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RAPE, SEDUCTION AND LOVE IN OVID'S METAMORPHOSES

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A Thesis

in

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ABSTRACT

Rape, Seduction and Love in Ovid's Metamorphoses

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Concordia University, 1990

This thesis examines the role of woman as rape victim in the epic poem Metamorphoses written by the Roman poet Ovid. The study begins with a historical analysis of Ovid's poetry and of the world in which he wrote. Since women are the central characters of the Metamorphoses their social history is outlined. At this point an examination of the nature of rape in the Roman world and the legislation concerning the crime is discussed.

In the next section of this thesis a number of seduction and rape myths are chosen and discussed. An analysis of recurring motifs displays the characteristics of the rape victim, her pursuer and defines the nature of rape and seduction in the Metamorphoses. A comparison of the seduction, rape and love narratives reveals the importance of consent in determining seduction or rape and their difference from the emotions of mutual love. The function of metamorphosis in the narratives of actual and attempted rape illuminates the devastating and lasting effects of rape on a woman's physical and mental person.

The results of this thesis reveal, firstly, that Ovid's portrayal of women as rape victims can be interpreted as an accurate and insightful study of the plight of such women in his Roman society. Ovid's sympathy for women is evident in his depiction of rape from a woman's point of view. Lastly, Ovid's understanding of the nature of rape and its psychological effects on women is apparent when a thorough examination of the seduction, rape and love narratives reveals the boundaries between consent, force and mutual love.

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....Quanquam sint frivola multa
Plurima sub falso tegmine vera latent...

Theodulph. Carmina
verses 19-20. comment
on Ovid's works*

* Passage is from Jean Seznec. The Survival of The Pagan Gods. (Princeton, New Jersey: Princeton University Press, 1972). p. 91.

TABLE OF CONTENTS

	PAGE
INTRODUCTION	1
Chapter	
1. HISTORICAL AND SOCIAL CONTEXT	5
2. LITERARY TRADITION	28
3. THE IMAGERY OF RAPE AND SEDUCTION	48
4. SEDUCTION, RAPE AND LOVE	82
CONCLUSION	111
ENDNOTES	117
BIBLIOGRAPHY	125
APPENDIX I	129
APPENDIX II	131

INTRODUCTION

Ovid, the last of the great Augustan poets, composed a prolific amount of poetry in a variety of genres and metres of which nearly all pertain to the subject of women and their lives in Roman patriarchal society. As an elegist he followed a long established program provided by his Greek and Roman predecessors. Borrowing literary conventions from past poets Ovid manipulated these traditions for his own purposes to create a true-to-life picture of the lives and loves of the women and men of his world. When in later life Ovid turned to the more serious genre of epic to produce his greatest achievement the Metamorphoses, he retained a keen understanding of the female sex. This time Ovid wrote of rape and seduction from a woman's point of view to reveal the destructive nature of love.

The purpose of this thesis is to examine the role of women as rape victims in the Metamorphoses. Through an analysis of a selection of rape and seduction narratives I will show that Ovid's insight into the psychological effects of rape on a woman is an accurate portrayal of the victim's emotional experiences, and demonstrate that his depiction of the treatment of women by men in the Metamorphoses is a true reflection of their status as second class citizens in Roman society.

My task of proving the historical accuracy of Ovid's Metamorphoses regarding the portrayal of women as rape victims will be accomplished by an interdisciplinary approach which will combine a literary perspective with a historical, philosophical and sociological interpretation. My belief is that an interdisciplinary approach will produce a more complete analysis than any single discipline could of the role of women in the Metamorphoses and in the Roman world.

I shall begin this thesis by examining the history of the period in which Ovid wrote. In order to make an accurate and valuable assessment of the Metamorphoses we must explore the historical and social events which may have influenced Ovid's writing. I wish to discuss, in particular, the establishment of the Principate by Augustus, the Emperor's policies on family legislation and moral conduct and the reasons for such laws. Since women occupy a position of central importance in the Metamorphoses, it is necessary to discuss their history in ancient Rome. The second part of Chapter One will discuss the social and legal position of women with respect to the Augustan legislation on Family and Social Reform. At this time the history of rape in Rome and the laws protecting women from such a crime will be explored.

Ovid followed long established literary conventions which began, for the Roman poets, in Alexandrian poetry. Chapter Two will discuss Ovid's position among the

Augustan elegists and his contribution to the elegiac tradition. The poet's change to the epic metre will also be examined in this chapter.

The third chapter will be devoted to the imagery of rape and seduction. Throughout the myths of rape and seduction there are a number of motifs and recurring images which lend unity to the theme of sexual violence. This chapter will examine each motif separately to determine the characteristics of the victim, her pursuer and define the boundaries of rape and seduction. All Latin passages of the Metamorphoses and their translations are from one source. I have chosen the text of Frank Justus Miller (see bibliography for note) for its accuracy to the original manuscript and its excellent translation of the poem.

The final chapter will examine the narratives of rape, seduction and love. When seduction ends, rape takes its place. In the narratives of attempted and actual rape, metamorphosis plays a vital function. The physical metamorphosis of a female victim symbolizes the psychological effects a woman endures as the result of rape. The transforming effects of rape will be analyzed to reveal Ovid's sympathetic understanding of the victim's plight. Finally, in Chapter Four, I will compare the narratives of rape and seduction with the portrayal of love found in the stories of genuine affections. In contrast to the myths involving rape which depict the violent and destructive nature of human emotions, Ovid's poems of genuine love

illuminate his final conviction of the everlasting powers of conjugal love.

My objectives in writing this thesis are threefold. Firstly, I will arrive at a better understanding of Ovid and his poetry. Secondly, I intend to gain a clearer knowledge of rape in the ancient world and its effects on the victim. Through this study I will learn more about the crime of rape throughout history and in our society today. Thirdly, and most importantly, I believe that my work will contribute further understanding to the study of the lives of women and their role in ancient Roman society.

Chapter 1

A. Historical and Social Context

Ovid's literary career spanned over thirty years and evolved amid a period of great political and social change. During this time of transformation Roman life and literature also changed dramatically. To better understand Ovid's poetry and its relation to Roman life we must first examine the political and social climate in which it was written. This chapter will begin by discussing Ovid's career in view of the political events of the Augustan Principate which may have influenced his writings. Next, the factors which contributed to the increased visible participation of women in Roman society and throughout the pages of Ovid's poetry will be examined.

Many years before the birth of Ovid in 43 B.C. the Republican form of government began to deteriorate as a result of the social revolution which started during the time of Tiberius Gracchus (133 B.C.) and ended with the battle of Actium in 31 B.C.[1] During this time aristocratic Romans indulged themselves in a life of Greek influences and enjoyed an enormous amount of wealth gained from Mediterranean conquests. As a result a time of lavish luxury and extravagant pleasures was enjoyed by the ever decreasing aristocracy who ruled Rome. While the nation's wealth was held in the hands of the few, particularly the senators, an increasing number of Rome's vast lower-classes

began to rebel against their under-privileged conditions. At the beginning of the first century when civil war broke out the Republican government was destined to collapse. The authority of the senate was powerless against such men as Julius Caesar who marched on Rome with their loyal armies and the mobs of the city. After Caesar's death, his adopted son Octavian acquired the consulship by force in 43 B.C. and formed the first Triumvirate with Antony and Lepidus. Octavian secured a position for himself in Rome's future by successfully eliminating all his rivals including Antony at the battle of Actium in 31 B.C. and ending the civil wars. In 27 B.C. Octavian was given the name of Augustus in honor of his "restoration" of the Republican government.[2] Augustus' establishment of the Principate brought peace, stability and the hope of reviving old Republican traditions and way of life. Perhaps the greatest challenge of Augustus' imperial rule was the moral and religious regeneration of Roman society.

In the latter days of the Republic the traditional values of social and religious life changed. Among the upper-classes the wealth and exotic luxuries from foreign places which they enjoyed weakened Roman standards of moral conduct. Corruption among government officials became rampant as senators and governors used their fortunes to secure positions of prestige and power. The wealthy aristocracy displayed their luxuries in their material possessions and in their extravagant pastimes.

During this period of change and upheaval marriage ties among the upper-classes loosened. Marriage no longer compelled a wife to be held in the authority (manus) of her husband as in previous times. Divorce became easy for many women as well as men. Many aristocratic women gained independence by freeing themselves from their husbands and, since they now controlled their own dowries, they were financially secure for life. Some couples did not bother to divorce each other as adultery was condoned and widely practiced. Family life was unpopular to many and children were regarded as a burden. By the end of the Republic there was an alarming decline in the birthrate among the aristocracy.

It must be pointed out that not all members of the upper-classes led such immoral and extravagant lives. There were many aristocratic men and women who lived in respectable society and chose to pursue the more refined intellectual and cultural interests,[3] i.e.: art and literature. However, for the majority of the upper-classes the life of luxury appealed to their quest for individuality. The breakdown of traditional values created new roles for aristocratic women and men. These new roles freed women and men from ancient custom and gave them licence to participate in the future of the Principate.

