dicitur et lucos ferro temerasse uetustos.
stabat in his ingens annoso robore quercus,
una nemus; uittae mediam memoresque tabellae
sertaque cingebant, uoti argumenta potentum.

The wife of Autolycus, born of Erysichthon, has nothing less than this right; her father was that one who despised the spirits of the gods and who burned no incense on their altars. He is even said to have violated a grove of Ceres with an axe and to have defiled ancient groves. There was standing in these a huge oak with age-old strength, a grove all by itself; ribbons and memorial tablets and wreaths bound up its trunk, the proofs of the vow and the powers.

Ovid uses the word for grove (both *nemus* and *lucus*) four times in the Erysichthon story, three of which occur at the very beginning of the story. The river god Achelous begins by describing shape-shifters, those who have the ability to change their form at will which is an entry point to who Erysichthon is. Achelous actually names Erysichthon's daughter, first, as one who has this right of shape-shifting.⁷⁰ She frames the entire story by mention here at the beginning, and it is with her story that the tale will come to an end. The immediate implication through reference to the shape-shifters is metamorphosis. Erysichthon is the one who refused to honor the gods with incense on their altars. He has the reputation of violating in the most horrific way a sacred and powerful tree at the center of a grove dedicated to Ceres. The tree is decorated with

⁷⁰ Anderson (1972) 402 thinks it obvious that Ovid is simply playing with his narrator by having Achelous talk about those who can change their forms including Erysichthon's daughter only to then focus on Erysichthon. But, the girl frames the story. We return to her, and her ability to change forms in order to survive offers what I think is commentary on Augustan culture, as I will show below.

memorials of the powers of the tree and the vows that suppliants had made there. Ovid's tale indicates that the giant oak was often the locus of dryads who danced around it. The description itself calls to mind the practice common in Rome from at least the third century BCE of localized sanctuaries in which Romans sought help for individual ailments and crises.⁷¹

Before considering the grove-dynamic in this story, it is worthwhile to consider the number of significant correspondences written into the tale which connect it with previous grove stories as well as to Augustan culture. Ovid identifies Erysichthon as the son of Triopas, a king of Thessaly. A region in northeast Greece, Thessaly is the region in which Ovid places several of earlier stories of the first pentad. Historically, because of its location between two mountain ranges and served by the Peneus River, Thessaly produced rich stores of cereals and livestock. The association with Ceres is, therefore, a natural one for this story. Further, Thessaly was long thought of as the region of magic in the ancient world.⁷² This corresponds with the previous story of Medea, the powerful witch, Hecate, the goddess of the three realms as well as of the *trivia*, and the actions of Althaea with regards to her son which were, in effect, a magical spell aided by the Fates. Though Ceres had been known in Rome since at least the fifth century BCE, in the middle of the third century, an apparently new cult developed for her, identifying itself as the Greek Rites of Ceres (though this was in Rome) and identifying with the Greek Demeter. With significant relevance to the Erysichthon story, this cult of Ceres involved for the first time in Roman religious practice women as priestesses and woman

⁷¹ Beard, North and Price (1998) 12-13

⁷² Howatson (1991) 568

and girls involved in the formal public processions.⁷³ The image of the dryads dancing around the ancient oak that Erysichthon destroyed suggests this practice.

Ovid creates an even more complex set of considerations by describing this ancient oak sacred to Ceres⁷⁴ in a way that suggests an Aesculapian healing shrine covered with memorials of the power of the tree and of the vows made there.⁷⁵

Aesculapius, according to Livy, was introduced into Rome in the first decade of the third century BCE with a temple dedication in 291. Large deposits of terra cotta votives have been found on the bed of the Tiber, presumably from healing votives and memorials associated with the temple of Aesculapius.⁷⁶ While Aesculapius is not named here, the description of leaving memorial tablets on the tree as witness to the power of the tree's spirit and to the acts of devotion suggests that common practice around Aesculapian shrines and provides a contrast with Erysichthon's transgression.

Achelous also says that the tree bled like a sacrificial bull.⁷⁷ The cult of Mithras and the Magna Mater both made use of bull sacrifice, the former identified with Persia and the latter with Phrygia.⁷⁸ Mithraic artwork found in the cave-like sanctuaries (the locus of which is another feature of groves in Ovid⁷⁹) depicts the god himself as the slayer of the

⁷³ Beard, North and Price (1998) 70

⁷⁴ Anderson (1972) 403, notes that Ovid never explains why this grove was sacred to Ceres, but that Callimachus does explain in his Hymn to Demeter that the Thessalians had dedicated a grove of trees to her "who especially cherished the spot."

⁷⁵ Anderson (1972) 404 notes that Callimachus does not include mention of the memorial tablets on the tree which makes Ovid's inclusion of them here worthy of note, weaving a specifically Roman practice which Horace mentions in C. 1.5, into this otherwise Greek story.

⁷⁶ Beard, North and Price (1998) 69

⁷⁷ Anderson (1972) 405 sees this as an antisacrifice, but I think this is true only when this story is viewed as a counter to the Baucis and Philemon story who offered a "true" sacrifice. The reality is that Erysichthon commits a transgression, a sacrifice. That it is the unexpected only intensifies the nonlinearity of the event, and intensifies the emergence.

⁷⁸ Beard, North and Price (1998) 279-80, note that the forms of Mithraic ritual are most assuredly western and not Persian, so Mithraism itself presents as a cult of changing forms, i.e. Persian by tradition but Roman and western by form.

⁷⁹ Beard, North and Price (1998) 282, reports Mithraic sanctuaries that routinely included the heads of other deities including among others, Hecate and Asclepius.

bull. Mithraic rites themselves frequently extended overlapping relationships between traditional Roman Religion and alternative cults and “could take many different forms,” hence intensifying the cultic associations in this story and the theme of shape-shifters.⁸⁰ Furthermore, Mithras presents a unique example of a god who transgresses the normal boundaries of priestly role, and in that sense could, himself, be called a shape-shifter.

As in the case of the story of Meleager and his mother Althaea, the attempt to remove the wild divine from the grove-dynamic becomes in itself a transgression which produces a variety of emergences. Ovid has framed the exact center of his work with these two stories which I think inform our understanding of Augustan culture. Overt domestication (Oeneus, Meleager, the heroes and Althaea) leaves the seeds of the wild intact and evokes their emergence. Overt attack on the wild divine (Erysichthon) demonstrates that even when the forms change, the wild divine remains and this transgression evokes new emergences. The depiction of the core scene in the Erysichthon story includes vestiges of foreign deities and in that sense less domesticated than the usual Roman pantheon.⁸¹ The story is deeply invested with the wild divine and as Galinsky says “with realities familiar to his readers.”⁸² Ultimately, history reports that the Augustan peace did not last much beyond his death. He was not able to reform the wild out of Rome.

We can now look at the story of Erysichthon and the grove-dynamic therein with these religious symbols in mind, symbols which imply connection to Augustan reshaping

⁸⁰ Beard, North and Price (1998) 283

⁸¹ Beard, North and Price (1998) 280, note that at Ostia a temple of Mithras also contained in it a statue of Jupiter, and these associations of otherwise foreign cults with the concerns of the Roman state indicate the degree to which what was once foreign became Roman.

⁸² Galinsky (1975) 7-8

of Roman culture as well as the poet himself shaping certain attitudes and responses of his reading audience. Erysichthon, the man who would destroy the grove, very quickly commits a transgression and thereby elicits the first emergence in this story. He orders the sacred tree cut down. His slaves hesitate indicating how outrageous (and nonlinear) this order is. Erysichthon was about to make permanent change to an ancient and sacred shrine attested to by the tree laden with memorials of the vota. He takes up the axe himself and cuts down the tree acknowledging that it does not matter to him whether the tree is sacred to a goddess or that the tree itself were a goddess. Erysichthon beheads a man who attempts to stop him. Erysichthon presents himself as the only power with which to reckon. The tree bleeds, as Ovid writes in the narrator's words, just as if it were a great bull being sacrificed on the altar (*Met.* VIII.763). The language of sacrificial transgression is very specifically written into this grove story with language that evokes Mithraic ritual. If we recall that Achelous tells this story to Theseus within his cave, the context for the telling of the story along with this reference to the bleeding of the tree like a sacrificial bull implies basic images of a Mithraic sanctuary.⁸³ As the tree falls, a nymph of Ceres speaks from within the tree. She tells Erysichthon that she is the spirit that has lived in the tree and that as she dies punishment for her death awaits him. This is the first emergence: the spirit of the tree, Ceres' servant, who speaks and makes herself known. Within this first emergence is a great irony that parallels the story of the Calydonian Boar. Oeneus had overlooked the wild divine only to have that act itself elicit the wild divine. Erysichthon demonstrates utter disregard for the wild divine. He sets out, in fact, to destroy it, questioning whether it exists at all. His

⁸³ Cf. *Met.* VIII.565-573 for a description of Achelous' house, or cave, carved out of the stone by the water.

actions appear to disassemble the grove-dynamic itself, for without a grove, there is no meeting place for the domestic and the wild. These actions that would destroy the grove within a grove serve to demonstrate exactly how the grove-dynamic works. His actions are nonlinear and transgressive. They produce an unexpected emergence, and from that emergence the rest of the story unfolds.

The fourth and final reference to the grove occurs in line 777 where the sister dryads are in mourning over the damage to the grove, and from within this deeply damaged grove Ovid launches the remainder of the story. Ceres consents to the punishment that the dryads call for, and she sends a rustic nymph to ask Famine's help in punishing Erysichthon. Ovid gives almost fifty lines (about half of the story) to the description of this plot between Ceres and Famine which requires an intermediary since Ceres and Famine are exact opposites and always carry opposite works. He gives great detail to how the rustic nymph is to approach Famine and how she will feel (from Ceres' perspective) and then to the visual description of Famine, making the final point of their contrast: "*dicta Fames Cereris, quamuis contraria semper illius est operi, peragit* (Met. VIII.814-5)." (Famine cooperated with the words of Ceres, although she is always contrary to her work). The goddess of utter lack will plant herself deeply into the core of the man who sought to destroy the goddess of abundance. As a result, he who sought to destroy the grove-dynamic will meet the wild divine in ways neither he nor the reader could imagine. The sacrifice of Erysichthon committed by the two conspiring goddesses produces the emergence of an Erysichthon who can never quench an eternal hunger, not even after spending all of his wealth and attempting to sell his daughter to buy more food.

The remainder of the story, given to these increasingly garish examples of Erysichthon's attempt to procure more food for himself, also contains connections to previous stories worthy of note. Erysichthon's unremitting hunger has him demand "*quod pontus, quod terra, quod educat aer*" (Met. VIII.830): what the sea, the land and the air produce. While this is a poetic way of saying that he demands all fish, vegetables, fruit, meat, and fowl that he can get, Ovid describes it with variations on the realms that belong to Hecate as the goddess of the *trivia* and thereby includes a connection with the Medea story which an observant reader might make.⁸⁴ After a point, Erysichthon's hunger wastes away his wealth, and he turns to his daughter as a means of raising money to satiate his hunger. He sells her to a lord, whom she refuses. Like Daphne who called out to her father, the river Peneus, to save her from rape, Erysichthon's daughter calls out, not to her abusing father, but to another water deity, for a metamorphosing salvation. She implores none less than Neptune himself to help her, and he responds by granting her powers to change her form so as not to be taken by various encounters with men (Met. VIII.850-870). Ovid ends the tale of Erysichthon by noting that Erysichthon learned of his daughter's new power to change her form and capitalized on it by trading her to many male suitors.⁸⁵ Each was disappointed when she took on an animal's shape and escaped them. Ultimately, Erysichthon's hunger became

⁸⁴ It is also worth noting here that in this middle section of the poem, Ovid has included strong images of the original creation. The Medea story has her flying through the Air to do her magic. The Calydonian Boar story is very much an Earth story focused on the Boar, the heroes and their attempts to stop the Boar running through the grove of Diana who is very much an Earth goddess. Althaea makes use of Fire to destroy her son. A Water deity, Achelous, tells the Erysichthon story from his Watery cave, includes Proteus, a Water deity as a shape-shifter who could change from water to fire (vs. 737), and has the Water god, Neptune, save Erysichthon's daughter through the gift of shape-shifting. These are the elements that emerged from original Chaos that "some god" formed into creation in the opening lines of the *Metamorphoses*. Ovid has assembled them here again at the center of his work involving them in the transgressions (Chaos) and the emergences (new creativity) of these stories.

⁸⁵ Bulloch (1977) 114 notes that in Callimachus' Sixth Hymn, the story of Erysichthon begins with him in a grove and ends with him begging at the crossroads. Ovid's transformation of the tale is notable here: Erysichthon's daughter ends the tale "in the crossroads" so to speak, on sale to all kinds of men. The change itself lends focus to the daughter theme.

so complete, that he devoured himself, as Ovid says: “*infelix minuendo corpus alebat*” - the unhappy man was nourishing his body by diminishing it (Met. VIII.878).

If this story of Erysichthon implies some commentary on Augustan culture, then these last words of the tale have more than one application. I have noted multiple times the father-daughter relationships that Ovid uses in his *Metamorphoses*. Since that relationship frames this tale invoking some of the imagery of the Daphne story, I see the possibility of commentary on the relationship of Augustus with his only child, Julia. Augustus used more than one woman in his life to achieve his political goals. He successfully married his sister, Octavia, to Mark Antony even though he knew that he was already involved with Cleopatra. Doing so strengthened his public associations with the then powerful Mark Antony. He would go on, of course, to defeat Mark Antony in war and his supposed offense against Octavia through his liaison with Cleopatra became Augustus’ public cause.⁸⁶ Neither the marriage nor the war was about Octavia. She was his means to a political end. Likewise with regards to his relationship to his daughter, Julia, Kleiner uses language reminiscent of Ovid in the Erysichthon story:

Julia became a kind of pawn as Augustus traded her off to a series of men—Marcellus, Marcus Agrippa, and Tiberius—for their loyalty and with the hope that these unions would produce male heirs. When Julia rebelled against her role as producer of children and embarked on a series of adulterous and very public love affairs, Augustus showed no compassion. Quite to the contrary, he made an example out of her and banished her to a remote island. From Augustus’ standpoint, Julia was at her most valuable after the births of Gaius and Lucius.⁸⁷

When Augustus’ other resources were useless to him, like Erysichthon, his daughter was left. He sells her, too, and the noble girl refuses a lord. Kleiner even notes what I

⁸⁶ Kleiner (2005) 200

⁸⁷ Kleiner (2005) 201

would call, in the grove-dynamic, an emergence from this transgression of his daughter. Quite unexpectedly, Augustus raised the women in his household to a level of public visibility through official Augustan art. The women in his life, including Octavia and Julia, appear alongside their male counterparts.⁸⁸ These specific correspondences between Ovid's stories and Augustus's life are conjecture, but they are conjecture based on observable patterns. The pattern includes the repeating father-daughter relationship, the similarities in these relationships, both the direct contradictions (Daphne and her father) and the parallels as in this story between Erysichthon and his daughter with Augustus and Julia.

Ultimately, I cannot prove that Ovid is commenting on Augustus and Julia. I do think it noteworthy that Ovid has seized on this father-daughter relationship multiple times in the *Metamorphoses*, and that those kinds of relationships both occur in and are illustrative of the grove-dynamic. There is no denial that Augustus and his daughter had a troubled relationship, even in Roman familial terms where negotiating a child's marriage as an economic and political contract between powerful families was common. Hallett summarizes what she calls "filiafocal practices" of law, political life, linguistic convention and literature during Augustus' reign as intensifying such that a father held ultimate authority over the punishment of an adulterous daughter. Hallett also concludes that after years of turning a blind eye to the adulterous indiscretions of Julia Augustus suffered more grief over her, once her actions threatened him politically, than he did over the loss of his grandsons to death.⁸⁹ These were adulterous practices into which Kleiner argues Augustus actually drove Julia. Even without actual proof that Ovid was

⁸⁸ Kleiner (2005) 202

⁸⁹ Hallett (1984) 304-5

commenting on the Augustus-Julia relationship, we must note that at the center of his work, a work in which the father-daughter relationship is a repeating motif, we find the story of a father consumed with his own desires who ultimately sells his daughter into adulterous relationships in an attempt to sustain his consumption. If nothing more, Ovid calls these father-daughter relationships to the attention of his readers and leaves them there, with their various effects, potentially shaping ideas and responses of his audience. In light of the grove-dynamic, it is conceivable that depicting father-daughter relationships in these terms brings the reader to his own internal grove, and the outrageous nature of this father-daughter relationship evokes some emergence for the reader.

The way Ovid shapes the end of book VIII through Achelous lends itself to this line of correspondences between the Ovidian stories and Augustan culture. After finishing the Erysichthon story, Achelous returns to his theme of those who can change their forms by referring to himself (*Met.* VIII.879-80):

Quid moror externis? Etiam mihi nempe novandi est
corporis, o iuuenis, numero finita potestas.

Why do I delay with foreigners? Truly there is even to me
Young man, the power, limited in number, of changing my body.

Achelous continues to describe the three shapes he can take: that of a river, that of a snake, and that of a bull. This sudden move from the story of Erysichthon and his daughter, the changer of forms, to himself as a changer of forms (from foreign or external things to local *exempla*) has several applications. First, this ending serves nicely to bridge book VIII to book IX, and Ovid often does something like this at the end of one book as bridge to the stories of the next. This is also a rhetorical device: movement from foreign examples (*ab externis*) to Roman examples. Achelous has told

stories of “others” and now turns to the example of himself thus moving from the distant to the close at hand. The second application of this rhetorical device suggests that these stories have a movement from the foreign, Greek, context to a local one as well. Augustan culture is that local, Roman context that a reader may see lurking underneath these tales of ancient Greece. The third application is the movement away from the anonymous voice of the narrator to the increasingly present voice of the individual. Achelous has been telling this story, and he now points out how he himself is a changer of forms. Implicit in this end are these movements discernible through the grove-dynamic: Ovid as poet and narrator is a changer of forms. Augustus, aligned from the beginning of the poem with the greatest and most powerful of the gods (the one that, says Wheeler, is by far “the most recurrent character in the poem”⁹⁰), is also one who changes forms.⁹¹ And, any human being who is becoming an individual, who distinguishes him or herself through the new emergences of the grove-dynamic, is a changer of forms.