It was this group of the ruling class to which Augustus addressed himself when he came to power. Augustus' attempts at reviving old Republican virtues and returning

Rome to its former glory included a religious program designed to curb the agnostic attitudes of the upper-classes and restore the Roman gods to their traditional place of worship. The Emperor also introduced legislation in 18 B.C. to halt the immorality of the aristocracy and increase the birthrate. Sumptuary laws were formulated to limit extravagance. Under the Lex Julia de adulteriis coercendis adultery became a public crime as well as a private offence while the Lex Papia Poppaea gave monetary rewards to married couples with children and penalized those without offspring. Augustus hoped his program of moral and religious reform would induce as many people as possible back into the married state and regenerate society into the pious and patriotic nation it once had been. However, for those who were caught up in the excitement and tension of the time, there was no turning back; they could only look forward to the future.

i.Ovid's Early Years

Perhaps there is no better representative of the social upheaval and its outcome than Ovid and the circle of elegiac poets to which he belonged. This section traces Ovid's upbringing during this turbulent time and his early literary career. Scholars are fortunate to be able to reconstruct much of Ovid's life from his own words. The works of Ovid's early years and his autobiographical poem

Tristia 4.10 written in exile provide most of the material for an intimate look into the life of the poet.[4] Ovid's own words in Tristia 4.10.3-6 tell us that Publius Ovidius Naso was his full name and his place of birth, on March twentieth, 43 B.C., was Sulmo, a town located about ninety miles east of Rome.[5]

> Sulmo mihi patria est, gelidis uberrimus undis,
> milia qui novies distat ab urbe decem.
> editus hic ego sum, nec non, ut tempora noris,
> cum cecidit fato consul uterque pari:....
>
> [Sulmo is my native place, a land rich in ice-cold streams, thrice thirty miles from the city. There first I saw the light, and if thou wouldst know the date, 'twas when both consuls fell under stress of like fate].

His family was of the Equestrian Order.[6] After receiving his initial training at home, Ovid and his older brother were sent by their father to Rome to complete their education in the rhetorical schools. The two boys were groomed for a career in public office. While his brother discovered his future lay in the legal profession, Ovid did not share the same view but expressed his natural talent for verse in everything he wrote. "Even in those days the Muse was bidding him to do her work," he says in Tristia 4.10.19-20:

> at mihi iam puero caelestia sacra placebant,
> inque suum furtim Musa trahebat opus.
>
> [But to me even as a boy service of the divine gave delight and stealthily the Muse was ever drawing me aside to do her work.].

Nevertheless, he reluctantly pursued a career in politics.

In his preparation for a practical career Ovid was educated in rhetoric and literature. For a time he excelled in the art of declamatio as we learn from Seneca the Elder (Controv.2.2.1-12.).[7] Ovid also studied in Athens where he mastered the Greek language and travelled extensively in Sicily and Asia Minor. Upon returning to Rome he held a number of minor offices which were preliminary to the office of the quaestorship.[8] But lacking any ambition for law or politics, Ovid could not ignore his natural impulse to write poetry. Much to his father's dismay Ovid began making a name for himself as a love poet even before he had completed his formal education. About the year 25 B.C., at the age of eighteen, Ovid began reciting some of his poems in public; poems which no doubt were to become the Amores ten years later.[9] Despite the young man's renunciation of a public career it must be remembered the importance of his early education on his literary output. Throughout Ovid's work his schooling in rhetoric can be observed and his legal instruction left its stamp on his poetic language and imagery.[10]

Ovid's disposition and the nature of his verse attracted him to the carefree spirit of the city. Ovid was born too late to have known and been affected by the internal struggles of civil war and was not old enough to appreciate the peace which Augustus established with his rule of the Empire.[11] By the time Ovid was in his early twenties and had made Rome his home, the glorious days

of the old Republic had long been forgotten by the younger, affluent generations of the Principate. While such poets as Vergil and Horace were singing their praises of gratitude to Augustus and his regeneration of Rome, Ovid found himself participating in the gay and extravagant way of life established by the upper-classes.[12] The new-men-and-women-about-town who participated in this Greek-imported life of pleasure were no longer bound to the nation by patriotic duty and religious piety. Released from a life of political responsibility by the new imperial system of government they were free to pursue their own interests. Many chose to follow untraditional pastimes such as illicit love affairs with high class prostitutes or married women, they attended lavish parties, and participated in art, music and literature.[13]

The young boy from Sulmo was attracted to this pleasure-loving life of Rome. Ovid was a true product of his time. He was high-spirited, carefree but sensitive and experienced in the ways of the world. Ovid's unwillingness to pursue either a legal or political career was a common attitude among many young men of his day. Released from any financial burdens by family income, Ovid was able to move about freely in the highly cultivated social life of Rome. His natural charm and agreeable disposition attracted him to a wide circle of acquaintances, professionals, poets, patrons and admirers.[14] His poetic powers gave him the

opportunity to meet many poets who were writing during this time of great literary creativity, including Vergil, Tibullus and Horace. He knew Propertius well and considered him along with Aemilius Macer, Ponticus and others as members of his circle of intimate friends and fellow authors.[15] Ovid's literary talents also led him to the house of Marcus Valerius Messalla Corvinus, statesman, general, orator and patron.[16] His clients were some of the most prominent poets in Rome. Messalla introduced Ovid to the right literary people and probably supported the poet financially in return for his loyalty.[17] It was in this circle that Ovid's talents for writing erotic elegy materialized into a literary career and he began to devote himself entirely to composing poetry. At this time the genre of elegy had become the vehicle of expression for the urbane society to which Ovid and his fellow poets belonged. Their poetry became the vers de societé[18] where untraditional love as opposed to marital love was the central theme. Ovid, the fourth elegist to write erotic verse, used as his subject matter the men and women of his immediate circle of acquaintances. Throughout his poetry he was able to retain an intimate connection with the realities of women and love in his Roman world. Ovid's poetry is very human and at times deeply psychological. In the Amores he idealizes love as a sport in which both women and men participate in a highly conventionalized game of pursuit and capture.[19] Ovid saw love as a game of pleasure and power

where each player should strive for sexual gratification while at the same time using deception and seduction to maintain their independence from each other.[20] In the Ars Amatoria he delighted in instructing men and women in the art of mutual love which he knew so well. The Heroides display Ovid's increasing interest in women and their feelings concerning love. His ability to depict love from a woman's point of view came from his interest in the emotions of women as well as an understanding of and sympathy for the female sex. Throughout his poetry Ovid displays a deep and lasting concern for the female sex and a genuine willingness to comprehend the psychology of women. Ovid's interest in women allowed him to explore many facets of the female psyche in love. Ovid's exploration into the lives of women came about as the result of their emancipation in Roman society.

Social Position of Women

The popularity of Ovid's verse and erotic elegy in general could not have become a reality were it not for a change in attitudes toward the concept of love and the appearance of a new kind of women in upper-class society. By the late first century B.C. the ideals of love and marriage were radically altered to include an open-minded approach to love outside wedlock. Love and love-affairs became central themes in both life and literature.[21] This

change in the attitudes to love could not have come about were it not for, in part, the newly emancipated role of women in Rome. The breakdown of traditional roles for women led to their increased and visible participation in many avenues of society which had once been closed to them, business, art, literature and love. Women's new freedom outside the home allowed poets like Ovid to study and write about their lives. The following section will discuss women's changing roles in imperial society and how these changes brought about their increased visible participation in life, law and literature.

The life of the upper-class Roman matrona had previously been bound by the ideals of fidelity and chastity. As a young girl a woman was guarded by the absolute authority of the family patria potestas. A woman was held in this power throughout her life; when her father died she remained under the guardianship of a male relative or passed into the manus of her husband if she married.[22] Like her father, the husband could control his wife as he wished and could, with the approval of her family, condemn her to death for such crimes as adultery and abortion. Roman girls tended to marry young; the average age was fourteen during the reign of Augustus, and they could be betrothed as young as seven by their families. Young girls did not have much say in the choice of a mate.

Ideals of wifely conduct dictated that a woman should always act with modesty and reserve in her husband's

company and any display of passion was considered improper. Marriage at this time was regarded as a family alliance which probably left little room for romance. Outside of marriage a man could find all the pleasures he wanted with the many available courtesans of the city which was an acceptable part of Roman marriage mores.

The situation began to change after the Punic Wars of the third century B.C. when imperialistic expansion and the rapid accumulation of wealth altered the structure of upper-class families. With a growing taste for leisure and the civilized refinements that Rome had to offer, the affluent began to live off their wealth rather than work. The foreign luxuries brought to Rome included a large number of Greek courtesans. Many were well educated and cultured and became the companions of those men who could afford them. Many Roman wives must have become envious of the glamorous world these women lived in and longed to escape their domestic servitude.

The increased wealth of the upper-classes meant that daughters could now marry with large dowries. Under the old forms of marriage the dowry became directly the property of the husband who had complete control over its administration.[23] Since fathers no longer wanted their property to pass into the hands of the husband and his family they began to avoid marrying their daughters with manus. Instead, women were now being joined in matrimony by a form of marriage known as sine manu (without power). In

this form without manus, neither the wife or her dowry passed into the husband's hands. In a marriage sine manu or free marriage, the wife and her male relatives controlled the dowry for her to use during the union. If she later found her husband unbearable to live with, she could easily divorce him by simply sending him a written notice and return to her father or live on her own.