The Remaining Groves of the Second Pentad—Metamorphoses IX.165, 188; X.143; X.687; XI.190; and XI.360

The five remaining references to groves in the second pentad easily illustrate the grove-dynamic, and each in turn becomes increasingly less dramatic in comparison to those already treated. In this remaining section, I shall treat four of those five together, noting their similarities and differences. The similarities largely pertain to how they each illustrate the grove dynamic. One of these five remaining, the grove of Orpheus,

⁹⁰ Wheeler (2000) 71

⁹¹ Both Otis (1970) 414, and Anderson (1972) 400-1, insist that the Erysichthon story demonstrates along with the Baucis and Philemon story the power of the gods, and rightly so. It is worth remembering that Ovid has associated Augustus with Jupiter in the first book, and will return to that association at the poem’s end. If these stories demonstrate the power of the gods, they also demonstrate on some level, the power of Augustus.

deserves special attention (Met. X.82-154). I have focused on it already in the introduction, and I will return to it again in the conclusion of the study, as I consider it to be a vivid instance of Ovid's own self revelation about the *Metamorphoses* and the grove-dynamic which he employs. Even as I discuss that instance here, however, I will focus on the details of the story and how it relates to the grove-dynamic, saving final commentary on its value to the Ovidian work for the conclusion. Those four remaining instances of a grove in the second pentad include: a) the account of the death of Hercules (Met. X.165, 188); b) the love between Hippomenes and Atalanta (Met. X.687); c) the story of Midas and his donkey-ears (Met. XI.190); and d) the death of Peleus (Met. XI.360).

Each of these four stories involves individuals losing sight of themselves or what they know, even if momentarily, and in so doing engaging the wildness in themselves and committing a transgression. Further, each story references a grove but none of them are stories which take place in a grove. These are clearly stories that become groves. Ovid has referenced groves and hence, evoked the memory of previous stories set in groves while calling into play the grove-dynamic itself. In these stories, the characters are caught up in their domesticity when they lose sight of their domestic (or usual) selves. The lengthiest and most epic of the four is the first, the death of Hercules. This story has several instances of both Hercules and his wife losing themselves. Rumor overwhelms his wife with the lies of his unfaithfulness. In that moment, she flies into a rage. Under the influence of a deadly, bone stripping poison from the Hydra's venom, a poison which his wife unwittingly gives to him thinking that it will restore their love, Hercules builds his own death pyre in the grove of Oeta in northern Greece. He

has been at the altar in that grove offering incense and prayers to the first flames when the poison strikes him. He assumes that this is an attack of the ever vengeful Juno, and begins a soliloquy-like speech to her in which he rehearses all of his labors. His ritual at the altar becomes the explicit location for the sacrifice of this grove-dynamic. Hercules himself is the sacrifice to the wild.

The story of Hippomenes and Atalanta is a love story, but in the midst of this love story, caught in the typical aspects of love pursuit, Hippomenes forgets himself and their whereabouts invoking the wrath of the wild divine. The story unfolds largely through the race in which they both engage and depicts how Hippomenes uses information about the virginal Atalanta to win her love. After winning her over, but also after forgetting to offer incense of gratitude to Venus who had helped him in this love-victory, the two stop in a dense grove so full of shadows that they do not realize that they are making love in a temple dedicated to the Magna Mater, Cybele. With two goddesses angry at them for different reasons, they are turned into lions and remain in the forest under the special protection of Venus.

The story of Midas is largely about his gift of golden touch from Pan and how he eventually is able to gain freedom from that curse, a curse that has its origin in his own mindlessness about what such a “gift” would do to him. The long tale ends, however, with the musical contest between Pan and Apollo. Mt. Tmolus acts as the judge, but Midas is witness to it all. While Tmolus finds that Phoebus-Apollo is the winner of the contest, Midas thinks otherwise, and forgetting to whom he is speaking, utters his contrary opinion that Pan is the best player. As retribution, Phoebus-Apollo turns his ears into donkey’s ears. His servant who tends to his hair and the turban that hides his

ears feels the compulsion to tell the secret but knows that he cannot, so he digs a hole and tells the secret to the earth, covering the hole over afterward. A grove springs from that hole, and in that grove is a stand of reeds which in the heat of the southern wind, whisper the secret to the whole world.

Finally, Peleus, who has murdered his half-brother Phocus in a moment of rage, is forbidden from his ancestral lands. A monstrous wolf who resides in the grove of the Nereids attacks his herd of cattle. Ovid describes his life here as happy, with the exception of the event with Phocus in which he and his brother Telamon strangle their half brother. Ovid's description itself portrays it as a momentary aberration of an otherwise good and happy life. The Nereid, Psamathe, Phocus' mother, sends the wolf as a punishment for the murder. This is the most incidental of the references to a grove in the second pentad. None of the action of the tale actually takes place in the grove. The grove is the home of the punishing wolf where the temple of Nereus and the Nereids is, surrounded by dense willows and a thick marsh.

Each of these stories illustrates the transgressions or sacrifices that are essential to the grove dynamic, and each spring from a moment when the individual loses himself, forgets himself, or otherwise relinquishes domestic concerns in order to pursue a passion. Each of these moments become the sacrifice of the domestic to the wild, and represent the full development of the grove dynamic which is most concretely demonstrated in a grove setting itself, but now in these stories as what can happen in any life with or without an actual grove. Deianira, the wife of Hercules, despite what Ovid describes as a strong and lasting love, commits a transgression against her husband by believing Rumor that he has been unfaithful, paralleling significantly with

the story of Cephalus and Procris in the first part of the second pentad. Thinking that the cloak (covered with Hydra's venom) will restore their love, she seals his violent and awful death. His pious ritual in the Oetan grove is destroyed as the poison attacks him. He turns over the altar and begins to go mad with pain. Dramatically, this act transgresses the grove itself as Hercules attempts to offer a sacrifice illustrating transgression on top of transgression. When he attempts to remove the poisoned cloak from his body, it literally pulls off flesh from bone now making Hercules himself the locus of transgression. The transgressions in the story of Hippomenes and Atalanta are simple and focused on two goddesses near the end of the story. Hippomenes forgets to offer gratitude to Venus for her help in winning Atalanta's love, and the two of them unknowingly make love in Cybele's temple. With less intensity than the stories of Cephalus and Procris or Hercules and Deianira, the reader again witnesses a transgression rooted in ignorance and involve a couple in love. Galinsky sees Hippomenes' forgetfulness and the subsequent divine response as failure and punishment.⁹² From the perspective of the grove-dynamic, however, they represent a kind of transgression with subsequent encounter with the divine. In fact, they become a particularly nonlinear example of both. The transgressions in the story of Midas are two: Midas disagrees with the judgment of Tmolus and offends Phoebus-Apollo, and Midas' servant tells his master's secret, even if to the ground. Finally, in the story of Peleus, the transgression is brother murdering brother and an avenging wolf (already an emergence of the first transgression) slaughtering the offender's herd of cattle.

⁹² Galinsky (1975) 87

Each of the stories has one or more emergences from the transgressions. As with the other common elements in these stories, Hercules' story contains the most emergences which are more dramatic. As a result of the transgressions, his soliloquy like speech in defense of himself against Juno emerges in which he recalls his labors. He builds his own death pyre and orders Philoctetes to light the fire. Jupiter emerges to give a long speech explaining that his son's life will remain but that all that belongs to his earthly mother will burn away. The new Hercules enters the realm of the gods, and Juno is rebuked for her age old anger at this son of her husband. The divinization of Hercules is the epic emergence of this grove dynamic. Two lions emerge from the transgression of Hippomenes and Atalanta in the grove of Cybele. The two lions are the couple who remain in the forest with the woods as their marriage chamber, a comment from Ovid that certainly reminds the reader of another couple, transformed into wild beasts, Cadmus and Harmonia, who took their refuge in the grove or dense woods and became serpents. Venus issues a warning to hunters to avoid these two (and thereby lions everywhere). Another implicit emergence is the association of Venus and Cybele, one the love goddess and one the Great Mother who exercises jealous and consuming love over her devotees. The couple has offended them both, differently, and the metamorphosis, and hence emergence, into lions seems to be their work together. This association appears in actual cultic activity, as Venus, among other Greco-Roman deities, appears in the temple of the Magna Mater in Ostia. An inscription indicates that the otherwise foreign sacrificial works of the *taurobolium* in that temple were offered "for the emperor."⁹³ This association of foreign and Roman goddess also calls to mind the

⁹³ Beard, North and Price (1998) 280

same association of Mithras and Jupiter in the bleeding oak tree of Erysichthon's story. The emergence of the Midas story is the grove itself. The transgressions of this story occur in the story as grove and only in the emergence of that transgression does the grove itself appear. This is a unique development in the grove dynamic, and yet, it comes shortly after the Orpheus story (treated below) in which a grove is conjured out of nothing but music and bardic skill. The common element here is that the human voice and what it holds produces a literal grove of trees. The emergence of the Peleus story occurs when Peleus implores the Nereid, Psamathe, to stop the monstrous wolf's attacks on the herd. She complies by turning the wolf into a marble statue. Peleus himself remains forbidden by the Fates from his ancestral lands and must seek ablutions for his crime from Acastus in Haemonia.

The four stories bear some differences from each other as well, yet each suggests connection with work Ovid has already treated or that he has yet to treat in the final pentad. The Hercules story ends as an act of divinization. With some detail Achelous tells the reader that the human and mother's part of Hercules was burned away and that the new Hercules was free to enter the realm of the gods. Domesticity itself is utterly sacrificed, and Hercules merges entirely with the divine. Ovid allows the reader to see the other side, so to speak, of the grove-dynamic. Whereas the typical Hellenic citizen in actual ritual practice might have experienced something phenomenological in the grove through the sacrifices he made, here the reader sees the domesticated Hercules literally pass over completely into the divine. This depiction acts as bridge to the third pentad where Ovid will construct the divinization of Caesar, Augustus and himself, in a manner of speaking. This is a key, even if subtle, point, as I contend that the grove-dynamic is

Ovid's way of showing the reader what he is doing in the *Metamorphoses*. The Midas story is the first instance in the *Metamorphoses* where a grove actually emerges from the transgression of the story. The words of a human being produce this grove as those words are poured into the earth. In this detail alone, the grove of the Midas story is linked to the grove of Orpheus—both produced by human words or music. In each, as stated below, Ovid himself is the narrator. Finally, neither the Midas story nor the Peleus story are love stories, and they come at the end of a line of stories that have been or which have implied a love theme. The Peleus story, however, does include an avenging mother, Psamathe. Her actions call to mind Althaea avenging her son's death. While not the story of lovers, these avenging mothers do exhibit elements of tragic love, and Ovid demonstrates his skill as the all-powerful bard who evokes changes at will through the power of the grove-dynamic.

Finally, a consideration of the narrators of these last stories proves helpful in considering the meaning of the Orpheus story. The narrators of the last five stories of the second pentad vary, most being sub-narrators. Achelous tells the Hercules story to Theseus which links it together with the previous story of Baucis and Philemon and Erysichthon. Achelous is acting as a sub-narrator to Ovid as narrator. Ovid narrates the Orpheus story (treated below) and then Orpheus becomes the sub-narrator of several stories. Venus becomes Orpheus' sub-narrator who tells the story of Hippomenes and Atalanta. After several more tales, Ovid becomes the narrator again to tell of Orpheus' violent death. Thereafter Ovid narrates the Midas story, and Peleus becomes Ovid's sub-narrator telling his own story with Ovid finishing the tale. This variety of narrators around the Orpheus story certainly highlights Ovid's delight in calling attention to himself

as narrator.⁹⁴ Wheeler contrasts a timeless and all-powerful author who can jump from place to place in the *Metamorphoses* with an author in the *Fasti* who is almost a character himself in the work and who admits the limits to his own knowledge.⁹⁵ This distinction clarifies the power that Ovid as narrator has not only in these final stories of the second pentad, but which he has exercised throughout. The length and detail of the grove stories of the second pentad along with the soliloquies that allow the reader to see inside the speaker's human heart only emphasize the power of the bard. Ovid as narrator appears and disappears as he decides necessary. He calls on sub-narrators when he chooses, allowing through his vatic auspices even a glimpse into the human interior as well as anticipating stories that the reader will encounter in the final pentad of the poem.

The last consideration from the second pentad is the pivotal story of the grove of Orpheus. The unique nature of Orpheus' grove calls the reader's attention to the craft of the bard as it works in the grove-dynamic. As mentioned above in the story of Midas, Ovid creates only one other story in which the grove itself is a product of the grove-dynamic, created by the words of a man whispered into the open earth. Orpheus conjures his grove by his own musical artifice, in wide open space in a way that recapitulates the groves and trees of the entire poem.⁹⁶ Ovid begins the story of Orpheus at the beginning of Book X. In short order he recounts the love between Orpheus and Eurydice and the tragedy that befalls them. Ovid notes the bard's powers:

⁹⁴ Galinsky (1975) 159

⁹⁵ Wheeler (1999) 72

⁹⁶ Segal (1969) 76, wants to demonstrate the Orpheus' music is finally powerless against the passions of the women who brutally beat him to death. From the perspective of this study, Orpheus death is not a commentary on the power of his music so much as it becomes the next transgression in a literary grove-dynamic. Orpheus' music created the grove. That there will be transgressions in the grove stories that he tells is to be expected at this point. That he becomes that transgression only seems to make the dynamic poignantly.

to summon Hymen for their wedding, to gain entrance into the underworld, to charm the god and goddess of the Underworld and, at least temporarily, to win his love back from her death before losing her again through human frailty (*Met.* X.1-85). In itself, their story is a story built on the grove-dynamic including domesticity, transgression, connection with the wild divine, and new emergences, including the ability to change the divine mind, to retrieve his wife, and tragically to lose her again.

The emergence of Orpheus from his tragic loss sets the stage for the most unusual grove story of this entire poem. Orpheus has spent three years in grief beginning on the banks of the Styx itself in the underworld (the locus of the first mention of a grove in the *Met.* I.189). Ovid tells the reader that in those three years Orpheus had shunned all love of women and replaced it with love of young men. The emergent setting is a green, grassy hill with no shade. There are no trees. This is the opposite of what one has come to expect from Ovid's grove stories. They are groves and densely shaded. Ovid describes Orpheus as *dis genitus vates*, the bard born from the gods (*Met.* X.89). Subtle or not, Ovid reminds the reader that this is the son of Calliope and Apollo (and at other times Oeagrus, a Thracian king). He sits down and moves the strings on his lyre. As he does the shade arrives. The shade arrives in a catalogue of twenty-seven trees.⁹⁷ Often enough, Ovid tells the reader what kinds of trees appear in the woods or grove of a story. Most of the time they are clusters of oaks, willows, poplars, pines, etc. This catalogue includes twenty-seven different trees.⁹⁸

⁹⁷ Segal, 1969, pp.79-80, notes that there are times when Ovid consciously reverses the traditional landscape scene, and this is certainly one of them. Segal goes on to note that this shade created by Orpheus also contains in it the sad and violent tale of Cyressus. In fact, all of the stories that follow come from Orpheus which he presumably is telling from within this grove.

⁹⁸ *Met.* X.90-107

1. *Chaonis arbor*—The tree of Chaon;
2. *nemus Heliadum*—The grove of the Heliades;
3. *frondibus aesculus altis*—the oak with lofty branches;

Some observations about this catalogue and its relations to the rest of the poem demonstrate the significance of this particular grove. I have gathered into Appendix B information about each tree: its location and in the *Metamorphoses* as well as its role in the literary loci. In the case of the few that appear nowhere else in Ovid's poem, I include where they are found outside the *Metamorphoses* in Roman authors before or synchronous with Ovid. After reviewing the kinds, appearances and correspondence of trees from Ovidian to Ovidian and Ovidian to other poetic works, it becomes apparent that in this catalogue of trees, Ovid through the actions of the god-born bard recapitulates in this hillside scene the groves, woods and named trees spanning the full length of the *Metamorphoses*.⁹⁹ In addition, he is invoking the memory of other poetic works with which he expects his reading audience to be familiar.

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4. *tiliae molles*—gentle Lindens
 5. *fagus*—The Beech
 6. *innuba laurus*—The Unwed Laurel
 7. *coryli fragile*—fragile Hazels
 8. *fraxinus utilis hastis*—the Ash, useful for spears
 9. *enodis abies*—Firs, free of knots
 10. *curvata glandibus ilex*—the Holm-Oak weighed down with acorns
 11. *platanus genialis*—the genial Plane tree
 12. *acer coloribus impar*—the Maple unequal in colors
 13. *amnicolae salices*—the river-dwelling Willows
 14. *aquatica lotos*—the water Lotus
 15. *perpetuo uirens buxum*—the ever-green Boxwood
 16. *tenues myricae*—the slender Tamarisks
 17. *bicolor myrtus*—the double-colored Myrtle
 18. *bacis caerulea tinus*—the blue Viburnum with berries
 19. *flexipedes hederæ*—the bending-footed Ivy
 20. *pampineae uites*—the Grape-bearing Vines
 21. *amictæ uitibus ulmi*—Elms wrapped with vines
 22. *orni*—the Mountain Ash
 23. *piceæ*—Spruces
 24. *pomo onerata rubenti arbutus*—the Arbutus heavy with red fruit
 25. *lentæ, victoris præmia, palmae*—gentle Palms, the Victor's prize
 26. *succincta comas hirsutaque uertice pinus grata deum Matri*—the Pine with bound up foliage and lofty peak, pleasing to the Mother of the god
 27. *metas imitata cupressus, nunc arbor, puer ante*—the Cypress having imitated a cone, now a tree, a boy before

⁹⁹ Ovid has Orpheus call twenty-seven different kinds of trees onto his hillside to form his grove. One or more of these trees appears in other stories in each of the fifteen books of the poem. Fourteen of the trees in the catalogue appear in seventeen different stories that have groves which also name the kinds of trees in them (whereas the majority of the groves in the *Metamorphoses* do not name the kind of trees involved). The graph in Appendix B demonstrates the frequency of the appearance of named trees in each of the fifteen books. I have not counted the catalogue of Book X in this graph in order to demonstrate how often trees are named by book. The average number of named trees per book is six with two being the fewest (Book X without the catalogue) and eight being the most in any one book (including Books I, XI, XII, and XIV). Of the twenty-seven trees, the pine is mentioned the most with seventeen occurrences, six in reference to ships made of pine, and of those 3 references are to the ships of Aeneas. Five trees are mentioned in the *Metamorphoses* only in the catalogue: the Hazel, the Fir, The Tamarisk, the Viburnum, and the Flowering Ash. All of these trees have in common that Vergil names them in his pastoral works. All but the Tamarisk appear

By the time the word *nemus* appears in this story of Orpheus, the grove and how it will function become obvious (Met. X.143-7):

Tale nemus uates attraxerat inque ferarum
concilio medius turba uolucrumque sedebat.
Ut satis impulsas temptauit police chordas
et sensit uarios, quamuis diuersa sonarent
concordare modos, hoc uocem carmine mouit.

The bard had drawn together such a grove and in the
council of beasts and birds he was sitting in the middle of the crowd.
When he tested the struck strings enough with his thumb
And he heard the various modes, however the diverse things sounded,
harmonize, he moved his voice with this song.

Orpheus has already told the story of Cyparissus at the end of the catalogue of trees that make this grove. Now, Ovid clearly indicates to the reader that this grove has been created so that the bard may tell, or sing, stories. These stories finish Book X. Each story that Orpheus tells bears the characteristics of the grove-dynamic, and Ovid will conclude them by telling the story of Orpheus' death himself at the beginning of Book XI.

This story is situated at the end of the second pentad in opposite position from the grove of Muses in which Ovid often features his mother, Calliope, as the story-teller. We have, then, two facing panels at the center of Ovid's work, the first featuring the grove of the inspiring Muses and the second the Muse's son, Orpheus creating his own grove from which he will become the story teller for the remainder of the pentad.¹⁰⁰ The first panel of the Muses telling their stories with Minerva first demonstrated that Ovid was not

in his *Georgics* with the Tamarisk named in the *Eclogues*. This is further attestation to both the influence of Vergil on Ovid and how Ovid took Virgilian material and reworked it for his own purposes in the *Metamorphoses*. Barrett (1970) 230-1, details the differences in the catalogues of the *Culex*, which some attribute to a young Vergil, and the same list of trees here in Ovid. A finding of Vergil for the author of the *Culex* strengthens more the Vergilian influences, but regardless, the differences in how they are used in each work points to the artifice of Ovid in his own work. The *Culex* employs metamorphosis in the catalogue itself. Ovid employs the list in his great work of metamorphoses at this pivotal point. In this catalogue of trees, Ovid through the actions of the god-born bard recapitulates in this hillside scene the groves, woods and named trees spanning the full length of the *Metamorphoses*.

¹⁰⁰ Myers (1994) 164-5, acknowledges both a contrast (the lighter elegiac of Orpheus to Calliope's more epic tales) between Orpheus and Calliope in Ovid's presentation and comparison in that they are both "cosmogonic and Callimachean narrators."

only using the grove as a way of telling stories, but that the stories themselves with or without groves embody the grove-dynamic of domesticity, transgression and new emergence. On the facing panel, the son of the Muse has himself become the emergence of the grove dynamic having passed from domesticity and through several transgressions. He now arises as an individual human being to demonstrate that he has the power to create these groves, and therefore, the grove-dynamic, himself. Galinsky calls attention to the “steadily intensifying lyrical movement in regard to their meter and the sound quality of their vowels.” By taking a literal list of trees and composing them into this lyrical movement Ovid has transformed a list into art.¹⁰¹ The catalogue begins with the oak of Dodona, the oak that speaks oracles, which is what the bard is about to do in subsequent stories. The catalogue ends with the Cypress which launches Orpheus into his first story about a boy named Cyparissus, complete with domesticity, horrible transgression, and the boy emergent as the Cypress tree. This is the power of the grove-dynamic, and as discussed in the introduction, much more than a famous landscape story, demonstrates how Ovid has been telling his stories.¹⁰² Orpheus wields this power which only distracts the reader momentarily from the fact that it is Ovid who has created it all. The catalogue of trees, trees found throughout the *Metamorphoses*, is his witness.

Conclusion

The central pentad of the *Metamorphoses* both develops the capacity of the grove-dynamic to move from landscape scenes themselves into the stories which give rise to stories, but it also intensifies the focus on the interiority of the human becoming an

¹⁰¹ Galinsky (1975) 183

¹⁰² Hinds (2002) 127

individual. These stories are demonstrably longer and more complex than those of the first pentads with groves referenced in them. Often enough, the grove stories of the second pentad have sub-plots within the plots demonstrating layers of transgressions and emergences producing additional transgressions, etc. Through the soliloquy or at least long personalized speeches in the mouths of central characters (or as in the case of Althaea, surprise characters), Ovid allows the reader to see the interior struggle of the human becoming an individual, and he does this in stories replete with symbols and suggestions of the major movements, legislations and programs of Augustan culture. In every respect, the second pentad heightens the intensity of the grove-dynamic in the *Metamorphoses*. Likewise, the remaining instances of groves that appear in the third and final pentad will begin to diminish in number, intensity and their role in the stories in which they appear. The second pentad is, indeed, both the literal center and the emotional center of the grove-dynamic in Ovid's great work.

CHAPTER 5 THE BOOK OF ROMAN HISTORY

Introduction

The Greek philosopher Pythagoras will fill more than half the space of the third and final pentad of the *Metamorphoses* largely to demonstrate what he says succinctly twice in his long teaching to king Numa: all things change but nothing perishes, and although all things and forms change, they are renewed (Cf. *Met.* XV.165 and 252). The moving force behind all of this is what he calls *natura* (*Met.* XV.252-61). Thus, in the end of his work, Ovid returns to a theme with which he began. This *natura* of Pythagoras that moves the changing of all things is the same *melior natura* that brought the creation into being in the first book, so that, as Otis points out, the work is framed in this philosophy.¹ Ovid portrays, then, a Roman king searching for the nature of things who finds a Greek philosopher teaching a philosophy which holds that all things inherently change and that they do not lose the essence of what they are. This philosophy implies the kind of synthesis and changing of things without destruction that have been at work throughout the poem. Galinsky points to the themes of the Prima Porta statue of Augustus as an important synthesis of things Hellenistic becoming things Roman.² The final pentad of Ovid's *Metamorphoses* demonstrates similar themes and movements. Ovid through Pythagoras writes of the work of a better nature that affirms the constant change of things, even places. In this third pentad, Ovid relocates all of the grove's dynamics the reader has encountered in the earlier books to the heart of Rome itself. Things that have been Greek become Roman in this pentad, and a

¹ Otis (1970) 302

² Galinsky (1996) 160-2

master dynamic that has been at work all along will become much clearer: Ovid transgresses what appears to be historic tales of self-identification, story after story, with themes particularly of love, loss and grief. These are characters and stories that Romans know and accept about themselves; hence, they are domesticated stories. Ovid infuses them with some of the same kind of internal struggles common in the second pentad though with less intensity, and by the book's end suggests divine activity the likes of which we found in the first pentad. The emergences encompass not only the characters of the story, of history, and the places but, finally what Ovid wants to say about himself as a poet in Augustan Rome.

Ovid has moved the reader through a myriad of stories of human suffering ranging from miraculous tales between divine beings into some of the darkest examples of the human interior. In the third pentad we find examples of this same suffering in the realm of love posed in what are becoming now Roman settings with increasingly important Roman characters. That is, Ovid depicts the journey of human suffering and human becoming in and through characters that are Roman, and historically important Romans. In the third pentad Ovid depicts groves which are a part of or become the location of a story about love. This can be love in conflict as in a love rejected or misunderstood (Polyphemus for Galatea), love fought for and won (Aeneas for Lavinia), love lost, grieved and found (Hersilia for Romulus, and Egeria for Numa). This third pentad comes after the Orpheus story in which the most spectacular grove is described. Ovid has exposed the audience at this point to groves and the grove-dynamic in literal and literary settings. All of these in the third pentad, however, appear in some type of love story, after that most tragic love story, Orpheus' undoing and remaking as a bard.

Notably, the first four stories of this last pentad with groves appear within Ovid's *Aeneid*. The fifth appears in the story of Romulus, and the last is a story that appears in the *Fasti* as well, the grief of Egeria for Numa. When we examine the thread of stories attached to a grove in this pentad, they are all central to the history and identity of Rome and of Romans. That is the concern of epic in the poem. Ovid responds by telling love stories with personal and emotional components that cannot be ignored. Epic stories, like the domesticated peoples of ancient Greece, come to the grove with the appropriately cultivated characters and historical tales only to be sacrificed through some facet of human love, loss or grief. In the process, what Rome is and who Romans are remains intact, but changed. As Pythagoras says, all things change, but nothing perishes. A new work emerges. In this regard, what Ovid is doing in his great work and what Augustus was doing in his great work bear some resemblance: they were both engaged in the work of change even while dealing with essential building blocks that were historic, epic, and shaped what Rea calls archaic-Augustan Rome.³ Ovid's commentary on the nature of things is complete: divine powers cannot be trusted to act justly or steer human fate toward noble ends; humans must work out their own end; love, loss and grief are a significant part of that human end. This is not the elegist telling epic tales⁴, but the masterful bard drawing on the wealth of epic, elegy and philosophy to bring his work to a close.

Groves in the Ovidian *Aeneid*: *Metamorphoses* XIII.844; XIV.360; 447; and 541

Four of the six stories which include a grove reference occur in Ovid's *Aeneid*. Of these four, only two are actual groves in the landscape, and they occur in the middle.

³ Rea (2007) 12

⁴ For one attempt at viewing the elegiac and epic themes at play in the *Met*, see Alison Keith (2002).

The first and last references to a grove in his *Aeneid* are passing references: one is a simile, and the other refers to ships made of wood from a particular grove. Besides their inclusion in the story of Aeneas, Ovid builds these four stories around variations of one of his favorite themes: love. According to Myers, these stories do not constitute an Ovidian re-telling of the *Aeneid*, but rather, the *Aeneid* acting as a framework within which Ovid tells additional stories of transformation.⁵ The Ovidian *Aeneid* does not become, however, just another framework for stories of metamorphosis.⁶ Ovid's *Aeneid* serves a movement that has occurred throughout the entirety of the *Metamorphoses*, the movement from Chaos and Creation to Rome. Even by attending to the movement of Aeneas and the Trojans in a cursory manor, Ovid moves the setting of his transformations ever closer to Rome. The grove-dynamic which this study identifies and traces through Ovid is founded in literary and archeological observations of the role of the sacred grove in ancient Greece, and every citation of groves thus far have been Greek, save one.⁷ With the aid of Ovid's *Aeneid*, the grove-dynamic moves from Greece to Rome. Rome is where the poet will leave the reader, and Rome is where the grove-dynamic finally unfolds for both the reader and the bard.

The story of Polyphemus the Cyclops attempting to win the love of Galatea the Nereid at XIII.844 contains a grove, not unlike Orpheus' construction of a grove and with several connections to other grove references that have preceded this story.

Polyphemus uses this grove as a simile to describe himself. Polyphemus goes up to a

⁵ Myers (1994) 99

⁶ Mack, p. 56, agrees, though she argues that Ovid, does, in fact, re-write the *Aeneid*, and that this rewriting has a backward effect, that is, that Vergil's *Aeneid* is reinterpreted back through Ovid's work with it.

⁷ The abduction of Proserpina takes place in southern Italy, which could be argued is much more Greek influenced than other parts of Italy, and therefore, is even itself part of the Greek grove-dynamic.

hill overlooking the sea. He has a pine tree (one of the most prevalent trees named in the *Aeneid*) that he uses for a staff. He takes up a set of pipes made of reeds (which appear in the Midas story), and he begins to sing his song to Galatea who, lying in the arms of her lover Acis, hears the entire thing (*Met.* XIII.787-8). His song to Galatea is filled with comparisons, many of which are to trees, both of her and of his life which he offers to her. She is taller than an alder tree (*Met.* XIII.790), more rugged than the oak (*Met.* XIII.799), harder to break than the willow or blackberry branches (*Met.* XIII.800). If she will consent to be his bride she will pick strawberries, cherries and plums in shady forests (*Met.* XIII.815-18), and she will not lack for chestnuts or the fruit of the *arbutus* tree (*Met.* XIII.819-20). His cave where she will live with him is surrounded by forests (*Met.* XIII.822). Polyphemus sings a grove around the life he imagines that they will share. He includes a description of himself: greater than Jupiter, a head of hair shades his outstanding face like a grove, and his body is thick with hair like a tree full of leaves. Otherwise, he reasons, it would not be proper (*Met.* XIII.840-47). Finally, in his self description, Polyphemus uses the word grove to describe his thick head of hair, but long before his use of the word, his song creates an imaginary grove as he sits on the hillside over the sea. In this scene, Ovid synthesizes the magic of Orpheus with the storytelling that Orpheus does out of his magical grove. Polyphemus sings a grove of trees, very much like Orpheus constructing this multilayered image of a variety of trees with music, and at the same time constructs the story of what his life and Galatea's could be, if she will only respond to him. The imagery of the grove and the invitation to respond await. There will be a response, but it is, of course, a nonlinear one. She listens

to the song in the arms of her lover whom she has no intention of leaving for Polyphemos. Love, loss and grief enter the picture.

This story serves to establish the understanding that the transformed person continues in some sense to exist even if under new form. Polyphemos has brought Galatea's domesticated situation, lying in the arms of the man she loves, Acis, to his imaginary grove where the transgression takes place. In a rage that mounts by the end of his song, Polyphemos rises up and rips off a part of a mountain and hurls it at a now fleeing Acis. As he flees Acis calls out to Galatea and to his parents, Faunus and Symaethis, for help just as Daphne had called out to her father, Peneus, for help during Apollo's pursuit of her. The part of the mountain that hits Acis buries him. Immediately, the emergence from this transgression occurs. Acis' blood flows purple and red and turns finally to water. Acis springs up wearing a wreath around newly formed horns (quite like horned Achelous who told the stories of Baucis and Philemon and Erysichthon), now made into a river god, also like Achelous. Galatea ends the story by noting that even if he were not something greater, he was still Acis, all blue now from the river water that he has become. By the end of this pentad Pythagoras will confirm that this is the nature of things; that the individual transformed does not cease to exist.

The grove-dynamic is so much a part of what Ovid is doing, that in this final pentad, he can create one in a number of ways, well illustrated in this story of Galatea, Polyphemos and Acis. The story itself, like many before it now, is a literary grove containing the required elements of domesticity (Galatea and her lover, Acis), a transgression or sacrifice (the death of Acis at the hands of the jealous rival, Polyphemos), and a new emergence (Acis as a river and river deity). The story includes

references to trees which gives the setting the character of a grove inasmuch as the trees named have appeared throughout the *Metamorphoses* in groves and forests. Ovid describes Polyphemus taking a position on a hillside quite like the bard, Orpheus, and describing his own physical appearances as a grove. Evoking trees, the bardic setting and using the word *nemus* itself, even as a simile, Ovid effectively creates a grove in the imagination of the reader with a love affair that exists only in the imagination of Polyphemus. As Mack and Griffin note in their works on this story, Ovid has taken elements of Homer, Theocritus and Vergil and while deftly weaving together those elements that are recognizable to anyone familiar with the previous authors' works, created his own version of the story with new details.⁸ The previous works received clearly into the status quo of the tradition represent domesticity. What Ovid does with them and how he uses individual pieces of each becomes the transgression. Ovid's story of Galatea (told by herself rather than Odysseus) emerges as the new and enduring version. It contains a love triangle and a Polyphemus both savage and love-struck who sings a soliloquy which, as before in Ovid, allows the reader to see into the interior life of this being.

Mack calls this Ovidian reworking of traditional material "Ovid's narrative magic", and while this may have been tongue in cheek, in fact, that is exactly what Ovid is demonstrating: he uses what the literary tradition has handed him, the Orphic magic that is really his own grove-dynamic magic here.⁹ She speculates, quoting Heinrich Dörrie,¹⁰ that Philoxenos may have been responsible for the transition from Polyphemus

⁸ Griffin (1983) 194

⁹ Cf. Mack (1999) 52-6; In what follows, I summarize Mack's very helpful detail of the Polyphemus tradition through Homer, Philoxenos, Theocritus and Vergil.

¹⁰ Dörrie (1968) 12-7

the monster to Polyphemus the lover. Homer establishes Polyphemus in the *Odyssey* as the Cyclops against whom Odysseus must contend and from whom he escapes through verbal wit (*Odyssey* 9.110-565). Ovid's version parallels the Homeric details one after another: both Homer's and Ovid's Polyphemus despise the gods; both use a staff, the younger to walk with, and the older will have his eye put out with it; both yell terrifyingly, and both Odysseus and Acis flee at the sound of the yell; both throw rocks which smash or nearly smash their intended targets. Ovid borrows Vergil's description of the Cyclops' eye, or rather, the way Polyphemus describes his own eye in Vergil's words: it is in the middle of his forehead, like a huge shield, like the Sun. Ovid has Polyphemus echo Vergil's Achaemenides who describes how they put out the Cyclops' eye (*Aeneid* 3.635-37). Theocritus is the one who describes Polyphemus to us as an adolescent in love with Galatea (*Idylls* 6 and 11). When Ovid works his magic on this character and this story, epic had already delivered Polyphemus as the monster, and pastoral poetry as the spurned lover. Ovid adds the third lover, Acis. Typical of that Ovidian magic is the selection of a narrator to tell the story. In this case, it is not Ovid the epic storyteller (like Homer), nor is it Ovid the bard (like Theocritus or Orpheus) who sings the tale. In fact, despite the way the story unfolds itself, it is not even Polyphemus who tells the story (who, in fact, is recounted as singing his love to Galatea). Galatea herself tells the story to a lovelorn Scylla in need of advice. Mack describes the change we see in Ovid: Polyphemus is so smitten by his love for Galatea that he has lost care of his sheep, and ships sail past without concern for their danger. These changes themselves echo what Ovid has done to the traditional materials, both epic and pastoral. An epic Polyphemus would have been a terror for passing ships. A pastoral

Polyphemus would have been concerned about his sheep, even as he sang love songs to his beloved. This, however, is Ovidian magic, so that while using recognizable features of the Homeric, Philoxenic, Theocritan, and Vergilian Polyphemuses, Ovid through Galatea delivers a Polyphemus enacting the grove dynamic. Domesticity of plot (the girl he loves and courts) and literature (epic and pastoral versions of Polyphemus) meet with the unexpected transgression of Acis (an unexpected transgression into the story). Something new emerges which is nothing less than Acis' divinization, a theme that Ovid will work to his own personal conclusion not only about Augustus, but about himself.