According to ancient Roman law a woman was held in perpetual tutelage because of her inability to conduct her own financial or legal affairs.[24] However, when marriage cum manu with its stress on keeping women under the constant authority of a male had died out so did the importance of guardianship. By the end of the Republic women were conducting their own business and legal affairs with only minor interference from men.[25] Women gained increasing control of their person and finances. The concept of the Roman matron changed radically. Reasonably well educated, she stepped across the domestic threshold and began to move about in society at will. Women participated in the many intellectual and social activities that were open to them outside the home. Many wives with the financial means owned their own businesses and some women who possessed the right marital connections became influential members of society. Although women never participated directly in politics, some did affect political decisions indirectly by giving advice to their husbands on a particular course of action. Other women amused themselves

as members of literary circles where famous poets like Ovid recited their poetry.

As marriage and its traditional values lost their importance, women now began to seek love outside wedlock. Contraception gave women sexual license to pursue their passions beyond the bonds of matrimony. Women had access to a number of effective and some ineffective methods. Unreliable methods such as amulets, magic and potions drunk to achieve temporary sterility were practiced.[26] More effective techniques mentioned in medical treatises on birth control were the use of "occlusive agents such as oils, ointments, honey and soft wool to block the uterus".[27] Abortion and infanticide were also practiced as forms of contraception. Birth control was largely a woman's concern but a few male techniques were employed; a primitive form of a condom was used and coitus interruptus was probably practiced.[28]

The use of contraception combined with freedom from marriage and easy divorce allowed women the opportunity to experience love outside the home. The fact that some women did not bother to divorce their husbands before participating in an adulterous affair is an indication of just how little respect some men and women had for marriage. By Ovid's time the old ideals of marital duty and loyalty were transformed and the matrona became the mistress who was now the stimulating and sexually desirous companion of her lover. The sexual liberties of some aristocratic women met

with sharp criticism from the reformers of Roman society and led the Emperor Augustus to enact his legislation on moral conduct.

Legal Position of Women with Respect to Adultery and Rape

As the social position of women changed radically to permit more liberated women a place in society, so did their legal status. During Ovid's lifetime the most important change in the law affecting women was Augustus' legislation on family and moral reform. For the purposes of this thesis only the Lex Julia de adulteriis coercendis of 18 B.C. concerning adultery and rape will be discussed. Before we can examine the imagery of rape and seduction in Ovid's Metamorphoses we must explore the legal and social definitions of adultery and rape in the Roman world.

Rape has existed in the human world since the beginning of primitive civilization.[29] By modern definition rape is an unprovoked, sexual assault against an unwilling female victim. Today it is a criminal offence that denies a woman the right to the control of her body and a violation of her autonomy and self-identity. In Roman society however, rape was not interpreted in this manner, either legally or morally.

The history of rape first began when early man learned that forcible intercourse was possible with any

woman. Man's gentitalia then became a powerful weapon to be used against women to coerce them into a permanent state of fear and submissiveness.[30] In this way men won complete conquest over women and secured for themselves a position of supremacy among the sexes. Women then became the property of men as well as their victims. Once men assumed the ownership of a specific female, they had to protect their mothers, sisters, wives and daughters from other men who were competing for the same property rights.[31] While men considered some women fair game and exchanged them freely, they imposed upon their female property a life of chastity and monogamy. They did this to protect what was theirs and ensure the survival of the family. In Rome, man's attempts at controlling what was his became codified in his laws and customs concerning women and their protection.

The earliest recorded Roman laws were the Twelve Tables of 450 B.C. which codified the ius civile: the laws governing the rights and duties of the individual person.[32] In the area of criminal law, the Twelve Tables recognized the right of an injured person to seek private vengeance for a wrong committed against her/him.[33] The victim or her/his family could inflict punishment on a wrongdoer after the guilt of the accused had been established. The Twelve Tables enforced a number of punishments for physical injuries which included the compensation of the victim in monetary and other material payments.

By the second century B.C. the individual's right

of private vengeance was replaced with procedures for criminal prosecution.[34] During the Republic the law of obligations emerged whereby a wrongful act committed against another person created an obligation to that person. Under the law of obligations the delict of iniuria, injury to a free person's body, honor or reputation, was enacted. The action was remedied by a praetorian actio aestimatoria iniuriarum, which punished the wrongdoer thus bringing justice to the victim.[35] A crime of iniuria could be committed against a person directly or indirectly; in the later case the injured party was in potestate and charges were laid by the pater familias on behalf of the wronged person.[36] Several edicts were enacted which brought a number of personal injuries under the crime of iniuria including assault and battery, defamation and imputation on chastity.[37] In the latter instance, the edict, de adtemptata pudicitia,[38] prosecuted men who addressed married women and young girls or who tried to lure away a woman's attendant thereby leaving her unguarded.[39]

During the late Republic, in 59 B.C., the Lex Julia de vi publica recognized and prosecuted rape under the crime of per vim stuprum, intercourse by force.[40] Stuprum embraced many forms of sexual misconduct, adultery included.[41] Although there seems to be some confusion in the law with respect to the words adultery and rape, according to the legal sources adultery was used for married women while stuprum referred to virgins and widowed

females.[42] Slaves and prostitutes were not protected under this law, they were considered fair game. What seems to have mattered most in stuprum was the social and marriageable status of the woman involved.[43] As with iniuria the woman sui iuris or her family could prosecute the rapist. It was believed that any injury or sexual immorality done to a woman was also an injustice to her father and relatives. The belief that rape was a crime against both a woman and her family can best be understood if we examine women's status in relation to the tradition of self-help and property rights in the Roman family.

Roman society was, as we have previously seen, largely a "self-help culture" in which its members preferred to punish the unjust among them by their own right of vengeance or that of their family's. Although legal procedures for crimes involving violence were established there were many more wrongful deeds which were considered private and left to the family to deal with. Crimes involving sexual misconduct are examples of these. Victims of sexual injury or insult who were in the postestas (power) of their pater familias could find protection and vengeance with him. A pater familias had the authority to seek revenge for an injustice done to a family member in his potestas or to bring the offender to trial in the legal courts on behalf of the victim.

A pater familias' protection of a woman was firmly rooted in his right of ownership of his female

relatives. In ancient Rome women were given the status of property and belonged to their father or nearest male relative. A man's right of ownership over a woman allowed him to treat her as he wished; he could control her life and person, arrange her marriage and protect his property as he saw fit. A man's right of ownership over his female relatives explains the reason why respectable women, who were under the guardianship of their father or husband, had recourse against rape through their male relatives.

However, as the Republican era drew to a close the authority of the pater familias existed merely as a formality.[44] As the father's potestas over his subjects weakened, the law courts had to implement criminal procedures governing the areas where once the family head had jurisdiction. In the case of sexual offences against women the law enacted a number of edicts designed to protect its female population. Hence, the right of vengeance by male family members against a woman's aggressor and their status as male property may explain the reason behind the absence of criminal prosecutions for rape in early Roman legislation. It was not until the authority of the pater familias had weakened in the late Republic that a charge of rape could be prosecuted with stuprum.

What seems to have mattered most in a case of rape was the destruction of a woman's chastity and the purity of the family line. Firstly, virginity was given a very high value in ancient Roman society. Rape was seen not

only as a threat against a woman's virginity but as an act which polluted her and her family's honor. Since a woman was, in the eyes of patriarchal society, no more than the property of her male family, any disgrace brought upon her reputation was also seen to have affected the whole unit. It was, therefore, in the family's best interests to protect their female property against any threat from outsiders.

Secondly, the crime of rape threatened the survival of the family line.[45] In order to guard the paternity of all future progeny Romans felt it was necessary to protect at all times a woman's chastity and enforce monogamy for married women.

Lastly, ancient society believed a respectable young woman would never command a fair mate in the marriage market if she was not a virgin. According to Perera, "Within the family a woman's role was narrowly defined in relation to the male; she was valued as the good, obedient daughter, the docile, supportive wife or the nurturing mother."[46] In order to be all of these a young girl had to remain chaste. A woman who found herself in a different situation, either by force or choice, was looked upon as a disgrace by her family and viewed by society as morally unstable.[47]

By the time of the Empire, as has been previously discussed, attitudes towards sex had changed dramatically allowing women and men to enjoy a sexual freedom unparallelled in Roman history. Augustan legislation was

designed to be a powerful weapon against this trend.[48] As the authority of the pater familias weakened the Emperor had no alternative but to take the responsibility for adultery out of the family's hands and prosecute it, under the Lex Julia de adulteriis coercendis as a public crime. Augustus saw adultery and other offences not only as a personal dishonor but as an affront to the public morality of Rome.[49] Special courts known as quaestiones perpetuae were established to handle cases of adultery.[50] According to the law, adultery was a public offence committed by a married woman only.[51] An accusation of adultery could be brought against a married woman by her father, husband or anybody who had knowledge of her crime. The punishment of an adulteress was banishment from Rome and the confiscation of part of her property and dowry.[52]

Under the Lex Julia de adulteriis coercendis, stuprum was a violation against virgins and widows. The Lex Julia de adulteriis coercendis made special provisions for rape. Firstly, the law restricted stuprum to virgins and widows of good standing, without a mark on their reputation, in other words, women who would be otherwise eligible to contract a legitimate marriage.[53] Those excluded from the law were prostitutes and lower-class women such as slaves. Secondly, unlike adultery, a woman was absolved of any wrongdoing under stuprum if the man used violence to force her against her will. When violence was used the offender faced capital punishment. These provisions were designed to

protect the honor of those women society deemed it necessary to defend and to safeguard public morals.[54] Thus, Augustan legislation's prosecution of adulterium as a separate and public crime called for more restricted provisions in the event of stuprum.[55] In the case of per vim stuprum no guilt was attached to the woman while the severest penalty was reserved for her attacker. In adulterium both the woman and the man were severely punished.