This study has suggested repeatedly that part of the grove-dynamic turns its attention to the human becoming an individual and that ultimately Ovid himself embodies that individual. Indeed, Griffin comments through this story of Galatea, Acis and Polyphemus that Ovid is doing what he has done repeatedly through the poem. He shows interest in the human emotions and explores the "conundrums of human suffering."¹¹ This exploration has carried the reader not only through a variety of characters, but now moves through time and location to Rome, to characters that are less mythic, more historical, characters which represent the experience of Ovid's first readers. This particular set of characters is still mythic, but they are set in what the reader will know as Rome's epic story. As the pentad progresses, the characters become less those of myth than they are properly Roman.

By following the trail of groves in Ovid's *Metamorphoses* and observing the repeating patterns, by this juncture in the story of Galatea, Acis and Polyphemus, we

¹¹ Griffin (1983) 196

begin to see a pattern that earlier scholarship has routinely dismissed. The Augustan material plays a significant role in the entire work highlighting what becomes of individual beings in this epic movement from chaos and creation to Rome and Ovid. Otis, Galinsky, et al., dismiss references to Augustus and Julius Caesar, which increase as the poem moves from Troy to Rome in the Ovidian Aeneid, as external and peripheral to the main body of the poem;¹² as inorganic to the poem's theme;¹³ as "dedicatory . . . and outside the course of the narrative,"¹⁴ and as a style and structure of writing that is outside of that typical of the larger narrative.¹⁵ Wheeler, on the other hand, demonstrates with significant evidence based on the appearance of apotheoses alone how the apotheosis of Julius Caesar at the end of the poem and the predicted apotheoses of Augustus and, finally, Ovid, have been a thematic pattern throughout the entire poem. Galatea's help in transforming Acis into a river deity is one of those pieces of evidence. The others which Wheeler cites are worth repeating here in order to observe another significant pattern. Changing individual into constellations and other divine entities include Io into Isis by Jupiter (*Met.* I.747); Callisto and Arcas by Jupiter (*Met.* II.505-7); Ino and Melicertes by Venus (*Met.* IV.531-42); descriptions of Bacchus and the Dioscuri as constellations (*Met.* V.614 and VIII.372); and the apotheosis of Hercules by Jupiter within the council of the gods (*Met.* IX.232-72), referenced in Book I with implications that Augustus and his council were the earthly counterparts. Wheeler cites these as the precedents for the apotheoses of Aeneas, Romulus and Julius

¹² Otis (1970) 304

¹³ Galinsky (1975) 253

¹⁴ Little (1972) 399

¹⁵ Barchiesi (1997b) 194, note 22

Caesar with the prophesied apotheoses of Augustus and Ovid himself.¹⁶ Six of these examples which Wheeler cites, including Galatea's transformation of Acis into a river deity, also include groves and all of them involve the grove-dynamic of domesticity, transgression and new emergence. In the final pentad with these significant correspondences of apotheosis stories, the appearance of groves and the grove-dynamic, the reader may find convincing the argument that Augustus and Augustan culture play a much more central role in Ovid's epic than earlier scholarship has allowed. Perhaps more to the point: it is entirely plausible that Ovid's interest is in showing that the *melior natura* which his Pythagoras will finally explain is at work constantly moving in all things, including Augustus and the culture that is transforming around him.

Circe and Picus--Metamorphoses XIV.360

The story of Circe and Picus intensifies both the recapitulation of prior grove stories in the *Metamorphoses* and the proximity of these kinds of transformations to Rome itself. Otis notes that Ovid does not have a Ulysses telling the stories of the Cyclops and Circe but rather two common sailors of Ulysses' crew. Macareus, a likely invention of Ovid's,¹⁷ begins telling the story of Picus and Circe, and mid-story, one of Circe's maids takes over the narration.¹⁸ These stories become the plebeian view of Vergil and Homer. The Cyclops and Circe stories, both of which contain groves and the grove-dynamic also help advance the journey of Aeneas from his sea-fairing trip to Italy and the war for the new Troy and directly into the apotheosis of Aeneas. If the Ovidian

¹⁶ Wheeler (2000) 138-139

¹⁷ Myers (1994) 104

¹⁸ According to Wheeler (1999) 223, n.29, this story shares the characteristics of third-degree narration with Orpheus' story of Venus' narration of Atalanta and Hippomenes' adventures.

version prefers, as Otis says, the common man's view rather than epic style, that would also lend credence to the view that Ovid is demonstrating through the grove stories and the grove-dynamic the human, any human, becoming an individual. Human emotion and suffering insert themselves into an otherwise epic plot with the effect of allowing the reader to examine the human interior and perhaps even glimpse his own. Not only does Ovid give the common man's view through the narration of Macareus, he also implies a first-hand and personal experience.¹⁹ Macareus is a narrator who has experienced transformation himself, into a pig and back into his human form again. With these stories, as well, the cycle of the poem is brought back to Augustan Rome. The details of the Circe story will demonstrate both the recapitulation of grove scenes and the proximity of Rome in the final pentad.

Ovid masterfully depicts the layers of the grove-dynamic in this story, and incorporates throughout it words, phrases and descriptions that the reader will recognize from previous stories. Macareus, sailor companion of Ulysses, begins the tale by describing how he and his companions were drawn into the dining hall of Circe and turned into swine. His description of Circe is notable as it makes observations of her craft: she understands how to use every single herb and understands the harmony they produce when used correctly together. The implicit message is that she also knows how to use them for other purposes as well (*Met.* XIV.265-70). The reader has encountered a woman like this before in Medea. As the story unfolds, it becomes clear that Circe embodies the wild divine that makes transgression possible in the story. For Circe, the deep woods are a place where she gathers the herbs that make her magic, and she has

¹⁹ Myers (1994) 105

the power to make the woods themselves leap into action.²⁰ Macareus quickly moves through the first grove-dynamic describing how the otherwise domestic event of feasting becomes the transgression of guests, turning them into swine. There is a counter move in the grove-dynamic as Ulysses himself, armed with Mercury's power, transgresses the wedding chamber by requiring Circe to turn his men back into human beings. The emergence is not only the return of his men to their human forms, but their year long stay on Circe's island provides Macareus with the opportunity to hold conversation with Circe's maid. In other words, the story of Picus and Circe that she now can tell to Macareus is itself an emergence of the grove-dynamic in the first part of the tale. Not only is Macareus an innovation of Ovid's, but neither Canens nor the love triangle between her, Picus and Circe are attested before Ovid.²¹ While Ovid makes use of images and story lines that the reader will associate with previous stories in the *Metamorphoses* Ovid is doing more than that. He continues to demonstrate originality in these familiar things thereby holding the creative tension between what is received and what is utterly new. Through these kinds of portals that are the grove-dynamic, he leads the reader to Rome.

Line for line, Ovid constructs the material in this story of pieces of other stories that he has already told along with his innovations, but now they are relocated on the edges of the precincts of Rome. Circe's maid introduces Picus as the most handsome of young men, so handsome, in fact, that all the nymphs, nereids, dryads and naiads from all the springs and trees that surround the Tiber or feed the Tiber (eight locations in all which surround Rome) fall madly in love with him (*Met.* XIV.325-32). Picus rejects all of

²⁰ Segal (1969) 65

²¹ Myers (1994) 108

these female amours for the one named Canens, whose voice is so beautiful that, like Orpheus, she can move the trees, rocks and animals with her song (*Met.* XIV.336-40). While on a hunting trip in the woods one day, a trip that bears striking resemblance to the one Cephalus made on the day that he accidentally killed his wife, Procris, Circe spies Picus while gathering herbs and immediately falls in love with him. Ovid describes the passion that overwhelms Circe similar to that which overcame Medea in love with Jason (*Met.* XIV.350-1). Circe immediately calls on her magic to produce a boar (reminiscent of the episode at Calydon) which will distract Picus into a grove. Like so many before, this grove is dense with trees and dark with shadows such that Picus must dismount his horse and pursue the boar on foot. Circe begins another incantation that will make him fall in love with her, and the resulting confrontation between Picus and Circe resembles the one between Cephalus and Aurora. Picus rejects Circe and declares his love for Canens (*Met.* XIV.378-81). Circe curses both Picus and Canens. As Picus flees, his transformation into a woodpecker begins. Ovid takes pains to tell the reader that Picus is enraged to find himself becoming a bird “*subito Latius . . . silvis* (*Met.* XIV.390)”. Ovid tells the reader that nothing is left of him except his name, but he has also told us that his purple cloak and golden clasp have become the colors of the bird’s plumage. In the end of the tale told by Circe’s maid to Macareus, the grieving Canens has liquefied in her grief on the banks of the Tiber and to this day that spot is known, Ovid says, as Canens by the locals. So, while Ovid says that nothing remains, something of each does remain: their names. Their names remain in very Roman places: in the woods of Latium, and on the banks of the Tiber river.

The domesticity, transgressions and emergences within the details of this love story are fairly obvious as they now mimic several others that Ovid has told earlier in the work. Of more importance is how the grove-dynamic relates to the poem as a whole and to this last pentad in particular. Ovid has taken what were even for his original audience classic epic tales (and therefore which represent domesticity) and transgressed them with his new version, his plebeian version, as Otis calls it, and with his localizations of the details around Rome. Myers notes also how Ovid has drawn on the tradition of cultic statues in shrines, largely located in Greece as well, and the tradition of Callimachus in the *Aitia*.²² Ovid has compiled in this story if not also this last pentad a multi-layered demonstration of all the great works of Greece stunning in literature, monument, cultic practice and mythos through the grove-dynamic reassembling themselves around Rome. Aetiological explanations of a bird and a place are part of the focus on emergence in this story, of course. Canens' liquefaction on the banks of the Tiber provides an *aetion* for a place that Ovid says bore her name, and yet no such place is known in Italy. Ovid does, however, validate this *aetion* by invoking the Latin muses, the Camenae (*Met.* XIV.434). Reference to them may imply that this place was, in fact, the sacred grove that Livy says Numa dedicated near Port Capena (*LIV* 1.21.3). Ovid has, with this one story, brought the transformations of groves in the first and second Pentad, all of which were located in ancient Greece, to the banks of the Tiber, to the woods of Latium. He has even dared switch from the Greek Muses, and Calliope, the mother of Orpheus, to the Latin version of the Muses, an approach rejected by Ennius but favored both by Vergil and Horace.²³ Both times that the Camenae appear in the

²² Myers (1994) 106

²³ Myers (1994) 111

Metamorphoses, implicitly here and in explicitly in book XV, they refer to their grove. The grove of the Camenae in the story of Hippolytus and Egeria is the last grove named in Ovid's epic. Finally, the persona of Circe establishes a set of contrasts that help bring this work to a close. She represents, as Medea did earlier, the composite of the wild divine, sexual lust and overwhelming power. Hers is an irrational power, however, standing in contrast with the rational power that Pythagoras will soon reveal in book XV. Circe's power turns men into animals. Pythagoras' view of the *meliora natura* will support men being transformed into gods.²⁴ The ancient working of "some god whoever he is", of that *meliora natura* so evident in the epic and mythological stories of revered Greece are also at work in Rome's foundations, and they will be explicit in the apotheosis of Julius Caesar, with the prediction of such for Augustus and Ovid himself. The remaining grove instances of the final pentad make that clear.

Tiber's Groves where Aeneas engages war and finds love--*Metamorphoses* XIV.447

The last two references to groves within Ovid's Aeneid are both passing references to groves, and yet they are significant precisely because they are mentioned in this pentad of transition from things ancient, mythic and Greek to the setting that is Roman and Augustan. These brief references to groves carry significant weight for our understanding of Ovid's work. The references may also best illustrate how scholarly works that inquire into Ovidian landscapes in general also overlook the power of this specific kind of landscape and the dynamic invested in the Ovidian grove. None of the major commentaries on the *Metamorphoses* gives any attention to the grove that Ovid locates at the mouth of the Tiber or how he has changed the use of groves in the

²⁴ Segal (1969) 68

Aeneid from Vergil's usage. Otis characterizes Ovid's Aeneas section as an illustration of the "perfunctoriness which is so manifest in Ovid's use of Vergil." He relegates Ovid's use of the *Aeneid* as superficial and uninteresting largely because Ovid does not treat the Vergilian story fully. Ovid only allows a bit of parody through the Achaemenides narrative. He all but dismisses Juno's hostility and Venus' protection of Aeneas along with Evander and Lavinia. Ovid summarizes the entire twelfth book of the *Aeneid* in two lines at *Met.* XIV:572-73.²⁵ If one approaches the *Metamorphoses* looking for a complete Vergil, then Ovid's *Aeneid* may very well seem perfunctory. If one approaches Ovid's work with attention to what Ovid is doing, and specifically in this study, to his groves, his *Aeneid* and other stories inherited from Greek and Roman traditions present with nothing less than an expectation of the unexpected. I would even argue that had Ovid followed the Vergilian *Aeneid* any more closely than he did, the reader would have been lulled into a familiarity with the story that might have obfuscated the Ovidian twist that I discuss below. Invested with the totality of grove scenes prior to these, Ovid's groves in his *Aeneid* are not passing references nor are they perfunctory. They are clear signals of transformation, a transformation that has come to the precinct of Rome. They are a sign of what Ovid's Pythagoras will name in book XV as the change not only of times but of places (*Met.* XV.261). In these grove references, Ovid is making clear that the power and glory of other times and places have moved to this time and place called Rome.

In the first of these two grove references at the end of Ovid's *Aeneid*, Macareus finishes his story of Picus and Circe, and Ovid as narrator tells the reader that Aeneas

²⁵ Otis (1970) 291

and company leave Circe's land and head for Italy. How Ovid chooses to qualify Italy is important to this study and understanding the role of groves in the *Metamorphoses* (XIV.445-8).

Soluitur herboso religatus ab aggere funis
et procul insidias infamataeque relinquunt
tectae deae lucosque petunt, ubi nubilus umbra
in mare cum flaua prorumpit Thybris arena.

The tied rope was loosed from the grassy rampart
And they left far behind the treachery and the abode
Of the notorious goddess, and they sought the groves where
The Tiber, cloudy with shade erupts with yellow sand in the sea.

Aeneas's arrival from Troy to the place where Rome will take root is marked by a grove. Furthermore, Aeneas is seeking this grove, language that, as we shall see below, is quite different from the language that Vergil uses for the same scene. For the reader who has been reading the grove-dynamic of the entire poem, this grove will signal that change is nigh. Ovid confirms the placement of the meaning of this grove: this land is the place where Aeneas will find home and a wife in the daughter of Latinus, the son of Faunus, but he will not do that without the activity of Mars, that is, not without war (*Met.* XIV.449-53). All that has been normal and domestic, including a routinely planned wedding between Latinus' daughter and the prince of the Rutilians, Turnus, will be transgressed by the arrival of Aeneas and the Trojans. The land will never be the same. Rome will emerge. A grove is required for this most important emergence. Ovid locates Rome's very existence as the product of the grove-dynamic, and yet, the scene itself is subtle, even easily overlooked for just another patch of trees. Ovid has not used Vergil's material perfunctorily. He has completely changed it through the grove-dynamic to allow what was a fixed pallet of classical epic to become the image through which that *melior natura* changes things, times, people and places.

The difference in the Virgilian and Ovidian versions is worth note. Vergil has his Aeneas and Trojan band arrive at the mouth of the Tiber. They are driven there by waves (and, of course, Virgilian Fate), and Aeneas looks out on the grove there. Vergil's groves help him paint a particular scene that fits a more traditional epic expectation (*Aen.*VII.10.13).

proxima Circaeae raduntur litora terrae,
diues inaccessos ubi Solis filia lucos
adsiduo resonat cantu, tectisque superbis
urit odoratam nocturna in lumina cedrum

The nearby shores of Circean land stretch themselves
Against the inaccessible groves where the rich daughter of the Sun
Continuously resounds in song, and from proud roofs
She burns fragrant cedar against the night lights.

At this juncture of his *Aeneid* Vergil refers to the isle of Circe as having groves where she sings her hours away (presumably with incantations) and which men avoid. This is the deep dark place of epic magic, the place that the hero has barely escaped (*Aen.* VII.11). On approach to the mouth of the Tiber, Vergil describes a thick grove out from under which the yellow, muddy Tiber flows in the sea, language that Ovid has taken in close proximity (*Aen.* VII.29-32).

atque hic Aeneas ingentem ex aequore lucum
prospicit. hunc inter fluuio Tiberinus amoeno
uerticibus rapidis et multa flauus harena
in mare prorumpit.

And here Aeneas looks out on a huge grove
extending from the sea. From within this grove
with gentle stream the Tiber yellow with rapid eddies
and much sand pours forth.

Vergil then gives a lengthy description of Latinus and his daughter and the local situation, then telling the reader that from within the innermost grove, the prophetic voice of Faunus tells Latinus that he is not to give his daughter to Turnus (*Aen.* VII.95).

These are epic groves that allow Vergil to cast a magical spell over events that are happening or about to happen. As noted above, Ovid depicts only one grove in his Aeneid. Ovid uses the word “grove” to mark the new location in Aeneas’ journey and impending change, and by its use recalls an entire book of references with scenes of transgression and emergence such that he no longer needs to paint a detailed picture. The mention of a grove evokes the dynamic. Using the language, then, of Vergil, he describes the grove at the mouth of the Tiber where, he explains to the reader, there will be a home and marriage for Aeneas, and a bloody war. This was a grove that the Ovidian Aeneas sought. To say that there was a grove at the entry point to the Tiber is for Ovid at this point in the *Metamorphoses* to say that this is the entry way to change, and this is a change that moves from outside of Rome into the city. At this point in Ovid’s Aeneid, the grove on the Tiber is the entry point of that change, and the Tiber is the vehicle.²⁶ Whereas Vergil constructed the kind of grove that was needed to sustain his epic story, and therefore is always a static and predictable, even linear, grove, Ovid’s grove announces again the work of the *melior natura* ever at work in the world. Grove-dynamics will unfold from this grove once Aeneas crosses the mouth of the Tiber. The force of change that has been at work through the entire poem now is deeply rooted at the threshold of what will be Rome.

The last reference to a grove in the Ovidian Aeneid is an association between the pine wood that Aeneas’ ships are made of, recently set on fire by Turnus, and the cry of

²⁶ Beard, North and Price (1998) 323, make the important observation that religious influences shared between Rome and other Italian communities did not flow from Rome outwards. In the early days, those influences came from those other Italian communities into Rome. Rome adopted practices from the Latins, and not the other way around. While this is an observation of rather local (to Italy) practice, the direction of this movement has been Ovid’s throughout the work.

Cybele from whose groves “on Ida’s crown” they had been taken. She speaks directly to Turnus (*Met.* XIV.539-41).

‘inrita sacrilege iactas incendia dextra,
Turne,’ ait; ‘eripiam, nec me patiente cremabit
ignis edax nemorum partes et membra meorum.’