Augustus never waivered in his position that adultery and other sexual offences were an assault on the family and public honor.[56] To modern views the establishment of separate provisions for stuprum and adulterium and women's acquittal in the case of per vim stuprum would seem to have been formulated in recognition of the severity of the crime of rape. Although, this could be seen as a step forward for women's independence, Augustus was not concerned with women's private plight against rape. His main objective was to rid the nation of adultery. The Emperor, in his campaign for better morals, sought to improve the character of the Roman population with his legislation on the family and sexual misconduct and restore the public honor and dignity of the Empire. Augustus, however, was not able to change the private lives of the many aristocratic women and men who continued to participate in a life outside marriage and the family.

In summary, the changing role of women was only a small part of the transformation which took place throughout

Roman society. As the old Republican form of government collapsed Augustus and his Principate brought peace and prosperity to Rome. Foreign luxuries produced a new generation of an idle and affluent aristocracy. Its young members spent their time and money in the pursuit of love and pleasure. During this time upper-class women enjoyed more independence within, as well as outside the home than they had ever experienced in Roman history. The sexual license of some aristocratic women and men forced Augustus to enact his legislation on moral and social reform; the most notable being the Lex Julia de adulteriis coercendis. The enactment of special provisions for rape in the Lex Julia de adulteriis could be seen by modern standards as an attempt by Augustus to prosecute rape due to the severity of the crime against a woman's person. However, this was not the case. The laws became necessary as a result of the weakening authority of the pater familias over his subjects. Crimes of sexual offence which were once a matter of family concern now had to be prosecuted by the courts. At stake was a woman's honor and status as well as the preservation of the family line.

Ovid, as a young impressionable man and in possession of the right financial means, found himself living in and attracted to the pastimes of the women and men of his circle. It was against this social and legal background that Ovid's career as a poet developed. The lives of the women and men he knew intimately became the

subject of Ovid's early poems. Ovid chose the elegiac tradition for his medium of portraying the real life experiences of his world. Elegy was known as the official vehicle of expression for depicting the way of life many aristocratic people chose to live. The elegiac tradition and Ovid's position among the love poets will be the topic of the next chapter.

Chapter 2

Literary Tradition

Ovid's earliest genre, love elegy, seems to have come naturally to his poetic talents. He was already arguing the meaning of true love at the age of seventeen and according to Seneca the Elder he did so quite well.[1] Ovid's interest in women combined with their highly visible status among aristocratic society enabled the poet to write of the lives of the women he knew so well. Above all, it was the genre of erotic elegy which granted Ovid full poetic powers to depict the untraditional subjects of love and women. His approach to these two themes earned him a unique position among the elegists. Ovid's place within the elegiac tradition will be better understood after an examination of the genre and its position in Roman poetry.

The next section explores the tradition of Roman elegy with its roots in Greek poetry and traces its development up to Ovid. Ovid's contribution to the tradition will be examined followed by a discussion of his change to epic poetry.

i Elegy

The literary tradition of love elegy first began in Rome in the early second century B.C. when the poet Ennius introduced the Greek elegiac distich to Latin authors.[2] Ennius himself did not compose any love poems in this metre preferring the more traditional Roman epic style for his Annals, but his pioneer work in all forms of Latin hexameter verse allowed later poets the freedom to express their thoughts and feelings in a variety of new metres. Among Ennius' successors was a group of young poets, which included Catullus, who eagerly overstepped the boundaries of traditional Roman poetry by being the first to express their intimate emotions in Latin verse. Their rebellion against the conservative world of Latin letters earned them the name of Neoterici (Moderns) or Novi Poetae.[3] Dissatisfied with the limitations of the old school of poetry which commanded in all its poets a respect for the past and a reverence for Rome's national glory, the Neoterici were searching for something more personal and emotionally creative. They wished to write about love and being in love and about the intimate experiences of their personal lives as well as those of all lovers. The Neoterici, as members of the younger generation of men-about-town living amid the civil turmoil of the early first century B.C., had no interest in Rome's former greatness nor would they be patriotic literary servants to the state.[4] For them, the past was dead, they

chose to live and write in the present. Thus, the New Poets wrote for their own satisfaction and glory, creating in Latin a genre of personal love poetry which proved to be more true to life, more contemporary and more emotionally appealing than the traditional conventions.[5]

ii Neoterici

The elegiac metre was almost seven hundred years old when the Neoterici began to write.[6] The Greek Alexandrian poets of the third century B.C. perfected the elegiac distich in their poetry and it is they who became the direct models for the New Poets. The background of the Greek Alexandrians was similar to their Roman successors. They too sought a new expression of individualism, always conscious of the influence their classical literary past had on their poetry. The Alexandrians experimented with a variety of forms - they composed short epics or epyllions, hymns, iambi, didactic poems and narrative elegies. It was their work in the elegiac couplet that earned them the respect of later Roman poets. While it is not certain if any of the Alexandrian poets wrote intimate love poems in the elegiac metre, we do know that they created a new dimension of personal elegy by using mythology and history to illuminate the writer's own emotions and experiences.[7] Such innovative techniques by the great Alexandrian masters, Callimachus and Philetas among them, produced a new

tradition of elegiac poetry which later poets imitated and augmented.[8]

In Rome the Neoterici borrowed the highly refined Greek elegiac distich with its mythological dimensions and gave to it their own intimate emotions and personal experiences. Catullus, writing in the late first century B.C., was among the first to study and imitate the Alexandrians and compose amatory poems in which one woman is addressed. Catullus' amatory elegies and lyrics established love as a serious theme in Roman poetry. For the first time, erotic themes were openly discussed in literature to reveal every emotion and situation imaginable. Although Catullus is not considered by scholars as a true elegist because he experimented with a variety of Greek metres and themes including the elegiac couplet, he and his contemporaries; Varro, Cinna and Calvus, contributed an immediacy and passionate reality to Roman literature. Their innovative exploration into the intricate workings of Greek metrical techniques and literary types and their development of a new form of personal poetry gave later poets the freedom to commit their most intimate feelings to the pages of Roman literary history.

iii Augustan Elegists

The direct successors of the New Poets were the Augustan elegists. The Augustan poets adopted the elegiac metre and made it their own particular vehicle for the expression of a new type of erotic poetry.[9] The exclusive use of the elegiac mode set the poets apart as a group and established the genre of amatory elegy within Augustan literature.[10]

The Roman elegists like their predecessors also moved and wrote outside the traditional literary circle of the day. Centered around Maecenas, who was a close friend and political assistant of Augustus, was another group of poets who represented the deeds and glory of the Emperor and his regime. Encouraged by the literary patronage of Augustus their poetry became the traditional verse of the Empire. Vergil and Horace are only two of the famous members of the school. Their poetry celebrates Augustan virtues and the glory of imperial peace. In their poetry both Vergil and Horace praise the simple and honorable Roman life as opposed to luxury and extravagance.

While Vergil and Horace were writing officially sanctioned verse, the four major Augustan elegists Gallus, Tibullus, Propertius and Ovid were composing poetry that was decidedly untraditional and nonrepresentative of imperial objectives. The elegists looked to Catullus for their initial inspiration, but it seems apparent that they

considered Callimachus, Philetas, Theocritus and the other Alexandrian poets as their final models and masters.[11] The Augustan elegists took the fundamental principles of their Alexandrian models and added their own Roman characteristics to perfect a truly Roman style of erotic verse. C. Cornelius Gallus was the first to publish his elegies dedicated to Lycoris, his one and only love. His work combined Alexandrian conventions with the immediate erotic experiences of the poet/lover thereby establishing the rules of Augustan elegy for succeeding elegists to follow.[12] All four elegists display a number of common features; the poet as lover addressing an assumed listener and the affair seen through the eyes of the poet/lover while the actions and feelings of the woman are interpreted by him. The words of the poet/lover are highly emotional and somewhat artificial, yet, the writers are always serious about their often tormented relationships. Each elegist claims to be concerned with an untraditional love, either an adulterous affair with a married woman or a high class courtesan, which they knowingly admit to be morally offensive to their society. They also knew their poetry was out of line with the political goals of the day. The elegists write only for their pleasure and for the enjoyment of the circle to which they belonged, the demi-monde.