‘With your useless right hand you throw these sacrilegious fires,
Turnus,’ she said; ‘I shall snatch them away, and with my long-suffering
the voracious fire will not burn the parts and members of my groves.’

Cybele calls on rain and ocean waves to put out the burning timbers of the ships and there begins a process of metamorphosis. The ships made of timbers once growing on the top of Mt. Ida become naiads and, Ovid says, protectors of ships in trouble (unless, of course, they are ships of peoples who have offended Cybele). This story does not take place in a grove. But it references a grove that actually exists on another shore, back in the foreign and exotic lands that much of the *Metamorphoses* has depicted. The story itself, though, is a literary grove and is one, like many now, that is the emergence of another grove. As Aeneas enters the Tiber through the grove there, the narrator announces war. This story emerges from that event. This story is a literary grove complete with all the required elements: domesticity (human conflict can be predictable, linear) transgression in the spread of destruction to sacred timbers, encounter with the wild divine in Cybele, and the emergence of the ships sacred to her as naiads. This literary grove, however, also embodies what is happening with the movement of the third pentad. The goddess of the exotic land atop Mt. Ida is actually in Italy defending her pines and thereby defending Aeneas. Every Roman reader of Ovid’s work knows that the cult of the Magna Mater is long established in Rome, and knows the story, preserved by Livy and others, of her call by the Sybil and movement from Mt. Ida to Rome. This grove reference and this literary grove preserve the grove-dynamic used

throughout the *Metamorphoses*. Myers notes that in this part of the Aeneid, Ovid has only recounted those parts of Vergil where metamorphosis takes place.²⁷ For a work that has, story after story, demonstrated that kind of changing force that is at work in the world, these selections make sense. This final grove reference outside of Rome embodies the power of the *melior natura* that has been at work in all the other lands now on the shores of Italy in the battle for the land that will become Rome. The ultimate change that Ovid will describe to the reader in his Aeneid will be the change of Aeneas himself described in terms familiar to the reader from the apotheosis of Hercules. Ovid includes an appeal to Jupiter by Venus, the description of cleansing away his mortal parts and allowing his finer aspects to remain so that he can take his place in the sky (*Met.* XIV.581-608). Rome itself is the working of that *melior natura* in its founder and in others of her leaders to come. Ovid has set the stage to propose this power of change in the persons of Caesar, Augustus and himself.

Groves of Rome – *Metamorphoses* XIV. 822, 836; XV.490, 545

The grove at the mouth of the Tiber brings the grove-dynamic to Italy and the outer precincts of Rome. The apotheosis of Romulus and his wife Hersilia establishes the first named grove inside Rome itself. This grove is also on the Quirinal hill, at the sanctuary of one of Rome's oldest deities, Quirinus, by whose name all Romans name themselves. In the text of the *Metamorphoses*, Mars has sought permission from Jupiter to raise Romulus up to the place of a god, recalling an ancient promise that Jupiter made concerning him (*Met.* XIV.814-15). Jupiter gives his assent, and Mars begins his descent to earth to bring Romulus to the sky. He descends and stops over the Palatine

²⁷ Myers (1994) 101

hill, *in summo nemorosi colle Palati* (*Met.* XIV.822). The very naming of a grove assures the reader at this point in the poem that a significant change is eminent. Here, Ovid tells the reader that the location is *nemorosus*, full of groves. Like the apotheosis of Hercules and Aeneas, the body and life of Romulus is plucked away by Mars. While Ovid gives the reader details of the burning away of the mortality of Hercules, and the washing away of the mortality of Aeneas, he simply reports that Mars as *Gradivus* took Romulus away, and the mortality of Romulus dissolves as it flies through the air (*Met.* XIV.824-6).

corpus mortale per auras
dilapsum tenues, ceu lata plumbea funda
missa solet medio glans intabescere caelo.

The mortal body slipped through the thin air,
just as a lead shot sent by a broad sling
is accustomed to dissolve gradually into the sky.

Ovid tells the reader that Romulus' face is beautiful when taking on the final form of Quirinus, and it would seem that the apotheosis is finished. Love, however, is a part of this story, and Ovid turns the reader's attention to Hersilia, the wife of Romulus who grieves the loss of her husband. Juno notices Hersilia's despair, and she immediately orders Iris to take a message to Hersilia. She is to go to a grove on Quirinus' hill that shades a temple of the Roman king.

No grove passage in the *Metamorphoses* thus far so skillfully establishes the connection between the powerful gods of Rome and the power of Julius Caesar and Augustus as does this story of Romulus' and Hersilia's apotheoses. Ovid, reminiscent of his Orpheus invoking the catalogue of trees and even then, Polyphemus calling into his love soliloquy the symbols of mighty trees, here evokes into one scene Rome's most powerful divine characters with deep associations to Julius Caesar and Augustus. Before proceeding to the grove which Hersilia visits and which is the focus of this next

to last named grove in the *Metamorphoses*, we must look at the divine powers that Ovid is assembling in this story. Ancient writers used the apotheosis of Romulus in a variety of ways in order to understand, justify, or even attack the deification of Julius Caesar.²⁸ However other Roman writers might have used the Romulus story, Ovid portrays it as a line of progression of apotheoses from Hercules, to Aeneas, Romulus and then Julius Caesar.²⁹ The significance for this study is the convergence of the first grove in the entire work named inside of Rome with the meaning of the lives of Caesar and Augustus. Julius Caesar was able to do something that no other leader could in this respect. He brought the specific identification of himself with divinity to Italy. Other Roman leaders (Pompey in particular) had been accorded divine status in various Eastern provinces. That sense of divinity vanished when they returned home to Italy. Caesar achieved this status in Italy itself.³⁰ Ovid now seats the grove-dynamic which he has employed throughout the work at the heart of Rome in the lives of Rome's imperial family, but he does not do so with a clean line that leads Caesar and Augustus to Olympus. Beard, North and Price make the point that Roman writers used this material in contradictory ways to serve their individual purposes. Ovid's apotheosis of Romulus is one example of their observation. They also identify the tension inherent in the grove-dynamic between domesticity and wildness when they acknowledge that stories of apotheosis involve piety, tradition and religious truth on the one hand and fraud, contrived novelty and political advantage on the other:

²⁸ Beard, North and Price (1998) 4-5, make the point that historians like Dionysius or Livy, or poets like Vergil and Ovid had little concern for historical accuracy, as we measure that. Livy I.16 provides an example. Cf. Liou-Gille (1980) and Capdeville (1995) for the earlier roots of Romulus and other founders.

²⁹ Davis (1980) 126 calls this an Ovidian "game of the elements" demonstrating how the separation of the soul from the body is portrayed by use of different elements: Hercules with fire, Aeneas into water, Romulus into air, and Caesar into *aether*. Cited in Myers (1994) 46 n68; also cf. Barkan (1986) 84.

³⁰ Beard, North and Price (1998) 147

The telling and retelling of this complicated and conflicting set of myths opens up each time the uncertainty of any human claim to be, or to have become, a god—or, for that matter to have witnessed that ‘becoming’. It asserts deification as a process that involves fraud and piety, tradition and contrived novelty, political advantage and religious truth: for the Romans and for us.³¹

The domesticity of leadership comes face to face with the wild divine, and as Ovid’s work has demonstrated, will not allow that leadership to remain unchanged, at least in outer appearance. In the historic persona of Julius Caesar, Ovid shows us the domestic and the wild divine. We know Julius Caesar to be a human being participating in what had become politics as usual, even if he took those politics to some new extremes. A politic built on a cult of personality was not new in these last days of the Republic. His story and doomed politic, however do not end with his death. A young man, his adopted son, barely beyond adolescence, arises and takes on the enemies and battles required to quell a civil war and ultimately recreate Rome. In the process, he sees to it that his father is raised and remembered as a god. At once, in the story of Julius Caesar there is something terribly predictable and unpredictable. Not only does the persona of Julius Caesar continue to change, but over the course of a long principate, the life of Rome under the leadership of Augustus is a constantly changing reality as well. This is the grove-dynamic that Ovid brings home to Rome now through historic and known characters.

This story of Romulus’ and Hersilia’s apotheoses contains a triad of the wild divine. Dumézil proposes an intriguing idea suggesting that Ovid had collected into this story the oldest of the great triads: Jupiter, Mars and Quirinus. Even though this is not the triad that prevails through Roman history, it does pre-date the Capitoline Triad of

³¹ Beard, North and Price (1998) 149

Jupiter, Juno and Minerva, and fits a pattern that Dumézil first calls attention to: the tri-fold pattern of law, war and production. These three divinities are also the gods whose priests formed the most important priests of Rome: the *Flamen Dialis* of Jupiter, the *Flamen Martialis* and the *Flamen Quirinalis*. In this story of Romulus' apotheosis, Mars approaches Jupiter for permission to raise him up, and in his raising he becomes Quirinus, the god of the common people. Ovid has reconstituted a theoretically ancient triad through the apotheosis of Romulus, the founder of Rome.³² He effectively has invoked into one important scene three ancient and powerful Roman deities. The major priesthoods and the Flamen of each attest to their perceived power and the Roman reverence for each. In reality, each of these three deities assumed the characteristics of the other. Jupiter at times took war vows; Mars became the protector of crops; and Quirinus became a war god and was associated with a king (Romulus).³³ Ovid evokes a triad of gods deeply connected to Roman identity in a fashion that becomes his style: while telling one story (in this case, the apotheosis of Romulus) he invokes other significant characters or symbols into the scene.

The creation of the name 'Augustus' links Romulus to the first emperor and his house. The title given to Octavian, Imperator Caesar Augustus, was apparently built on the augurs that were reported at his campaign for his first consulship. Six vultures appeared, and when he was elected, six more appeared.³⁴ This auspice recalls Romulus' founding of Rome and seemed to indicate that Augustus would re-establish

³² Beard, North and Price (1998) 14-15; Critiquing Dumézil's work is beyond the scope of this study. For scholarly positions that vary from his, cf. Warde Fowler (1911) 131-4; De Sanctis (1907-64) IV.2.149-52; Latte (1960) 114-6; Scholz (1970); Rüpke (1990) 22-8.

³³ Beard, North and Price (1998) 16

³⁴ Cf. Obsequens 69; Cassius Dio XLVI.46.1-3 (who gives six plus twelve). Suetonius, *Augustus* 95 and Appian *Civil Wars* III.94 give twelve only and treat them as different types of auspices.

the city of Rome. The title 'Augustus' suggests the power of that augury. Augustus' name itself makes his alliance with Romulus, and in this scene of *Met.* XIV at the apotheosis of Romulus, any association of Romulus with Augustus has implications for Augustus' own divinity. We should also note that early in the *Metamorphoses* Ovid ties Augustus to Jupiter. Here at the end of the poem, Ovid expands the connection with Jupiter to include Mars and Quirinus through Romulus. In 16 BCE Augustus rebuilt the temple of Quirinus who had been associated with Romulus since the late Republic³⁵. A fragment of a later relief of this temple shows a collection of deities: Victory, Mars, Jupiter, perhaps Pales (associated with the Palatine) with cornucopia, Mercury, perhaps Bona Dea, Hercules and perhaps Murcia (associated with the Aventine). All of these deities are associated with Romulus and Remus and the scene focuses on the two as the Augurs with the vultures which foretold the founding of Rome.³⁶ The works of Augustus, like this temple of Quirinus, are full of examples of the alignment of his own power with a large array of Roman deities through the renewal of or the establishment of new temples to them. This work of Ovid in its very beginning and then finally in its last pentad makes at least this association: the reader is to think of Augustus and the gods at the same time. As Ovid has already made clear, however, that kind of association cannot be simply domesticated. The historical Augustus and his religious reformations reconfigured a number of deities into images and ideas that supported a *Pax Augusta* that glorified both Augustus as the authority who brought such peace about and the divine figures invoked into such a peace.³⁷ As noted earlier in Chapter 3 in the story of

³⁵ Beard, North and Price (1998) 182

³⁶ Beard, North and Price (1998) 182-83

³⁷ Cf. Galinsky (1996) 295-9 for a full listing of the new temples and restored temples as well as the divinities that Augustus most often associated with his own name, his forum, and his authority.

the Calydonian Boar, the attempt to take the gods only in their domesticated forms, that is, the produce of the fields is an attempt to deny the wild divine, finally. The wild divine in the *Metamorphoses* will not allow for simply domesticated deities. Whether through love, lust, rage, madness, naiveté, jealousy, revenge, pure intentions, accident, devotion or some combination of these human qualities and experiences, the wild divine and the domesticated human meet through transgression. The event is nonlinear, and emergence happens. In this grove where Hersilia finds herself, the change is her own unexpected apotheosis following that of Romulus.

Juno sends her messenger, Iris, to visit Hersilia, who is grieving the loss of her husband. Juno's message bears the actual mention of the grove (*Met.* XIV.832-7):

'o et de Latia, o et de gente Sabina
praecipuum, matrona, decus, dignissima tanti
ante fuisse uiri, coniunx nunc esse Quirini,
siste tuos fletus et, si tibi cura uidendi
coniugis est, duce me lucum pete, colle Quirini
qui uiret et templum Romani regis obumbrat.'

O lady of both the Latin and Sabine clan
the special honor, and the most dignified spouse
of one who was such a great man and of Quirinus now,
stop your weeping and, if you care to see your spouse,
as I lead you, seek the grove on the hill of Quirinus
which is greening and gives shade to the temple of a Roman king.

The scene that Iris sets is perfectly domestic. She asks a grieving wife if she would like to see her dead husband again. If she would, the dignified lady should dry her tears and follow her to a grove on Quirinus' hill (whom her husband has become, the messenger says). On that hill, there is a temple in the grove, covered by green shade. This is the perfect description of the sacred grove in an ancient Greek sanctuary, except that this grove is on one of the hills of Rome. While the message is domestic at face value, the encounter with the divine is implied: her husband has become the god Quirinus, and the

final meeting with him will take place in a sacred grove. The only thing that the messenger does not indicate, of course, is the nonlinear component. Hersilia responds, in rather domestic fashion to this goddess messenger, that she very much would like one last chance to see her husband's face if the fates allow it. When she and Iris arrive at the grove, the book and her fate end in six verses. A star has fallen on Quirinus' hill which catches Hersilia's hair on fire. She vanishes and Romulus receives her, changing her body and her name. She is now Hora, and she is united with Quirinus as a goddess.

This next-to-last grove story in the *Metamorphoses* illustrates how historical stories infused with the elements of love, loss and grief take on a personal dimension toward which the entire work has been moving. Ovid takes pains through even these few verses to keep the reader aware of two realities: Romulus as Quirinus and Hersilia as Hora, the domestic (even if royal) couple as divine couple. In this respect, like so many transformations before, Ovid indicates that the original people, Romulus and Hersilia, remain, yet exist in new forms. In both cases, however, the original people and the final deities are beings dear to Romans and Roman identity. Romulus and Hersilia as well as Quirinus and Hora become epic figures playing traditional roles of royal couple, founders of Rome or divine keepers of Roman and Sabine people. In fact, Romulus and Hersilia do present as these very kinds of epic figures in domesticated, epic roles. Very quickly, however, even as Romulus transforms into Quirinus through his apotheosis, the themes of love, loss and grief enter the story. These human emotions take the lead, even expressing themselves through the atypical behavior of Juno who is moved by Hersilia's grief and even while Iris urges Hersilia to dry her tears. The drive of the grieving wife to see her husband one last time brings about the transformation of this

epic with quasi historical details. Wheeler sees this as a shift in the *Metamorphoses* from *theologia fabulosa* to *theologia civilis*. He notes the deities like Jupiter, Mars and Venus who have been, earlier in the work, the “great adulterers” who in these final pages rally to protect their offspring and their legacies.³⁸ The apotheoses of Romulus and Hersilia foreshadow what will be the apotheosis of Julius Caesar including Venus’ interventions as protective mother. Such a shift suggests that the wild divine are moving out of their unexplored realms into the domestic realms to set things into a more lasting order. Re-establishing or confirming the order of things would be an epic move.

Tisol, on the other hand, suggests another approach in which “the fabulous incorporates all else into its domain—including history, politic and current events.”³⁹ He sees Ovid transforming the nature of the fabulous and mythological. Tisol even calls Hersilia’s response to Iris “conventional” which is domesticity by another name. The conventional Hersilia, he notes, says that if she can see her husband’s face just once more, she will have won heaven. What at that point is simply a conventional saying through the transformational process of the grove-dynamic, i.e., by the nonlinear, unexpected apotheosis of Hersilia, becomes literally heaven for her. Tisol further notes that while the reader has enjoyed another witty Ovidian transformation, the Roman reader also witnesses how this transformation has incorporated his own history.⁴⁰ A traditional epic would keep the story forever beyond the personal experience of the reader while nevertheless entertaining and perhaps even inspiring. This epic, however, which Tisol calls “Ovidianized”, unexpectedly transformed by the elements of love, loss

³⁸ Wheeler (2000) 140

³⁹ Tisol (2002) 334

⁴⁰ Tisol (2002) 335

and grief, not only produces an emergence in the story, but may actually cause an emergence in the reader himself who may catch a glimpse of something personal in the story.