Augustan elegy is full of the stock motifs from the Greek literary convention of the elegiac lover: the love-sick and tormented male, the vain and aloof woman, the

desperate lover pleading to a closed door to open and lead him to his mistress, the jealous lover competing with his rivals and the lena[13] instructing the woman in the matters of love. The type of woman who often occupied centre stage in elegy was known as the courtesan who was higher in social status than the average working-class prostitute, the meretrix. These women were often well-educated and wealthy and were therefore in a position to select lovers who could prove advantageous to their station in life. Many of these courtesans became very influential in the lives of their lovers. The inclusion of these Greek conventions in Augustan elegy did not make the poems any the less familiar to its readers. In their use of conventions the poets were merely following a tradition of borrowing from their predecessors and it was the responsibility of the reader to know these conventions. Gallus, Tibullus, Propertius and Ovid wrote highly stylized and conventional poetry, yet their literature reflects a way of life familiar to those who lived it and to those who now study it.[14]

Ovid, as the last of the Augustan elegists, was provided with a long established literary program when he began his elegiac career. During Ovid's time the genre of self-expression had become highly conventional and largely artificial. Ovid borrowed the conventions of past poets and manipulated them to suit his own literary purposes. He combined these with Roman poetic devices as well as his own personal experiences to give the genre of elegy a different

and final direction.[15]

The serious and tormented lovers of Tibullus and Propertius were out of character for Ovid. He identified himself with the expert lover and playful spectator (Amores 1.9.1-10):[16]

> Militat omnis amans, et habet sua castra Cupido;
> Attice, crede mihi, militat omnis amans.
> quae bello est habilis, Veneri quoque convenit aetas.
> turpe senex miles, turpe senilis amor.
> quos petiere duces animos in milite forti,
> hos petit in socio bella puella viro.
> pervigilant ambo; terra requiescit uterque-
> ille fores dominae servat, at ille ducis.
> militis officium longa est via; mitte puellam,
> strenuus exempto fine sequetur amans.
>
> [Every lover is a soldier, and Cupid has a camp of his own; Atticus, believe me, every lover is a soldier. The age that is meet for the wars is also suited to Venus. 'Tis unseemly for the old man to soldier, unseemly for the old man to love. The spirit that captains seek in the valiant soldier is the same the fair maid seeks in the man who mates with her. Both wake through the night; on the ground each takes his rest - the one guards his mistress's door, the other his captain's. The soldier's duty takes him a long road; send but his love before, and the strenuous lover, too, will follow without end.]

In this poem Ovid equates love with war. As a spectator the poet sees love as a sport with all the rules and strategies of the battlefield. The qualities that determine a good soldier are the same as those of a lover. In this poem and in many others there is no hint of an unhappy and tortured lover (Amores 2.1.1-10):

> Hoc quoque conposui Paelignis natus aquosis,
> ille ego nequitiae Naso poeta meae.
> hoc quoque iussit Amor - procul hinc, procul este, severae.
> non estis teneris apta theatra modis.
> me legat in sponsi facie non frigida virgo,

> et rudis ignoto tactus amore puer:
> atque aliquis iuvenum quo nunc ego saucius arcu
> agnoscat flammae conscia signa suae,
> miratusque diu "quo" dicat "ab indice doctus
> conposuit casus iste poeta meos?"
>
> [This, too, is the work of my pen - mine, Naso's,
> born among the humid Paeligni, the well-
> known singer of my own worthless ways. This,
> too, have I wrought at the bidding of Love -
> away from me, far away, ye austere fair!
> Ye are no fit audience for my tender strains.
> For my readers I want the maid not cold at
> the sight of her promised lover's face, and
> the untaught boy touched by passion till
> now unknown; and let some youth who is
> wounded by the same bow as I am now,
> know in my lines the record of his own
> heart's flame, and, long wondering, say:
> "From what tatler has this poet learned, that
> he has put in verse my own mishaps?"]

Here, we see an amused observer who encourages others to participate in Cupid's game of pleasure. As a great spectator of those who surrounded him Ovid was able to explore the many sides of human love. Assuming many literary personae Ovid was more than an observer, he could be a womanizer, a promiscuous socializer or a great seducer.[17] Each role gave the poet the ability to depict love from a different perspective. In these instances Ovid saw love as pure sexuality; an animal instinct to be tamed through desire and gratification. Women were simply objects to be pursued and overcome. Relationships were based on power where each participant strove to gain control of the other. Behind every mask, an attitude of cynicism prevails which gives the reader the impression that true love can never, really exist in Ovid's world.

There is, however, another side to Ovid, one that

is in direct contrast to the amused observer and participant of Cupid's game. Perhaps Ovid's truest persona and the one that may come closest to real life is that of the lover.[18] The artificial facade of the spectator/seducer vanishes as the sensitive and compassionate lover reveals himself. In Amores 2.13 Ovid speaks with genuine feelings of love for his mistress (2.13. 19-25):

> Tuque laborantes utero miserata puellas,
> quarum tarda latens corpora tendit onus,
> lenis ades precibusque meis fave, Ilithyia!
> digna est, quam iubeas muneris esse tui
> ipse ego tura dabo fumosis candidus aris,
> ipse feram ante tuos munera vota pedes
> adiciam titulum:"servata Naso Corinna!"
>
> [And thou who hast compassion for women in
> their pangs, when their heavy bodies are
> tense with the hidden load, do thou attend
> in mercy and give ear to my prayers, O
> Ilithyia! She is worthy of aid from
> thee - do thou bid her live! Myself
> in shining robes will offer incense
> on thy smoking altars, myself bring
> votive gifts and lay them at thy
> feet. I will add the legend:"Naso,
> for Corinna saved!" Do thou but
> give occasion for the legend and the gifts.]

In these words there is no hint of sportive sexual passion or cynical detachment. Ovid reveals a sympathetic concern for and genuine fear of losing the one he loves. Ovid's sensitivity to the situation and to the feelings of the woman involved emerges into a different attitude toward women and love. In this poem love is no longer simply sex, it is a deep, caring devotion to another human being. Ovid's sensitivity to the feelings of others allowed him to see the true meaning of love.

Ovid's insight prevails beyond the Amores into the next set of poems Heroides which are letters written by mythological heroines to their ex-lovers. These poems show Ovid's continued compassion for the suffering of the abandoned lovers. In Ars Amatoria Ovid again recognizes the importance of kindness and consideration to others. Love is still a sport but now it is a game that both women and men should share. After teaching men how to court a woman Ovid then tells women what men want. His beliefs in mutual gratification led him to the unselfish conclusion that a woman as well as a man should enjoy the delights of love (A.A.3. 793-794):[19]

> Sentiat ex imis venerem resoluta medullis
> Femina, et ex aequo res iuvet illa duos.
>
> [Let the woman feel love's act, unstrung
> to the very depths of her frame, and let
> that act delight both alike.]

Ovid seems to have come a long way from first viewing love as an animal instinct to the realization of the mutual enjoyments and sufferings of human love.

Many scholars have tried to reconcile the two opposite sides of Ovid's literary voice. The answer might come from Ovid himself. Perhaps as Peter Green believes Ovid's literary conventions and cynical attitude may have been a "protective smokescreen" that he hid behind in order to camouflage his own vulnerability and unhappy experiences in his first marriage.[20] By the time Ovid had finished with the elegiac verse a more mature man was no longer hiding

behind a mask. At the end of the Ars amatoria love is still a sport but now it is a game where no one wins. The game can hurt and it can even be deadly. Men pursue and women get caught. Ovid saw that in love men and women can never be equal. This realization may have empowered Ovid with the need to go beyond the elegiac verse and explore the often destructive nature of human love in further detail.

The reasons behind Ovid's decision to change metres is not known for certain. It may have been personal circumstances that led the poet to abandon the genre of elegy. A maturer Ovid perhaps realized that he could not write about sex forever.[21] Ovid was in his mid forties by this time. In 1 B.C. Ovid's father died and in A.D. 2 the poet married for the third time, this time happily. These events may correspond to Ovid's new literary direction. Certainly it is very tempting to believe that Ovid's maturer attitude toward love and women was the result of his successful relationship with his new wife.

There may also have been political reasons for Ovid's change to the epic genre. Ovid's portrayal of the more unconventional side of human love offended both Roman morality and Augustus' attempts to restrict the sexual conduct of the upper-classes. The Emperor's policy of repression and his censorship of writers whom he believed to be opposed to his regime discouraged Ovid and other poets from composing erotic elegy. Indeed Ovid was the last Augustan poet to write in the elegiac metre.[22] Perhaps Ovid

felt that he had angered the Emperor by writing about what was the all too real life-style of a great majority of the aristocracy and so decided to turn to the safer mode of epic to continue his discourse on the nature of human love. However, the damage had already been done. Augustus had judged Ovid's work to be morally offensive to his ailing program of social reform. At the same time Augustus' daughter Julia was banished from Rome for her part in numerous adulterous affairs. Embittered and angry Augustus exiled Ovid in A.D. 8 to Tomis, a remote settlement on the Black Sea coast. Ovid himself says the reasons were a poem and a mistake (Tristia. 2.207):

> duo crimina, carmen et error
>
> [two crimes, a poem and a blunder]

The poem was undoubtedly the Ars Amatoria. Of the mistake, only speculation remains. Ovid says he saw an error which has led some scholars to the conclusion that the poet may have witnessed some political wrongdoing in the imperial house (Tristia III.6.27).[23]

> nce breve nec tutum, quo sint mea, dicere, casu
> lumina funesti conscia facta mali;....
>
> ['Tis not a brief tale or safe to say
> what chance made my eyes witness
> a baleful evil.]

Whatever the reasons, Ovid's brilliant career was sadly cut short. Removed from the city and the people he loved, his talents became meaningless. Ovid composed only two more poems, Tristia and Ex Ponto, before he died in A.D. 17 still

at Tomis.

The Metamorphoses

Before Ovid's exile he completed only half of the poem Fasti, a treatise on the Roman calendar written in the elegiac metre and was able to finish the first draft of the Metamorphoses. This section will discuss Ovid's change to the epic metre, its differences and similarities with the elegiac mode, its subject-matter and finally the poem's predecessors.

In the first lines of the Metamorphoses Ovid tells us what his poem will be about. He will tell of all the miraculous wonders and changes of the world, from the beginning of time to the present (Meta.1. 1-4):

> In nova fert animus mutatas dicere formas
> corpora; di, coeptis (nam vos mutastis et illas)
> adspirate meis primaque ab origine mundi
> ad mea perpetuum deducite tempora carmen!
>
> [My mind is bent to tell of bodies changed into new forms. Ye gods, for you yourselves have wrought the changes, breathe on these my undertakings, and bring down my song in unbroken strains from the world's very beginning even unto the present time.]

To meet this challenge Ovid abandoned the short elegiac couplet for the longer, continuous flow of the epic hexametre. The creation of Ovid's maius opus[24] involved a new literary direction for the poet. In his earlier poems Ovid had been composing in the elegiac tradition which called for the subjective expression of human emotions and

of experiences in contemporary society.[25] Events and observations were located in a single moment in time and the elegiac narratives were short and asymmetrical. As Ovid moved from elegy to epic his new venture called for a different style of composition.

Firstly, the more dignified and serious epic narrative determined Ovid's selection and portrayal of stories and characters, his display of emotions and descriptions and the appropriate use of words.[26] Secondly, in myth and legend many different characters and their stories had to be systematically told; settings and plots had to be intricately arranged while keeping the narrative flowing in an orderly and consistent fashion.[27] Ovid's major concern was to maintain unity throughout his great project. He was able to organize some 250 stories from mythology into a continuous narrative in two ways. He first arranged the myths in historical order, from the beginning of time to the Principate of Augustus. Secondly, Ovid was able to deal with the same theme again and again, always in a different manner as with the subject of rape. Ovid's genius for story telling allowed him to do the impossible, giving unity and coherence to his vast epic he successfully captured the attention of his readers with each and every passing story.

Ovid's treatment of myth in the Metamorphoses and its subject matter are not entirely different from his previous poetry. In the early elegiac poems Ovid was

already using mythological examples to illustrate the lover's own experiences and emotions. In Amores 2.12 the poet's affair with Corinna is represented by examples from myth (17-20):

> Nec belli est nova causa mei, nisi rapta fuisset
> Tyndaris, Europae pax Asiaeque foret.
> femina silvestris Lapithas populumque biformem
> turpiter adposito vertit in arma mero;...
>
> [Nor is the cause of my warfare new,
> Had Tyndareus' daughter not been stolen,
> Europe and Asia would have been at
> peace. 'Twas women turned the sylvan
> Lapiths and the double-membered
> folk to unseemly arms o'er wine;]

In the Heroides myth is no longer subordinated to the poet's reflections on women and love.[28] Mythology becomes the medium of expression for Ovid's study of the inner psyche of the heroines as they reveal their torment in fictitious letters to their lovers. Turning to the epic metre in the Metamorphoses Ovid uses Greek myths as a framework only for his own purposes.[29] By Ovid's time Greek myth had lost much of its traditional and religious meanings. Ovid's main goal was to reshape the classical myths for his Roman audience. He did so by infusing the myths with modern conceptions to make them more accessible and believable to his readers. In so doing he was able to treat mythical themes in an untraditional and novel manner.

As in Ovid's previous poems, love is again the major theme in the Metamorphoses. This time Ovid elevated the subject of love to the world of mythology where it took on more serious dimensions. Within the realm of mythology

the metamorphosis theme gave Ovid the opportunity to study human psychology in depth. Ovid may have chosen the metamorphosis theme for its connection to psychology and the phenomenon of continuing identity.[30] As always, what fascinated Ovid most about human nature was love and its effects on the psyche, especially the female psyche. In the Metamorphoses love ceases to be an erotic game of pleasure. Ovid now turns to the darker side of love. Mythology allowed Ovid to depict, what he now saw to be, the destructive nature of love over and over again with a variety of characters from the world of myth and without sounding monotonous or boring. The metamorphosis theme provided Ovid with the opportunity to study the psychological effects of rape and seduction on women. Ovid's subjective interpretation of myth and his use of the metamorphosis theme were uniquely Ovidian and represented a serious attempt to keep the classical tradition alive by incorporating legend into the modern world.

Ovid's inspiration for the Metamorphoses has its place in the works of his many predecessors, both Greek and Roman. Ovid knew and studied the poetry of numerous Greek and Roman authors. The fact that he included so many myths in the Metamorphoses attests to his considerable erudition. All ancient authors borrowed freely from their predecessors and prided themselves on belonging within a certain literary tradition.[31] Ovid was no exception to this technique; he used various sources for his stories, sometimes

incorporating more than one version of a myth and even inventing details if existing legends did not suit his purposes. Most of the works which may have been Ovid's sources have all but perished. However, we can with some certainty look to the Alexandrian poet Callimachus as one direct source for Ovid's epic poem. Callimachus had written in the Hellinistic tradition a collection of poems entitled Aitia. Ovid borrowed from Callimachus the method of producing a collection of short poems with emphasis on variety and order.

The Argonautica by Apollonius Rhodius may also have been a source of material for the Metamorphoses. The poem told in epic form portrays the mythical love affair of Jason and Medea. Apollonius' depiction of the relationship between Jason amd Medea and his treatment of their love may have inspired later writers such as Vergil and Ovid. The character of Medea may have been an example for Vergil's Dido (Argonautica 3. 443-447):[32]

> And wonderfully among them all shone the son
> of Aeson for beauty and grace; and the
> maiden looked at him with stealthy glance,
> holding her bright veil aside, her heart
> smouldering with pain; and her soul
> creeping like a dream flitted in his
> track as he went.

The Aeneid, by Ovid's contemporary Vergil, may have been one of the Metamorphoses' most important models. The Metamorphoses contains many themes and motifs which Ovid borrowed from Vergil. However, Ovid did not merely copy the Aeneid, he wished to produce his own epic. Indeed Ovid

could not have written in the same vein as Vergil. Ovid's attitude to myth and its function in Roman society was different from his contemporary. This could be due, in part, to their belonging to two different generations.[33] Vergil, being the older, had lived through the turmoil of the Republic and civil wars and could well appreciate Augustus' peace as well as his antiquarian practices.[34] For Vergil the traditional stories and their meanings still held deep, mythical implications. He, like Ovid, saw that the verity of myth lay in its ability to explore many different aspects of the human experience. The Aeneid is a mythological epic in one sustained narrative, whose main purpose is to examine the inner dimensions of the human psyche.[35] Vergil closely identified his study of the human drama with the national Roman experience. Unlike Ovid, Vergil created an Augustan epic investing his myth with its historical, explanatory and religious functions of earlier days.[36]

When Ovid was born some three decades after Vergil, the traditional meaning of myth had long ago vanished. Certainly for Ovid the old Graeco-Roman gods and heroes were dead. Ovid and his generation had witnessed Augustus' failure to restore the religious meaning to myth. Ovid could not reinstate the original meaning to legend because he had never known its traditional function.[37] Thus Ovid's only recourse to remake myth into something purposeful for him and his society was to adapt it to the

realities of his Roman world. The Metamorphoses, like the Aeneid, is a study of the Roman spirit, but written in a very different temperament from Vergil. The poem was composed in an un-Augustan manner.[38] Ovid did not identify the human condition with the Augustan spirit. Instead, he was concerned with more personal issues such as love. Ovid used mythology as his vehicle for confronting the human issues that touched his society and affected him personally. Each myth in the Metamorphoses is transposed into the world of the everyday where they become familiar to all its readers. The human emotions and experiences that Ovid portrayed in his epic were very real to the poet and to his audience and became of central importance in the poem. Two such experiences which Ovid explored at length were rape and seduction and their effects on women. The next two chapters will discuss the imagery and narratives of the mythological rape and seduction stories in the Metamorphoses and their function in the poem.

Chapter 3

The Imagery of Rape and Seduction

In the Metamorphoses there are fifty or so episodes of attempted rape, actual rape or seduction.[1] Throughout the myths of rape and seduction there is a definite pattern of similar motifs and recurring images which give unity and coherence to the theme of sexual violence. These images or patterns establish the imagery of rape and seduction as an important element in the poem. The recurring images emphasize certain aspects of the myths which Ovid felt were vital components for the reader's comprehension of the rape and seduction theme.

Within each myth the rape victim and her male aggressor possess certain traits which determine their characters and define the imagery of sexual violence. This chapter will discuss the characteristics of the heroine and her pursuer followed by an examination of the motifs surrounding them. For these purposes a selection of rape and seduction episodes will be analyzed according to a number of images found throughout the myths of sexual aggression.

A. The Heroine

There are a number of characteristics which describe the victim of rape in the Metamorphoses. She is young and innocent. As a mythological character she is either a nymph or a princess. She is the daughter of a very caring father. In each of these myths Ovid stresses the parent-child relationships which exist between the heroines and their fathers. The rape victim lives a life that was not typical of how the disciplined, young Roman woman lived. Ovid's heroines are quite free from the normal, expected female responsibilities of adolescent girls. The characters in the myths of rape shun the thought of marriage and fear any form of male restraint.