Grove of Hippolytus and Egeria – *Metamorphoses* XV.490, 545

The last reference to a grove in Ovid's *Metamorphoses* is relatively unsurprising considering all those that have preceded it, and yet it provides both a recapitulation of grove images and themes from the first and second pentads as well as a catalyst to the work's end. The grove of Hippolytus and Egeria stands between the philosophical soliloquy of Pythagoras and a sequence of rapidly told stories of change leading to the apotheosis of Julius Caesar. Ovid places Book XV at its inception in Rome and Roman history with the story of Myscelus as the founder of the city of Croton and, really, of Italy (*Met.* XV.1-59). The fast-paced tale not only grounds this last book in the location of Rome, but in the idea and dynamic of change. Myscelus receives a call from Hercules to abandon his fatherland and seek a place that will become his home. In his own person, Myscelus embodies the paradox of epic transgressed by elegiac themes and of the grove-dynamic itself: this man most beloved by the gods, by the order of a god must abandon his fatherland (*Met.* XV.20). The law of the land will punish him with death for changing his fatherland willfully, and a god commands him to leave. The result is the establishment of the Greek city Croton in Italy. Domesticity encounters the wild-divine, and the resulting transgression and sacrifice produce the emergence of the Greek origins in Italy. Epic loyalties are riveted with the conflict of human emotion the likes of which any reader ancient or modern might recognize. This entire scene opens book XV as Numa the king seeks the sources of origin in Italy. The Greek philosopher, Pythagoras, will come to visit Numa and in his long speech, which takes up more than

half of the last book, will establish the philosophical meaning of Ovid's work: all things change (*Met.* XV.165-72) and times change (*Met.* XV.418-21). Once again, with the wit of words, Ovid has taken care of a problem that he created: times change and he has the power to change timing so that a Pythagoras who lived after the presumed time of Numa can come and give advice to Numa (and philosophical grounding to Ovid's poem). Some scholars are critical of what they call "jumping from one point to another . . . without any apparent concern for time or space."⁴¹ If scholarship approaches the *Metamorphoses* expecting traditional epic, then this is a legitimate critique. Ovid has, however, introduced his work both as epic (*carmen perpetuum*) as well as a work that must be spun out to deal with the thinner things of human life, *i.e.* it will also be elegiac. In the very first line of his prologue Ovid says that he has in mind to tell about changed forms. From beginning to end, he has brought epic together with elegy through a variety of transgressions, like this one of time and timing, and produced changed forms, to say the least. After the long instructions of Pythagoras, Numa returns and takes up the reign of Latium. He marries a nymph named Egeria and taking on the counsel of the Italian muses, the Camenae, he, very much like Augustus, begins to turn a people schooled in cruel war to the arts of peace (*Met.* XV.482-5). Or, is it Augustus who is acting very much like Numa? In this final book of the poem, Ovid not only brings two genres to crucial encounters with one another, but he is bringing the heroes of Roman history to face the people of his own times making good on the other promise of the poem.

Ovid makes clear in these final scenes another aspect of Augustan culture that has actually been present throughout the entire work. Augustus drew on many traditions

⁴¹ Schiesaro (2002) 68

which Galinsky calls a “new dynamic construct.” Galinsky has in mind Augustus’ appropriation of both Hellenistic and Roman traditions including those of his opponents. This construct or synthesis of multiple traditions was possible in part because of the times:

Greek art, architecture, and literature provided a capacious repertory whose components now could be used synchronically in conjunction with inspirations, especially in architecture and poetry, drawn from the Roman tradition.⁴²

The poets during Augustus’ rule in general thrived within this new embrace of multiple traditions, but certainly we can see the benefit of such a culture for Ovid who is not only weaving together Hellenistic traditions with those of Rome, but has found a way through the grove-dynamic to require epic and elegy to come together such that neither remains distinct.⁴³ Augustus identified himself with the traditions of both Romulus and Numa. The last two grove stories are about Romulus and Numa. The Romulus in Augustus allowed him to bring an end to the warring through war. The Numa in Augustus produced the great religious restoration and Augustan peace. In the storyline, Numa’s death at the end of a long life precipitates the occasion of his wife, the nymph Egeria, who finds herself in deep grief in Diana’s grove in Aricia in Latium. Heretofore, Diana and her groves have only appeared in Greek terrain. Latium is the epic locus of origin of Rome, which Ovid will soon declare to be the head of the world. In this last grove scene epic and elegy, Greece and Rome, Numa and Augustus each come together. None remains distinct as before. This is the emergence of the grove-dynamic.

⁴²Galinsky (1996) 346

⁴³ Cf. Tissol (2002) 334-35 where he identifies the transition from Fate to Fama in the final pentad. He calls this evidenced of the fractured sense of history, but his argument lends additional weight to the grove-dynamic. The counter-point of Fate and Fama is just another example of that dynamic.

This final grove revisits themes and images, especially from the first two pentads, which allow Ovid to demonstrate very clearly what his *Metamorphoses* really are. The most immediate connection between this grove and others is the grove in which Hersilia found herself grieving the loss of Romulus, and this story does emerge from that one as the loss of Romulus required a new king, which Numa, Egeria's husband, had become. Ovid thus continues the heavy mixing of epic characters (Myscelus, Hercules, Numa, and Egeria) with the elegiac themes of love, loss and grief. The grove that Egeria hides herself in to grieve is in the dense woods of Aricia in Latium. The grove belongs to Diana (*Met.* XV.490), as did most of the named groves of the first and second pentads. The exceptional difference is that the groves sacred to Diana of the first two pentads were all located in Greece. This one is located at Rome's origins in Latium. Egeria's grieving is so loud that the nymphs try to calm her. Hippolytus reveals himself to her and tells her of his story, a grove-dynamic in its own right. The innocent (domesticated) man betrayed by a woman and her parents and condemned by his own father, Theseus, must flee their hostility only to crash his chariot on a tree limb, ripping his abdomen open (the sacrifice). He finds himself in a river of the underworld, expecting to welcome death only to find that Aesculapius is there, son of Apollo, to heal him of his wounds. Diana shrouds him in a cloud and places him forever in her grove, now a god himself. In this one scene we encounter details similar to those of Actaeon, the innocent man who is killed (by Diana no less), and we have another form of apotheosis: a man is changed into a god. The Hippolytus story also has significant associations with the Erysichthon story at the center of the *Metamorphoses*. The river god Achelous tells the story of Erysichthon to Theseus, who is the father of Hippolytus. The description of the oak is

very similar to healing sanctuaries of Aesculapius, son of Apollo. Aesculapius is both credited for healing Hippolytus, the son of Theseus, and the story of Aesculapius arrival on Tiber Island is recounted after Egeria's transformation. Not only does the Hippolytus story have these associations with Apollo and Aesculapius who brought him back to life, but it is Diana (Cynthia) who places him in the grove he lives in as a minor deity under the new name Virbius. With quick strokes, Ovid brings the grove-dynamic, some of the major deities and characters of the first two pentads all of which were located in ancient Greece into this grove situated at Rome's core of origin in Latium. The fate of Egeria is not complete until Ovid begins his next story about Cipus, the man fated to be king of Rome (an epic theme), but whose personal assessment of himself is that he would be a slavish ruler. He manipulates the Senate to avoid confirming the fate. He remains outside the walls of the city, and is rewarded for his clever manipulations by land from the Senate. Egeria, having heard the story of Hippolytus, is unable to stop grieving her husband's loss, and so Diana changes her into a cold spring and lengthens her body into *aeternas undas* (*Met.* XV.551). The transgression of this woman's body at the hands of the wild divine has become an eternal witness to love, loss and grief. In this grove in Latium, the epic place of Rome's origins, love, loss and grief have this cold spring as their eternal witness. The Ovidian message seems to be clearest here: he portrays Rome as the place where his kind of work belongs, where the elegy transgresses epic and produces a *Metamorphoses*.

The details of this grove produce emergences that become the end of the work. Ovid tells the reader that everyone who saw Egeria's transformation was amazed. At this point in his work, the reader may need a reminder to be amazed at such

transformations, but in doing so, Ovid moves the work to its end with associations of surprise and transformations. Hippolytus is amazed as are the nymphs. Ovid uses their wonder to introduce the surprise of Cipus at the mound in his field that moved setting off a wave of inquiries through divination and his ultimate thwarting of fate over what he knew would be true about himself if he were to be made king of Rome. His story leads into the story of Aesculapius' arrival on the Tiber Island. While a detailed study of the remaining stories is beyond the scope of this work, I can note the direction that the remaining stories demonstrate. Aesculapius' story is filled with divine affirmations of this Greek healing god's place in Rome, and therefore, Rome as the head of the world. Aesculapius, described as a rustic, with his staff and serpent entwining, and then taking the form himself of a serpent, enters Rome through "the sacred seat of Lavinium" (*Met.* XV.728). Again, Ovid affirms the epic origins of Rome in Latium, and then identifies Rome as *caput rerum . . . Romanam urbem* (*Met.* XV.736). From this declaration, Ovid moves to the apotheosis of Julius Caesar.

Conclusion

In this last pentad, Ovid has effectively brought the reader back to foundational stories of Rome, and he has told them in such a way as to keep what could otherwise be stories about heroes outside of time and space human and personal. The grove scenes of the *Metamorphoses* in general and those of the third pentad in particular, especially in light of the grove-dynamic, do paint a considerable picture for the philosophical frame that Ovid gives his work through the creation story of the first pentad and Pythagoras' lengthy teaching in this last pentad. A better nature causes things to change, always, but even as things always change, their essence remains. Lest any reader fall victim to some shallow interpretation, Ovid makes it clear that this

constant change involves nothing less than the interior of the human being. If anything, Ovid makes it clear throughout the work, but particularly in the second and third pentads that the human heart is the arena. Habinek has said that while Vergil, Horace and Propertius were introspective in their political perspectives on Rome giving their attention to its inner workings, Ovid is prospective. That is, Ovid looks out both in space and time for what Rome is and what Rome will be.⁴⁴Ovid, then, contributes to the shaping of what Rome and Roman identity were already becoming. He is not one of those original poetic shapers of Augustan Rome, but as a child of Augustan Rome, he is the first poetic voice to add his shaping effect to the Rome he sees coming.⁴⁵ That is bardic work, and Ovid becomes evidence that what Augustus and others were trying to do was actually taking shape. Ovid can write, again as Habinek notes, about a Rome from the beginning of time until present, and in geographical development from East to West,⁴⁶but he is also writing about a development that describes the individual person as well as the thing called Rome. The grove-dynamic at the end of his work brings the reader's attention to people with whom he can identify as a human being as well as to historical figures who made Rome what he understands it to be. These characters are historic and they are deeply personal.

⁴⁴ Habinek (2002) 43

⁴⁵ Cf. Lowrie (2009), for her discussion on the efficacy of Roman poetics through all of the Augustan poets, both practical and internal effect.

⁴⁶ Habinek (2002) 54

CHAPTER 6 CONCLUSION

If metamorphosis generally marks the limit of what is consistent with the moral seriousness of heroic epic, this is the line on which *Metamorphoses* dances.

Andrew Feldherr¹

With particular regard to the *Aeneid*, Feldherr asserts that metamorphosis implied instability. For this study of sacred groves and the grove-dynamic within Ovid's epic which, from beginning to end, depends on metamorphoses to tell the stories, this is a crucial point: classical epic as a genre created a literary sense of stability. In that regard, classical epic created a sense, for the community that revered it, of domesticity. Traditional epic creates the same stability in literature which farmlands, cities, buildings, sewers, marriage customs and religious rituals do in daily life. Metamorphosis as instability in literature represents wildness. In bringing metamorphosis to epic form, Ovid creates a literary grove where repeatedly he demonstrates the changes which the "*melior natura*" brings to bear on the human and natural world. The Ovidian message is that change is constant, but while appearances and locations change, nothing and no one really dies. They change their forms. They do not lose their essence. Ovid demonstrates this by bringing domesticity and wildness face to face as in a grove. As a result, in Ovid's works, groves abound and they abound as those places where the nonlinear, unexpected thing takes place. There are, in fact, more grove references in Virgil's *Aeneid*, but Vergil's are static groves, frozen on the painter's pallet for gazing and for helping the poet fix the epic story in place. Not so, Ovid: Ovid's groves become the symbolic place where change happens and in the most unexpected ways. Ovid's

¹ Feldherr (2002) 169

epic poem is, itself, such a grove. Key to this approach to the *Metamorphoses* in this study is nonlinearity and its expression as the grove-dynamic. As I pointed out with the Actaeon story in Chapter 1, there is self-consciousness in the Ovidian “hero” absent from traditional epic. This self-consciousness, required in order to know oneself in a particular moment even while being devoured by some wildness, belongs to what Farrell elsewhere calls a pluralistic and dialogic stance. Ovid continually creates a tension for this authoritarian and monologic voice in his stories. These opposing voices are relentless even though Ovid gives them varying intensities throughout this work. They may be Daphne’s open-ended (nevertheless terrified) confused cry against a singular-minded Apollo; a questioning and passionate Medea against loyalty to land and kin; or Hersilia’s yearning for her dead husband posed against the prospect that she is alone in the world. What Farrell calls authoritarian and monologic I have labeled in these pages “domesticated”. What he terms pluralistic and dialogic, I have called “wild”. Farrell declares that this dynamic is at the *Metamorphoses*’ core, even Ovid’s own experience:

This type of confrontation, which is about the fragility of dialogue in the presence of a unifying, assimilating will, clearly stands at the center of the poem’s meaning. It was also, as Ovid’s personal experience tragically attests, a crucial issue in the increasingly authoritarian climate of the late Augustan principate.²

Farrell, however, gives this a more political tone than I. The open and dialogic are elements of the wild that invite change. They work their magic when placed against the stable, monologic of domesticity. Ovid brings that kind of challenge, instability, and wildness to traditional epic, and he does so through the repeated use of grove images

² Farrell (1992) 268

and the grove-dynamic. I cannot conclude that Ovid posed an affront to Augustan authority. In fact, as I say in Chapter 4, Ovid brought these voices together in such a way as to predict the divinization of Augustus and to predict his own immortality as well.

Having made this assertion that I do not see Ovid writing a protest of Augustan authority, I do see, particularly in the stories of the first pentad, an investigation of power themes. The relationships of the first pentad are often vertical: gods to lesser gods or humans and parents to children (in particular, fathers to daughters). Even here, though, Ovid describes not so much a protest as he does the location of this kind of suffering: when one from “below” comes up against one from “above”. Transgression happens, and it does not always allow the one from “above” to dictate, as the tragic story of Phaeton demonstrates. In one of the longest of Ovidian tales, the one from “below” comes asking the questions and exploring the dialogue. The ones from above are only able to put out the fire after the metamorphosis takes place, a metamorphosis which, as we see, creates the context for new stories.

The multi-layered story becomes Ovid’s common approach in the second pentad which is the literal and emotional center of the poem. Where the first pentad introduces the reader to questions of justice and glimpses of human suffering, the second pentad plunges the audience into the depths of the human heart. The first pentad is chronologically ancient in time, but as such it is also emotionally distant from the reality of the reader. By relocating the voices from external locus to the internal—a Medea who struggles with herself, a Cephalus and Procris each of whom second guesses, wrongly, what the other is doing, a King Oeneus who honors the gods but in the process fails to honor the earth goddess Diana, an Althaea who defends her brothers’ honor but must

kill her own son, an Erysichthon who satiates the hunger-curse but prostitutes his own daughter—Ovid ushers the audience into emotionally familiar, even if extreme, places. The center of the poem becomes a literary grove located in the human heart, including the possibility of the reader's heart. At this place in the poem Ovid's work is at its most "unstable" and yet powerful place.

There are no traditional heroes, but there are those who see themselves in the midst of the struggle and who choose to act in light of what they know. Cephalus is the easy choice as this kind of "hero". Can we call Medea or Erysichthon heroes? While a modern audience might not see Althaea's choice heroic, an ancient culture bound to tradition, land and authority might, in fact, call her heroic. What of Orpheus? Having traversed in grief for a year, he emerges to use his power again, to tell stories. Is this the Ovidian hero? In the second pentad, Ovid not only creates this tension between domesticity and wildness and locates them within the human heart, but he places heroic types (Cephalus and Orpheus), even if imperfect, in contrast with not-so-heroic types, and in one more way, invites the reader to consider who may be a hero and whether he, the reader, is one or not. These very questions about who or what in the *Metamorphoses* may be heroic create the scrutiny of it as an epic poem.³ Of course, the word "hero" here does not apply in the traditional sense. For this reason, I have found it more appropriate to talk about the human being becoming an individual than about "heroes".

If the middle pentad of Ovid's work takes the audience into the human heart, the last pentad does just the opposite with regard to Rome. I cited Habinek's observation

³ Feeney (1986) 137

that while Horace, Propertius and Vergil turned their attention introspectively regarding Rome, Ovid looks prospectively. Ovid as the first notable extant poet to have grown up in Augustan Rome, sharing some vatic claims with those other Augustan period poets, Horace, Vergil and Propertius, feels a certain freedom to look forward, for himself and for Rome. He declares that he and his bardic works will live forever. As a man who knows himself, he is free to make such a declaration. He does not, however, leave the reading audience behind in this regard. In the final pentad, he brings his literary grove and the grove-dynamic through the grove at the mouth of the Tiber and into Rome's precinct. Ovid tells his final stories with characters well-known to the Roman audience. Having taking the reader through the most difficult and, as I mentioned above, unstable journey of human struggle in the middle pentad, he now brings him to images, characters, and heroes with which he identifies. These are the characters who established Rome and who help make him Roman. These characters encounter internal struggles of love, loss and grief, but they are also raised to divinity. In fact, these characters such as Aeneas, Romulus, Hersilia, Caesar and (eventually) Augustus bear in their own lives the philosophical underpinning of the entire work. Things change. All things change, and yet their essence is not lost.

Ovid catalogues over 250 tales, but he puts his own twist on them, demonstrating a self-consciousness which Galinsky says allows us to see what he is doing⁴. However, if we understand Ovid as the bard who tells stories which contain nonlinear events, events which produce transformation, then he really is engaging his time and audience in a bold dialogue about meaning and the emergence of the individual human being.

⁴ Galinsky (1975) 4

This emergence is amazing considering that in the generation ending with Ovid's childhood, Rome as an entity with any future at all was the question. In the space of his own lifetime, the transformation that Augustus had brought to Rome resulted, in part, in the bardic work of this man, Ovid. He tells familiar (linear) tales with new, nonlinear, twists. The twists raise questions, create instability against the backdrop of a new-found Roman domesticity, and evoke in readers, perhaps, their own personal answers.