The heroines of the rape and seduction myths are called maidens (Io. Meta. 1.589): o virgo, (Leucothoe. Meta. 4.196): et virgine figis in una, [and on one maiden dost thou fix] and (Caenis, Meta. 12,190): Thessalidum virgo pulcherrima [most lovely of all the maids of Thessaly]. The maid Chione is described as having reached the marriageable age of fourteen years (Meta.11.302): bis septem nubilis annis. Perhaps the most vivid description of a heroine's young age is in the myth of Proserpina (Meta.5.391-392):

> ...quo dum Proserpina luco
> ludit et aut violas aut candida lilia carpit,
>
> [Within this grove Proserpina was playing,
> and gathering violets or white lilies].

The Latin noun virgo was the term applied to a young girl

who was not yet married. It appears that, like Chione, all the rape heroines are about fourteen years old which was the legal age of marriage for Roman girls during Ovid's time. Still young by modern standards they were nevertheless on the verge of womanhood and marriage. It would be quite natural for these young women to be concerned with thoughts of men and marriage. Wanting to avoid such events Daphne appeals to her father for help (Meta. 1. 486-489):

> "da mihi perpetua, genitor carissime," dixit
> "virginitate frui! dedit hoc pater ante Dianae."
> ille quidem obsequitur,...
>
> ["O father, dearest, grant me to enjoy
> perpetual virginity. Her father has
> already granted this to Diana." He,
> indeed, yielded to her request.]

Daphne seems to fear the threat of impending marriage (Meta. 1.483-484):

> illa velut crimen taedas exosa iugales
> pulchra verecundo suffuderat ora rubore....
>
> [But she, hating the wedding torch as if it
> were a thing of evil, would blush rosy red
> over her fair face,]

i. Male Restraint

The virgin who avoids marriage is a common motif that dates back to Alexandrian poetry and Callimachus. In the poem Epigram Fragment 401 Callimachus wrote: "The cloistered maiden who her parents say hates marriage talk even as death."[2] Like Ovid's Daphne, this young maiden has very strong sentiments against marriage. Ovid's Roman

predecessor Catullus wrote a poem celebrating the tradition of marriage in which a group of maidens reveal their feelings about men and marital expectations. (Poem 62):[3]

> ...Hespere, quis caelo fertur crudelior ignis?
> qui natam possis complexu auellere matris,
> complexu matris retinentem auellere natam,
> et iuueni ardenti castam donare puellam
> quid faciunt hostes capta crudelius urbe?
> Hymen O Hymenaee, Hymen ades O Hymenaee!...
> ...Vt flos in saeptis secretus nascitur hortis,
> ignotus pecori, nullo contusus aratro,
> quem mulcent aurae, firmat sol, educat imber;
> multi illum pueri, multae optauere puellae:
> idem cum tenui carptus defloruit ungui,
> nulli illum pueri, nullae optauere puellae:
> sic uirgo, dum intacta manet, dum cara suis est;
> cum castum amisit polluto corpore florem,
> nec pueris iucunda manet, nec cara puellis.
> Hymen o Hymenaee, Hymen ades o Hymenaee!...
> ...Et tu ne pugna cum tali coniuge, uirgo.
> non aequom est pugnare, pater cui tradidit ipse,
> ipse pater cum matre, quibus parere necesse est.
> uirginitas non tota tua est, ex parte parentum est,
> tertia pars patrist, pars est data tertia matri,
> tertia sola tua est; noli pugnare duobus,
> qui genero sua iura simul cum dote dederunt.
> Hymen o Hymenaee, Hymen ades o Hymenaee!

> [Girls:...Is there a star in all the heavens
> harder than you, O Hesperus? You show no pity,
> In taking girls from their own mothers,
> tugging The daughter from the mother she's
> still hugging to hand her over to the
> bridegroom's ardour. Do troops behave worse
> in a captured city? Come hither, Hymen! Hymen,
> hither come!...
> ...Girls: Like a flower in a garden fenced by
> palisades, Safe from the herd's hooves and the
> plough share's bruises which suns mature,
> showers foster, winds caress, And boys and girls
> are eager to possess. Yet when sharp nails have
> nipped it and it fades, it's coveted by neither
> lads nor maids such is a girl: as long as she's
> untouched, her family cherishes her; but once
> she loses her fresh bloom and her body becomes
> smutched, Boys will reject her and girls like her
> less, Come hither, Hymen! Hymen, hither come!...
> ...So bride, don't cross your husband, for it's
> wrong to oppose the man your father and your
> mother have given you to: you must obey their word.
> Your virgin treasure doesn't all belong

> To you; your parents own a share - one third
> Belongs to each, you only have the other.
> A daughter is undutiful who fights
> Outnumbered two to one: parents dispose
> The dowry where they please, and with that goes
> The husband's title to parental rights
> Come hither, Hymen! Hymen, hither come!]

The young maidens fear their loss of maidenhood but seem resigned to their fates as if they realize there are no other options available. In the Metamorphoses Pomona and Atalanta wish desperately to guard their maidenhood against the threat of marriage:

> Veneris quoque nulla cupido est;
> vim tamen agrestum metuens pomaria claudit
> intus et accessus prohibet refugitque viriles.
> Pomona (Meta.14.634-636)

> [Nor did she have any care for Venus; yet fearing
> some clownish violence, she shut herself up
> within her orchard and so guarded herself against
> all approach of man.]

> territa sorte dei per opacas innuba silvas
> vivit et instantem turbam violenta procorum
> condicione fugat, "nec" "sum potiunda, nisi" inquit
> "victa prius cursu..." Atalanta (Meta.10.567-570)

> [terrified by the oracle of the god, she lived
> unwedded in the shady wood, and with harsh terms
> she repulsed the insistent throng of suitors,
> "I am not to be won," she said, "till I be
> conquered first in speed."]

Ovid's Greek and Roman predecessors may have provided, in part, the models for the heroines of rape and seduction. The poet also used the feelings of real-life Roman girls toward marriage as they approached womanhood. Throughout the myths of rape and seduction Ovid depicts an all too-real portrait of feminine innocence which is overshadowed by the threat of impending marriage and

ultimate servitude. The heroines' fears reveal their youth and inexperience regarding such concerns as societal expectations of feminine roles in marriage and adulthood. The maidens seem unable to fully understand the future events that are destined to shape their lives thus, they fear what is to come.

The rape and seduction heroines of the Metamorphoses fear not only marriage but are terrified of all forms of restraint by the male. Daphne flees her suitors in an attempt to avoid male encroachment (Meta.1. 474): Fugit altera nomen amantis....[but she fled the very name of love...]. Daphne fears not only the name of love but any form of male restraint (Meta.1. 478-479):

> multi illam petiere, illa aversata petentes
> inpatiens expersque viri nemora avia lustrat
> (Daphne)
>
> [Many sought her; but she, averse to all
> suitors impatient of control and without thought
> for man, roamed the pathless woods,]

The heroines Syrinx and Corone dislike the persistent attention of their suitors and wish to elude them:

> Tum deus "Arcadiae gelidis sub montibus" inquit
> "inter hamadryadas celeberrima Nonacrinas
> naias una fuit: nymphae Syringa vocabant.
> non semel et satyros eluserat illa sequentes
> et quoscumque does umbrosaque silva feraxque
> rus habet. Syrinx (Meta.1.689-694)
>
> [Then said the god: "On Arcadia's cool mountain
> slopes, among the wood nymphs who dwelt on
> Nonacris, there was one much sought by suitors.
> Her sister nymphs called her Syrinx. More than
> once she had eluded the pursuit of satyrs and
> all the gods who dwell either in the bosky woods
> or fertile fields.]
>
> nam me Phocaica clarus tellure Coroneus

> (nota loquor) genuit, fueramque ego regia virgo
> divitibusque procis (ne me contemne) petebar:
> forma mihi nocuit. Corone (Meta.2.569-572)
>
> [I once was a king's daughter, child of the famous Coroneus in the land of Phocis, and--nay, scorn me not-rich suitors sought me in marriage. But my beauty proved my bane.]

The words "eludere", elude and "fugere", flee reveal the maiden's wish to avoid male restraint.

Arethusa's beauty, like Corone's, proves to be her fate (Meta.5.580-584):

> sed quamvis formae numquam mihi fama petita est,
> quamvis fortis eram, formosae nomen habebam,
> nec mea me facies nimium laudata iuvabat,
> quaque aliae gaudere solent, ego rustica dote
> corporis erubui crimenque placere putavi.
>
> [But although I never sought the fame of beauty, although I was brave, I had the name of beautiful. Nor did my beauty, all too often praised, give me any joy; and my dower of charming form, in which other maids rejoice, made me blush like a country girl, and I deemed it wrong to please.]

Despite her attempts to repulse the imposing intentions of her suitors, Arethusa is sought after for her beauty. It appears that she has no control over her life. She, like the other heroines, seem destined for marriage even though they wish to avoid it. In real-life Roman society marriage and motherhood were the only acceptable roles open to respectable women. Ovid may have used the lives of actual Roman women as his models for the heroines in the Metamorphoses.