APPENDIX A
 ARCHEOLOGICAL AND LITERARY REFERENCES
 TO GROVES IN THE ANCIENT WORLD

Archeological

Birge, p. 63 Literature is full of references to sacred groves in Greece. But archeological evidence is spare.

| Location | Description |
|-----------|--|
| Olympia | Early excavations indicated the presence of groves. |
| Epidauros | Early excavations indicated the presence of groves. |
| Athens | The Hephaisteion |
| Corinth | The Sanctuary of Asklepios (Birge also notes groves of trees and shrubs planted at other Asklepeia (Athens, Epidauros, Epidauros Limera, Kos, Lampsikos, the Lysios River and Titane |
| Cypress | The Sanctuary of Apollo Hylates of Kurion |
| Nemea | South of the temple of Zeus |
| Athens | Next to the altar of the twelve gods at the Agora |

Literary

Taken from the Appendix compiled by Darice Birge in her dissertation, attending only to those literary references cited before the writing of the Met.

| Author/Work | Date | Place |
|--|-------------|-------------------------------|
| Orpheus, <i>Argonautica</i> 1130-31, 1133-35 | After 3 BCE | Abydos |
| Theophrastos <i>HP</i> 4.5.6 | iv-iii BCE | Coast of Adriatic: Diomedes |
| Pindar O. 13.109 | 464 BCE | Aegina: of the Aikido |
| <i>IG IX</i> .1.583, lines 36-41 | 216 BCE | Akarnania (Found at Olympia) |
| Pindar fr. 51a <i>apud</i> Strabo 9.2.33 | iv-iii BCE | Near Akraiphia: Apollo Ptoios |

| Author/Work | Date | Place |
|---|----------------|------------------------------------|
| Note: According to the Oxford Companion to Classical Lit, p. 541, Strabo was apparently not known in Rome until after 18 CE when his Geography, first published in Amasia in 7 BCE, his hometown. It was there likely that he edited and republished in 18 CE, a year after the death of Ovid. I will not take into consideration his citations for literary evidence with which Ovid might have had contact. | | |
| Diodorus Siculus 17.50.1-2; 17.50.4 | i BCE | Amon Oasis |
| Apollonios Rhodios <i>Argonautica</i> 3.878, 881-883 | iii BCE | Amnisos |
| <i>IG XII.7.62; II.27-37</i> | iv BCE | Amorgos |
| Apollonius Rhodius <i>Argonautica</i> 4.1714-1717 | iii BCE | Anaphe |
| Dikaiarchos <i>Descr. Gk.</i> 1.23 | iv BCE | Anthedon |
| OGIS nos. 455 11.10-13 | 30-40 BCE | Aphrodisias |
| Xenophon, <i>Hell.</i> 5. 3.19 | 380 BCE | Aphytis |
| Pindar <i>Paeon</i> 18, 11.1-3 | vi/v BCE | Argos |
| Sophocles <i>Electra</i> 4-5 | Before 405 BCE | Argos |
| Herodotus 6.78-80 | 494 BCE | Argos |
| Euripides <i>Temenai apud Aelian NA</i> 7.39 | v BCE | Arkadia |
| Dikaiarchos <i>Descr. Gr.</i> 1.1 | iv BCE | Athens in general |
| <i>IG II, 4960b and 4960c, 11.8-12</i> | 400-390 BCE | Athens: Asklepieion |
| <i>IG II, 2499, 11.1-7, 14-20</i> | 306/5 BCE | Athens: Heroon of Egretes |
| <i>SEG XXIV.203, 11.1-23</i> | 333/2 BCE | Athens: Shrine of the Healing Hero |
| Plato <i>Critias</i> 112b | v/iv BCE | Athens: Hephaisteion |
| Plato <i>Phaedrus</i> 230b | v/iv BCE | Athens by the Ilisos |
| Aristotle <i>De Mirab. Ausc.</i> 51.834a 12ff | iv BCE | Athens by the Ilisos |
| <i>SEG XXV.139 11. 4-7</i> | i BCE | Athens: Isis |

| Author/Work | Date | Place |
|---|----------------|---------------------------------------|
| <i>IG</i> I2.94 11. 30-38 | 418/7 BCE | Athens: Kodros, Neleus, Basile |
| Sophocles <i>Oed Col.</i> par. 9-12, 16-18; 36-40, 42-43; 54-61; 96-98; 113-114; 124-132; 135-137; 155-162; 503-506; 675-678; 1593-1597 | End v BCE | Athens: Kolonos Hippios |
| Livy 31.24.17 | i BCE | Athens: Kynosarges |
| Aristophanes <i>Clouds</i> 11 | 423 BCE | Athens: Moriai |
| Aristotle <i>AthPol</i> 60:1-3 | iv BCE | Athens: Moriai |
| Anaxandrides <i>apud Diogenes Laertius</i> 3.26 | iii BCE | Athens: Moriai |
| <i>IG</i> II2 2613; <i>SEG</i> XXI.649 | iii BCE | Athens: Garden of the Muses |
| Aristophanes <i>Thesm.</i> 1148-1149 | v/iv BCE | Athens: Thesmophorion |
| Plato <i>Critias</i> 117B-C | v/iv BCE | Atlantis |
| Theokritos 25:20-22 | iv BCE | Augeias' pastures on the Menios river |
| Sophocles <i>Electra</i> par. 566-568 | Before 405 BCE | Aulis |
| Euripides <i>IphAul.</i> par. 185-186; 1543-44; 1547-49; | End of v BCE | Aulis |
| Lycophron <i>Alex.</i> 1.698 | iii BCE | Lake Avernus (Italy) |
| Propertius 3.3.41-42 | i BCE | Boiotia |
| Herodotus 2.138.1-4 | v BCE | Bubastis |
| Asklepiades <i>apud Probus Verg. Georgics</i> 2.84 | iv BCE | Among the Celts |
| Herodotus 2.91 | v BCE | Chemmis |
| <i>SEG</i> XXVII. 536; XX.508; XVII. 385 side A 1.13-17; 2. 50-52 | iv BCE | Chios |
| Livy 24.3.3-7 | 1 BCE | Croton |
| Melannipides <i>Danaids</i> lines 3-6, <i>apud Athenaeus</i> | v BCE | Groves of Danaids |
| Livy 35.51.1-4 | 1 BCE | Delium |
| Pindar N. 7.44-47; <i>Paean</i> 12:6-18 | 487; 490 BCE | Delphi |

| Author/Work | Date | Place |
|--|--------------|------------------------|
| Euripides <i>Andromachus</i> lines 1114-1115 | v BCE | Delphi |
| Euripides <i>IphTaur</i> 1245-46 | 413 BCE | Delphi |
| Euripides <i>Ion</i> 76-77; 112-120 | 421-413 BCE | Delphi |
| Bacchylides 2:17-21 | vi/v BCE | Delphi |
| Kallimichos fr. 229, lines 10-11 | iii BCE | Didyma |
| Apollonios Rhodios <i>Argonautica</i> 1.1117-1121 | iii BCE | Dindymon |
| Aeschylus <i>Pr.</i> Lines 829-832 | vi/v BCE | Dodona |
| Sophocles <i>TR.</i> Lines 1166-68 | 421-415 BCE | Dodona |
| Kallimachos <i>Cer.</i> Lines 25-30; 36-41; 46-49; 59-60 | iii BCE | Dotion |
| Diodorus Siculus 5.61.1-2 | i BCE | Dotion |
| <i>ICI</i> X.1.D. lines 153-164 | iii/ii BCE | Dreros |
| Aeschylus <i>Suppl.</i> Lines 556-560 | 461 BCE | Egypt, unspecified |
| <i>OGIS</i> no. 97, lines 1-3, 7-11 | Early ii BCE | Egypt, unspecified |
| Pindar <i>I.</i> 1.11.55-57 | 474 BCE | Eleusis |
| <i>IG</i> II2.204 lines 7-10 and 16-32 | 352/1 BCE | Eleusis |
| Theokritos 25:20-22 | iii BCE | Elis: Augeas pastures |
| Diodorus Siculus 5.3.3 | i BCE | Near Enna |
| Kallimachos <i>Dian. par.</i> 237-39 | iii BCE | Ephesos |
| Aeschines <i>Anth. Gr.</i> 6.330 | iv BCE | Epidauros: Asklepieion |
| <i>IG</i> IV2.121 lines 90-94; 120-122; .123 lines 1-3; .618 | iv BCE | Epidauros: Asklepieion |
| Vergil <i>Ecl.</i> 6.72-73 | 1 BCE | Gryneion |
| Herodotus 7.197.4 | v BCE | Halos |
| Diodorus Siculus 4.84.2 | 1 BCE | Heraian Mountains |
| Apollonios Rhodios <i>Argonautica</i> 2.842-849 | iii BCE | Herakleia |

| Author/Work | Date | Place |
|---|----------------|--------------------------------------|
| Euripides <i>Herc. Fur.</i> par. 614-615 | 421-415 BCE | Hermione |
| <i>IG II2</i> .2493. pars. 3-5, 7-20, 24-30 | 339/8 BCE | Hermos: Attica |
| Thesiod <i>Theogony</i> lines 215-216 | viii BCE | Garden of Hesperides |
| Skylax <i>Periplus</i> 108 | iv BCE | Garden of Hesperides |
| Heraklitos <i>Incred.</i> 20 | | Garden of Hesperides |
| Douros Book IV <i>apud</i> Athenaeus, <i>Depinosophistai</i> 12.542a | iii/iv BCE | Hipponion |
| Theophrastos <i>HP</i> 3.3.4 | iii/iv BCE | Ida on Crete |
| Vergil <i>Aeneid</i> III.111-112 | i BCE | Ida on Crete |
| Homer <i>Odyssey</i> 9.197-98, 200-01 | Before vii BCE | Ismaros |
| Homer <i>Odyssey</i> 20:276-278 | Before vii BCE | Ithaca: Apollo |
| Homer <i>Odyssey</i> 17:205-211 | Before vii BCE | Ithaca: Nymphs |
| Pindar Q. 5.10-14 | 452 BCE | Kamarina |
| <i>IG XII.1.977</i> lines 5-11, 34-41 | c. 393 BCE | Karpathos |
| Sophocles <i>Trachiniae</i> pars. 753-754 | 421-415 BCE | Kenaion |
| Thucydides 3.81.3 | v BCE | Kenaion |
| Nicander, fr. 31 <i>apud</i> Aelian, <i>NA</i> 10.49 | ii BCE | Klaros |
| Diodorus Siculus 5.66.1 | i BCE | Knossos |
| Plato <i>Laws</i> 625B-C | iv BCE | Between Knossos and the Diktean cave |
| Apollonios Rhodios <i>Argonautica</i> 2.402-406; 3.927-931; 1201-1202, 1212-1215; 4.100-102; 123-125; 129-130; 162-163, 166 | iii BCE | Kolchis |
| Orpheus <i>Argonautica</i> 761-763; 911-913; 924-925; 985-987; 996-997 | iii BCE | Kolchis |
| Pindar fr. 103 <i>apud</i> Athenaeus 13.573f-574a | v BCE | Korinth: Aphrodite on Akrokorinth |
| Kallimachus <i>Pal.</i> pars. 63-64 | iii BCE | Koroneia |

| Author/Work | Date | Place |
|---|----------------|---------------------------------|
| <i>IG IX.2.1109</i> LSOG no. 84 pars. 73-87 | c. 100 BCE | Korope |
| <i>Syll</i> 3.1023 pars. 25-26 | c. 200 BCE | Kos in general |
| Pindar <i>P.</i> 5.23-25; 89 | 461 BCE | Kyrene |
| Apollonios Rhodios <i>Argonautica</i> 1.1061-69 | iii BCE | Kyzikos |
| Herodotus 5.119.2 | v BCE | Labraunda |
| Lycophron <i>Alex.</i> 856-858 | iv/iii BCE | Cape Lakinion near Croton |
| <i>Homeric hymn to Apollo</i> pars. 220-221 | vii BCE | Lelantine Plain |
| Theophrastos <i>HP</i> 3.5.9 | iv/iii BCE | Lesbos, Pyrrha town |
| Pindar <i>O.</i> 7.48-49 | 464 BCE | Lindos: on the Acropolis |
| Cicero <i>De Natura Deorum</i> 3.22.57 | i BCE | Lysios River |
| <i>SIG</i> 3.22, lines 22-26 | After 494 BCE | Magnesia on the Maeander |
| <i>IG</i> I2.609 line 5 | After 490 BCE | Marathon |
| Aeschylus <i>apud</i> Athenaeus 14.627d | v BCE | Marathon |
| Bacchylides pars. 115-119 | v BCE | Metapontion: of Artemis |
| Herodotus 4.15 | v BCE | Metapontion: in the agora |
| Theokritos 28.1 and 3-4 | iii BCE | Metapontion: of Aphrodite |
| Pindar <i>N.</i> 2.2-5 | 490-480 BCE | Nemea |
| Euripides <i>HF</i> 359-360 | 421-415 BCE | Nemea |
| Euripides <i>Hyps.</i> Fr. 1 col. Iv pars 10-14 | v BCE | Nemea |
| Theokritos 25.167-169 | iii BCE | Nemea |
| Homer <i>Iliad</i> 20.8-9 | Before vii BCE | Dwelling of the nymphs |
| Homer <i>Odyssey</i> 10.350-351 | Before vii BCE | Dwellings of the nymphs |
| Diodorus Siculus 3.68.5-70.1 | i BCE | Nysa (near the border of India) |
| Bacchylides 17.81-85 | v BCE | The Ocean as grove |
| Aeschulus <i>Persae</i> 100-106 | 472 BCE | The Ocean as grove |

| Author/Work | Date | Place |
|---|-------------------|-------------------------------|
| Aristophanes <i>Nubae</i> 271 | 423 BCE | The Ocean as grove |
| <i>IG V.1390</i> lines 78-80 | 92/1 BCE | Oichalia |
| Homer <i>Odyssey</i> 10:508-511 | Before vii BCE | Shores of Okeanos |
| Stesichoros <i>apud</i> Athenaeus 11.469e-f pars. 1-2, 5-6 | vii/vi BCE | Shores of Okeanos |
| Orpheus <i>Argonautica</i> 1192-93 | iii BCE or later | Shores of Okeanos |
| Simonides fr. 2 <i>apud</i> schol. To Aristophanes <i>Nubes</i> 1354 | vi/v BCE | Olympia: in general |
| Homer <i>Iliad</i> 2.505-506 | Before vii BCE | Onchestos |
| <i>Homeric Hymn to Apollo</i> 229-238 | viii/vii BCE | Onchestos |
| <i>Homeric Hymn to Hermes</i> 185-87 | vi BCE or earlier | Onchestos |
| Theopompos <i>apud</i> Athenaeus 12.531e-f | iv BCE | Onokarsis |
| Hesiod <i>Sc.</i> 70-71, 98-100 | viii/vi BCE | Pagasai |
| Diodorus Siculus 5.42.6-43.3 and 5.44.5 | i BCE | Near Panara |
| Theophrastos <i>HP</i> 4.5.3 | iii/ii BCE | Pantikapaion |
| <i>IG XII.5.108</i> LSCG no. 111 | v BCE | Paros |
| Dikaiarchos <i>Descr. Gk.</i> 2.7 | iv BCE. | Mt. Pelion |
| Satyrus, <i>Life of Euripides</i> , in Hunt, <i>POxy.9</i> (1912) no. 1176 fr. 39 col. 21, lines 2-12 | iii BCE | Pella |
| Polybius 16.1.6 | ii BCE | Pergamon |
| Homer <i>Odyssey</i> 6.291-294 | Before vii BCE | Land of Phaiicians: of Athena |
| <i>SEG I.248</i> , lines 4-8, and 11-12 | End iv BCE | Pharsala |
| <i>IG. IX.1.3.666</i> | iii BCE | Physkos |
| <i>IG.II.2.1177</i> , lines 17-21 | Mid iv BCE | Peiraeus |
| Herodotus 9.65.2 | v BCE | Plataia |
| Plato <i>Leges</i> 761c, 947e | v/iv BCE | Plato's Ideal City |

| Author/Work | Date | Place |
|--|----------------|---|
| Diodorus Siculus 3.42.2-5; 3.43.1 | i BCE | Near Poseideion (Arabia) |
| Herodotus 7.8.8.3 | v BCE | Sardis |
| Theophrastos <i>HP</i> 9.4.9 | iii BCE | Sardis |
| Xenophon, <i>Anabasis</i> 5.3.7.7-13 | v/iv BCE | Skillous |
| <i>IG</i> II2.2494, lines 7-22 | mid iv BCE | Sounion: Apollo |
| Skylax, <i>Periplus</i> 109 | iv BCE | Syrtis |
| <i>IG</i> XII. 9.90 | iv BCE | Tamynai |
| <i>Homeric Hymn to Apollo</i> , lines 244-245, 384-385 | viii/vii BCE | Telphusa |
| <i>IG</i> XII. 8.265 LSCG no. 115 | iv BCE | Thasos |
| Sophocles, <i>Antigone</i> lines 844-846 | 442 BCE | Thebes: in general |
| Homer <i>Iliad</i> 6.418-420 | before vii BCE | Thebes: in Cilicia |
| Apollonios Rhodios, <i>Argonautica</i> 2.990-92 | iii BCE | Thermadon |
| <i>IG</i> IX2. 1.51; <i>SEG</i> II. 355; lines 1-3 | iii BCE | Thermon |
| Phanocles <i>apud</i> Stobaeus 4.20.47, lines 1-4 | iii BCE | Thrace |
| Vergil, <i>Aeneid</i> 3.22-29, 62-64 | i BCE | Thrace |
| Hellankos, <i>Aegyptica apud</i> Athenaeus, 15.679f | v BCE | Tindion |
| Euripides, <i>Tr.</i> 15-16 | v BCE | Troy in general |
| Euripides, <i>Tr.</i> 359-60 | v BCE | Troy: Apollo |
| Lycophron, <i>Alex.</i> 316-319 | iv/iii BCE | Troy: Ilos |
| Theophrastos, <i>HP</i> 4.13.2 | iv/iii BCE | Troy: Ilos |
| Aristophanes, <i>Rana</i> 444-446 | 405 BCE | Underworld: Demeter |
| <i>Apud Schola</i> to Apollonios Rhodios, <i>Argonautica</i> , 2.729 | iii BCE | Underworld: Entrance |
| Unidentified | | An additional 42 additional references to groves in unidentified places |

APPENDIX B
CATALOGUE OF TREES IN ORPHEUS' GROVE

Many of these trees have associations with other parts of the *Metamorphoses* as well as aspects of Roman culture well-known to Ovid's readers. The trees are listed in their order of appearance in the catalogue. Citations refer to the *Metamorphoses* unless otherwise noted. I have also indicated with "X" those that appear in a grove scene other than this one of Orpheus.

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|---|----------|--|--------------------------------|--|
| <i>Arbor Chaonis</i> The Oak of Chaon | XIII.17 | Cited in the description of the Trojans' journey, indicating that they visited Dodona, the land of the talking trees. | | Long associated with Zeus or Jupiter as the oracular oak of Zeus of Dodona, known for its oracular abilities by the moving of its leaves. ¹ |
| <i>Nemus Heliadum</i> The Grove of the Heliades (Poplars) | II.345 | Phaeton's sisters, the Heliades were transformed into Poplars. Ovid does not call them poplars. We only know this from Hyginus 154. The assumption stems from their location near water and that Poplars grow near water, as in the Arethusa story. ² | X | |

¹ Hornblower and Spawforth (2003) 1548

² Anderson (1972) 269

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|---------------------------------------|--------------------|--|--------------------------------|-------|
| <i>aesculus</i> Italian Oak | I.449; VIII.449 | The type of branch given to victors just preceding the Daphne and Apollo story. It appears again as the leafy Oak branch that protects the Calydonian boar from Jason's spear. | X | |
| <i>tilia</i> Linden Tree | VIII.620 | The story of Baucis and Philemon, the first in the cycle of stories told by Achelous to Theseus. The Linden standing near an Oak are implied to be the ancient couple standing there as testament to their faithfulness. | | |
| <i>fagus</i> Beech Tree | VIII.669 | On Baucis and Philemon's table, at which they entertained gods in disguise, they placed cups made of <i>fagus</i> , or Beech. | | |

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|--|---|--|--------------------------------|--|
| <i>laurus</i> Laurel Tree | I.45; 559, 566 II.600; VI.161, 201; XI.165; XIV.720; XV.591; XV.634 | No less than ten references make use of the Laurel and its branches. The first three refer to the aetiology of the Laurel in the story of Daphne and Apollo. The remaining seven refer to individuals, including Apollo, wearing the laurel on their head, either as a means of honor, a preparation to offer sacrifice (which implies the grove-dynamic) or to conceal something that results from metamorphosis (also implying the grove-dynamic). | X | Preparing for sacrifice and concealing a metamorphosis both imply grove-dynamic. |
| <i>corylus</i> Hazel(nut) Tree | Cf. Vergil's G. 2.299 ; Cato's <i>De Agri Cultura</i> . 18.9 | Appears only here in the <i>Metamorphoses</i> , but is well-known and attested in agrarian scenes of earlier writers. | | Only in catalogue, deciduous nut tree. |
| <i>fraxinus</i> Ash Tree | V.9, 143; VII.677; XII.122, 324, 368 | All six references to the <i>fraxinus</i> or Ash tree describe spears. | X | |

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|---------------------------------|---|--|--------------------------------|-----------------------------------|
| <i>abies</i> Fir Tree | Cf. Ennius, <i>Annales</i> 189; Vergil <i>G.</i> 2.68;; Vitruvius 5.1.3 (references a grove); Livy 24.3.4 | Appears only in the catalogue in the <i>Metamorphoses</i> but appears in other authors before Ovid, including one reference to a grove of Firs. | | Only in the catalogue, evergreen. |
| <i>ilex</i> Holm-oak | I.112; VII.586; IX.665; XI.109 | Also known as the great scarlet oak, the Italian oak and the Hungarian oak, appears four times throughout the <i>Met.</i> as part of a larger scene: the description of the golden age, the plague of Aegina, the tree under which Biblys flows now as a stream, and a branch of which Midas turns into gold. Only the last is associated with a grove scene treated in this study, and the Biblys reference, while not using the term for grove, describes a scene that Ovid frequently uses of a grove: a vale with running water under or near large trees. | X | |

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|--|---|---|--------------------------------|-------|
| <i>platanus</i> The Plane or Sycamore Tree | | Appears twice in Ovid's poem, once with an ominous snake which the Greeks interpret as a sign that they will be victorious over the Trojans, and once as a means of comparing the beauty of Galatea. | X | |
| <i>acer</i> Maple Tree | VIII.346 IV.487, XII.254 | Of the three references only one is a tree, in the story of the Calydonian Boar in which Echion's spear misses the boar and strikes the Maple tree. The other two are references to items made of Maple wood. | X | |
| <i>salix</i> The Willow Tree | V.594; VIII.336, 656; IX.99; XI.363; XIII.800 | Ovid uses six times in his stories: as a place for Arethusa to hang her clothing, as a tree in the grove of the Calydonian boar, as the wood that Philemon used to make his couch, as a covering for Achelous to hid his disfigured horns, as the trees in the grove of the Nereids out of which they sent the dog to attack Peleus' herds, and to describe Galatea—harder to break than Willow branches and bramble. | X (3 in fact) | |

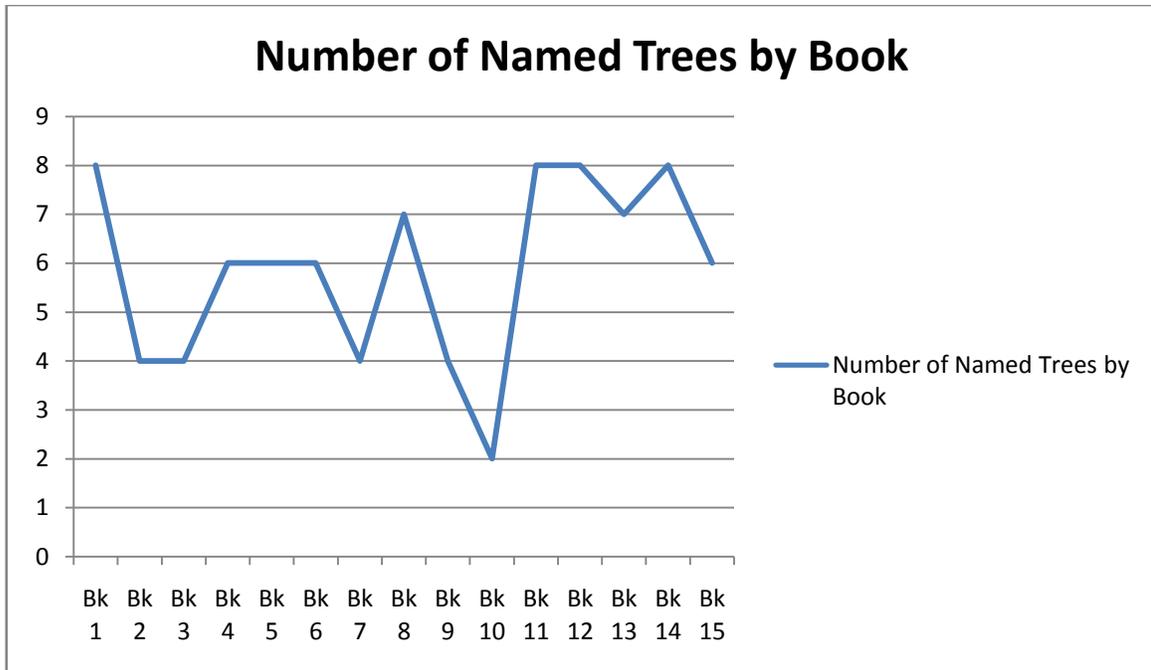
| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|--|--|---|--------------------------------|----------------------------------|
| <i>lotos aquatica</i> Lotus tree | IX.341, 365 | Appears one other time in the <i>Met.</i> in the story of Dryope who was herself transformed into a tree as the emergence of the transgression she committed by picking a Lotus flower. Lotis had once been pursued by Priapus and was saved by being turned into the Lotus. | | |
| <i>buxum</i> The Boxwood | IV.134 and IX.417 IV.30; XII.158; XIV.537 | Never appears as a tree in its own right apart from the catalogue. Twice Ovid describes the face of a horror stricken woman as the white color of Boxwood, and three times refers to the Boxwood pipe, associated with Bacchus, Achilles' soldiers who are at rest, and Cybele's priests. | | |
| <i>myrica</i> The Tamarisk | <i>Ecl.</i> 4.2; 8.54, 10.13; <i>Ars</i> 1.747; 3.691 | Makes its only appearance here in Orpheus' grove. Vergil uses it in the Eclogues and Ovid twice in the <i>Ars Amatoria</i> . | | Only in the catalogue, evergreen |

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|--|--|--|--------------------------------|----------------------------------|
| <i>myrtus</i> or Myrtle Tree | IX.335; XI.234 | Appears twice in a large abundance with descriptions that sound very similar to other grove depictions without the word “grove” being used. Both times, the Myrtle trees are near the sea and a female character is part of a transgression that brings her to some new form: Dryope and Thetis. | | |
| <i>tinus</i> The Viburnum | Vergil <i>Culex</i> 407; G.4.112 | Does not appear otherwise in the <i>Metamorphoses</i> and outside of it only in Vergil’s pastoral works. ³ | | Only in catalogue, and evergreen |
| <i>hedera</i> Ivy | III.664 IV.365 IV.395 V.338 VI.128 VI.599 | Technically, not a tree, but a vine; appears six times, five of which are in the first pentad. Four are associated with stories about or involving Bacchus. One is used to describe Orpheus’ mother, Calliope, and one in a tale told by her of Arachne. In all instances, Ivy is a binding, covering or border of some object or person. | X | |

³ Vergil *Culex* 407; G.4.112

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|--|--|---|--------------------------------|------------------------------|
| <i>vitis</i> The Grape Vine | IV.396 VI.592 VIII.676 XIII.800, 813 XIV.649, 662, 665 XV.77, 117 | Another vine, appears ten times in the <i>Met.</i> sharing some of the stories that the Ivy and other trees: Arachne's weaving, Baucis and Philemon's table, and twice in Polyphemus' description and attempt to entice Galatea. Three references are in Vertumnus attempt to seduce Pomona, and two in Pythagoras' speech. | X | |
| <i>ulmus</i> The Elm | I.296 II.557 XIV.661, 665 | Four references: the flood has fishermen catching fish in the tops of Elms; the crow learns its lesson sitting in an Elm; and twice it appears in the story of Vertumnus and Pomona. | X | |
| <i>ornus</i> The Flowering Ash | Vergil G.2.111 Horace <i>Carm.1.9.12</i> | Does not appear otherwise in the <i>Met.</i> | | Only in catalogue, deciduous |
| <i>picea</i> The Spruce | III.155 | The vale of Gargaphie where the grove of Diana is--Actaeon | X | |
| <i>arbutus</i> The Strawberry Tree | I.104 XIII.820 | Both occurrences outside the catalogue use picking abundant fruit from the <i>arbutus</i> as the ideal: in the golden age; Galatea would if she were the wife of Polyphemus. | | |

| Tree Name | Citation | Brief Summary | Appears in another Grove Scene | Notes |
|--|--|---|--------------------------------|---|
| <p><i>palma</i> The Palm Tree</p> | <p>VI.50 VI.335 VII.543 VIII.674 X.478 XV.396</p> | <p>All six references make symbolic associations of the Palm: symbol of victory, place where Latona gave birth to Apollo and Diana, fruit of Palm on table of Baucis and Philemon, symbol of Arabia, and the tree on which Pythagoras says the Phoenix builds its nest for death and resurrection.</p> | | |
| <p><i>pinus</i> The Pine Tree</p> | <p>I.95 I.699 II.185 III.621 V.442 VII.442 XI.456 XI.468 XI.533 XII.267 XII.357 XIII.782 XIV.88 XIV.248 XIV.535 XIV.638 XV.742</p> | <p>Seventeen references: three to actual Pine trees with the first noting that the Golden Age was when the Pine had not been cut. Almost all remaining references are what humans have done with cut pine. Pine also a tree on which votives were hung or which strong men/monsters could pull up by the roots and use as weapons. Nine of the references are to ships; two to walking sticks or torches, and two as drapes on horns of mythical creatures.</p> | <p>X</p> | <p>The pine tree is referred to more than any of the other trees in the catalogue.</p> |
| <p><i>cupressus</i> The Cypress</p> | <p>III.155</p> | <p>One reference outside the catalogue to the vale of Gargaphie full of spruce and cypress where Diana turned Actaeon into a stag</p> | <p>X</p> | <p>Cyparisse the boy is later turned into this tree, and stands guard at burial places.</p> |



The Oak of Chaon Reference to this tree actually appears in XIII.716. This famous oak is first on the list as is the god it is associated with the most powerful, a god to whom Ovid has likened Augustus. This tree has oracular powers, and from this grove Orpheus will tell stories of change. The trees named second are the *nemus Heliadum*—Phaethon’s sisters, the Heliades (2.345) were transformed into poplars. Ovid does not call them poplars. We only know this from Hyginus 154. The assumption stems from their location near water and that poplars grow near water, as in the Arethusa story.⁴ Shortly after this grove is conjured, Orpheus will have Venus tell how she reclined in the shade of poplars with Adonis.⁵ The *aesculus* or Italian oak appears in I.449 as the type of branch given to victors just preceding the Daphne and Apollo story. It appears again in 8.449 as the leafy oak branch that protects the Calydonian boar from Jason’s spear. The *tilia* or Linden tree appears at VIII.620 in the story of Baucis and Philemon,

⁴ Anderson (1972) 269

⁵ *Met.* X.555

the first in the cycle of stories told by Achelous to Theseus. The Linden standing near an Oak are implied to be the ancient couple standing there as testament to their faithfulness. On the elderly couple's table, at which they entertained gods in disguise, they placed cups made of *fagus*, or Beech (*Met.* VIII.669). No less than ten references make use of the *laurus* or Laurel tree and its branches. The first three⁶ refer to the aetiology of the Laurel in the story of Daphne and Apollo. The remaining seven refer to individuals, including Apollo, wearing the laurel on their head, either as a means of honor, a preparation to offer sacrifice (which implies the grove-dynamic) or to conceal something that results from metamorphosis (also implying the grove-dynamic).⁷ The *corylus* or Hazel(nut) tree appears only here in the *Metamorphoses*, but is well-known and attested in agrarian scenes of earlier writers.⁸ All six references to the *fraxinus* or Ash tree describe spears.⁹ The *abies* or Fir tree appears only here in the *Metamorphoses* but is appears in other authors before Ovid, including one reference to a grove of Firs.¹⁰ The *illex* or Holm-oak (also known as the Great Scarlet Oak, the Italian Oak and the Hungarian Oak) appears four times throughout the *Metamorphoses* as part of a larger scene: the description of the golden age, the plague of Aegina, the tree under which Biblys flows now as a stream, and a branch of which Midas turns into gold. Only the last is associated with a grove scene treated above, and the Biblys reference, while not using the term for grove, describes a scene that Ovid frequently uses of a

⁶ *Met.*I.45; 559, 566

⁷ *Met.*II.600; VI. 161, 201; XI.165; XIV.720; XV.591; XV.634

⁸ Cf. Vergil's *Georgics* 2.299 and Cato's *De Agri Cultura*. 18.9

⁹ *Met.* V.9, 143; VII.677; XII.122, 324, 368

¹⁰ Cf. Ennius, *Annales* 189; Vergil *Georgics* 2.68;; Vitruvius 5.1.3 (references a grove); Livy 24.3.4

grove: a vale with running water under or near large trees.¹¹ The Plane or Sycamore, *platanus*, appears twice in Ovid's poem, once with an ominous snake which the Greeks interpret as a sign that they will be victorious over the Trojans, and once as a means of comparing the beauty of Galatea. In the Galatea story, I will consider another grove reference in the following book.¹² Of the three references to the maple, *acer*, only one is a tree, and that appears in the story of the Calydonian Boar in which Echion's spear misses the boar and strikes the maple tree. The other two are references to items made of maple wood.¹³ Ovid uses the willow or *salix* six times in his stories: as a place for Arethusa to hang her clothing, as a tree in the grove of the Calydonian boar, as the wood that Philemon used to make his couch, as a covering for Achelous to hid his disfigured horns, as the trees in the grove of the Nereids out of which they sent the dog to attack Peleus' herds, and to describe Galatea—harder to break than willow branches and bramble.¹⁴ The *lotos aquatica* or Lotus tree appears one other time in the *Metamorphoses* in the story of Dryope who was herself transformed into a tree apparently as the emergence of the transgression she committed by picking a Lotus flower. The flower bled, and the narrator reminds the reader that Lotis had once been pursued by Priapus and was saved by being turned into the Lotus.¹⁵ The boxwood, *buxum*, never appears as a tree in its own right apart from the catalogue. Twice Ovid describes the face of a horror stricken woman as the white color of boxwood¹⁶, and

¹¹ *Met.*I.112; VII.586; IX.665; XI.109

¹² *Met.*XII.14; XIII.790

¹³ *Met.*VIII.346; and IV.487, XII.254

¹⁴ *Met.*V.594; VIII.336, 656; IX.99; XI.363; XIII.800

¹⁵ *Met.* IX.341, 365

¹⁶ *Met.*IV.134 and IX.417

three times refers to the boxwood pipe, associated with Bacchus, Achilles' soldiers who are at rest, and Cybele's priests.¹⁷ The tamarisk or *myrica* makes its only appearance here in Orpheus' grove. Vergil uses it in the Eclogues and Ovid twice in the *Ars Amatoria*.¹⁸ The *myrtus* or myrtle tree appears twice and both times in a large abundance with descriptions that sound very similar to other grove depictions yet without the word "grove" being used. Both times, the myrtle trees are near the sea and a female character is part of a transgression that brings her to some new form: Dryope and Thetis. The *tinus* or Viburnum does not appear otherwise in the *Metamorphoses* and outside of it only in Vergil's pastoral works.¹⁹

¹⁷ *Met.* IV.30; XII.158; XIV.537

¹⁸ *Ecl.* 4.2; 8.54, 10.13; *Ars* 1.747; 3.691

¹⁹ Vergil *Culex* 407; G.4.112

LIST OF REFERENCES

The abbreviations for Greek and Latin texts follow the conventions of the most recent editions of the *Oxford Latin Dictionary* and the *Oxford Classical Dictionary*. Periodicals have been abbreviated according to the guidelines set out in *L'Année Philologique*. The text for the *Metamorphoses* for this study is the *Oxford Classical Texts* series by R.J. Tarrant, 2004.

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BIOGRAPHICAL SKETCH

Robert Patrick was born and raised in Birmingham, AL. With an early interest in both religion and languages, he earned a B.A. in Biblical Literature (Greek and Hebrew) from Oral Roberts University in Tulsa, OK, in 1981. In 1984 he graduated from Emory University's Candler School of Theology with a M.Div and was ordained in the United Methodist Church where he served as a clergyman for 8 years. During the 1990s he completed 50 graduate hours in Catholic Theology through Notre Dame Seminary, New Orleans, LA, and added a major in Spanish as well as numerous hours in Latin and pedagogy through the University of Georgia and the University of Alabama in Birmingham. His teaching career spans 21 years at the secondary level always including Latin, and sometimes Greek and theological studies. He taught as an adjunct instructor in Spring Hill College's graduate theology program for five years, and more recently has taught as an adjunct in Latin at Georgia State University. In 2003, he was accepted into the doctoral program in the Classics Department at the University of Florida. In 2004 he earned status as a National Board Certified Teacher in Latin. He currently teaches all levels of Latin at Parkview High School in metro Atlanta where he lives with his wife, Lydia, and their 3 high school and college-aged children. He is an active member of the Board of Directors of SALVI (Septentrionale Americanum Latinitatis Vivae Institutum) as well as the Board of Directors of the North American Cambridge Course Project.