Young Roman girls from upper-class families received all the social and intellectual advantages their

affluent positions could offer them. Daughters of well-to-do families studied at home with private tutors and were educated in literature and the arts. Their training in these areas was considered to be for the purpose of obtaining a respectable marriage. A young woman's intellectual and artistic accomplishments were seen to exalt her suitability as a wife. As has been previously discussed, by the time a girl was fourteen she was considered ready for marriage. While she was still a child, a girl could be married to a man of her father's choice whom she may have barely known. Among the aristocracy, a woman's marriage to a man who was usually older than her, was often created for political alliances or family connections. Thus, many women faced the prospect of a loveless marriage at a young age. They were often threatened by possible early death as the result of childbearing while still in their adolescence and many others risked divorce or abandonment. Women endured such conditions because no other legitimate avenues were open to them. Groomed from early infancy to be a wife and mother, women were conditioned to accept their predetermined roles. Most young women, however, were unable to fully understand the implications of love and were vulnerable to the demands of marriage and its responsibilities which were imposed upon them. Young Roman women like the mythological characters Daphne and Atalanta may have been fearful of giving up their girlhood innocence and submitting to traditional expectations because of these

reasons. In their innocence the heroines wish to remain in their maidenhood, untouched by any form of male restraint.

ii. Feminine Autonomy - Goddess Diana Motif

Feminine autonomy is another prevalent motif in the myths of rape and seduction and is as equal a concern for the heroines as is male restraint. In the following passage Daphne rejoices in the freedom of her maidenhood (Meta.1.479-480):

> ....nemora avia lustrat
> nec, quid Hymen, quid Amor, quid sint conubia curat.
>
> [Daphne roamed the pathless woods, nor,
> cared at all, that Hymen, love,
> or wedlock might be....]

This passage is reminiscent of Theocritus in Idyll I: While the maid by every stream, through every grove is roaming up and down. (Idyll.I)[4] As with the motif of restraint, Ovid may well have borrowed the image of freedom from his Alexandrian predecessors.

The idyllic pastoral setting of the next lines convey a sense of innocence and purity in the life of Pomona (Meta.14. 623-625):

> Rege sub hoc Pomona fuit, qua nulla Latinas
> inter hamadryadas coluit sollertius hortos
> nec fuit arborei studiosior altera fetus;
>
> [Pomona flourished under this king, than whom
> there was no other Latian wood-nymph more
> skilled in garden-culture nor more zealous
> in the care of fruitful trees.]

The heroines express their autonomy by patterning

their lives after the Goddess Diana (Meta.1. 694-697):

> Ortygiam studiis ipsaque colebat
> virginitate deam, ritu quoque cincta Dianae
> falleret et posset credi Latonia,... Syrinx
>
> [But she patterned after the Delian goddess
> in her pursuits and above all in her life of
> maidenhood. When girt after the manner of Diana,
> she would deceive the beholder, and could be
> mistaken for Latona's daughter....]

This untraditional way of life is preferred by Pomona over love (Meta.14. 634):

> hic amor, hoc studium, Veneris quoque nulla cupido
> est;
>
> [This was her love; this was her chief desire;
> nor did she have any care of Venus;]

A maiden's preference for a life modelled after the Goddess Diana is a motif from Alexandrian poetry. However, Ovid's contemporary, Vergil, may have been his primary source for the motif. The character Camilla of the eleventh book of the Aeneid is the Goddess' handmaiden. Beginning with her unusual upbringing Camilla is destined to follow the life of the goddess (Aen.XI. 567-580):[5]

> non illum tectis ullae, non moenibus urbes
> accepere, neque ipse manus feritate dedisset:
> pastorum et solis exegit montibus aevum.
> hic natam in dumis interque horrentia lustra
> armentalis equae mammis et lacte ferino
> nutribat, teneris immulgens ubera labris.
> utque pedum primis infans vestigia plantis
> institerat, iaculo palmas armavit acuto
> spiculaque ex umero parvae suspendit et arcum.
> pro crinali auro, pro longae tegmine pallae
> tigridis exuviae per dorsum a vertice pendent.
> tela manu iam tum tenera puerilia torsit
> et fundam tereti circum caput egit habena
> Strymoniamque gruem aut album deiecit olorem.
>
> [Him no cities received to their homes or
> walls, nor in his wild mood would he himself

> have yielded there to; amid shepherds and on the lone mountains he passed his days. Here amid brakes and beasts' rugged lairs he nursed his child on milk at the breast of a wild mare from the herd, squeezing the teats into her tender lips. And soon as her baby feet had planted her earliest steps, he armed her hands with a pointed lance, and hung quiver and bow from her little shoulder. In place of gold to clasp her hair, in place of long trailing robe, there hang from her head adown the back a tiger's spoils. Even then with tender hand she hurled her childish darts, swing round her head the smooth-thonged sling, and struck down Strymonian crane or snowy swan.]

Camilla devotes her life completely to the huntress Goddess and zealously guards her maidenhood (Aen.XI. 581-584):

> multae illam frustra Tyrrhena per oppida matres optavere nurum; sola contenta Diana aeternum telorum et virginitatis amorem intemerata colit.
>
> [Many a mother in Tyrrhene towers longed for her as daughter in vain; content with Diana alone, she cherishes unsullied a lifelong love for her weapons and her maidenhood.]

The maidens in the Metamorphoses live as Camilla does following in the footsteps of the goddess. Callisto is a favored nymph of Diana and is her warrior (Meta.2. 414-416):

> et modo leve manu iaculum, modo sumpserat arcum, miles erat Phoebes: nec Maenalon attigit ulla gratior hac Triviae:
>
> [And in this garb now with a spear, and now a bow in her hand was she arrayed as one of Phoebe's warriors. Nor was any nymph who roamed over the slopes of Maenalus in higher favour with her goddess than was she.]

Camilla, like Callisto, is a warrior maiden and her feats in war outnumber those of the men who fight against her

(Aen.XI. 648-654):

> At medias inter caedas exsultat Amazon,
> unum exserta latus pugnae, pharetrata Camilla,
> et nunc lenta manu spargens hastilia denset,
> nunc validam dextra rapit indefessa bipennem;
> aureus ex umero sonat arcus et arma Dianae.
> illa etiam, si quando in tergum pulsa recessit,
> spicula converso fugientia dirigit arcu.
>
> [But in the heart of the slaughter, like an Amazon, one breast bared for the fray, and quiver-girt, rages Camilla; and now tough javelins she showers thick from her hand, now a stout battle-axe she snatches with unwearied grasp; the golden bow, armour of Diana, clangs from her shoulders. And even if, back pressed, she withdraws, she turns her bow and aims darts in her flight.]

In the next two passages Daphne and Arethusa are not warrior maidens. Rather, they are huntresses living in the wilderness of Diana and devoting themselves to the pursuits of the goddess (Meta.1. 475-476):

> silvarum latebris captivarumque ferarum
> exuviis gaudens innuptaeque aemula Phoebes:...
> (Daphne)
>
> [rejoicing in the deep fastnesses of the woods, and in the spoils of beasts which she had snared, vying with the virgin Phoebe.]
>
> "Pars ego nympharum, quae sunt in Achaide," dixit
> "una fui, nec me studiosius altera saltus
> legit nec posuit studiosius altera casses...."
> Arethusa (Meta.5. 577-579.)
>
> ["I used to be one of the nymphs," she says, "who have their dwelling in Achaia, and no other was more eager in scouring the glades, or in setting the hunting-nets...."]

Apart from Callisto, the heroines are huntresses rather than warriors of Diana which may suggest a more peaceful way of life and imply an existence of innocence.

The motif of the Goddess Diana symbolizes

feminine autonomy in the rape and seduction myths. The heroines pattern their lives after the goddess and engage in untraditional pursuits such as hunting. Their untraditional ways of life allow the heroines the opportunity to preserve their maidenhood and thus remain free. They zealously guard their virginity against any form of male restraint. Any attempt of male intrusion upon a heroine's maidenhood not only restricts her freedom but it also destroys her individuality. Her identity becomes lost behind her adult expectations and responsibilities. In a desperate struggle to remain free the heroines turn to the ones closest to them for help, their fathers.

iii. The Father - Daughter Motif

A common element in the lives of Ovid's rape victims is the absence of a mother figure. With few exceptions, and then only in passing, the relationship of a mother and her daughter is not depicted in the Metamorphoses. Instead, Ovid reveals to his readers a very loving and compassionate picture of the feelings between a father and daughter. The relationship of Philomela and her father is typical of the closeness expressed by all fathers and daughters in the stories of rape and seduction (Meta.6. 475-477):

> quid, quod idem Philomela cupit, patriosque lacertis
> blanda tenens umeros, ut eat visura sororem,
> perque suam contraque suam petit ipsa salutem.

> [Ay, more - Philomela herself has the same wish; winding her arms about her father's neck, she coaxes him to let her visit her sister; by her own welfare (yes, and against it, too) she urges her prayer.]

Pandion's farewell words to Tereus are a touching display of parental concern for his young daughter (Meta.6. 494-503):

> lux erat, et generi dextram conplexus euntis
> Pandion comitem lacrimis commendat obortis:
> "hanc ego, care gener, quoniam pia causa coegit,
> et voluere ambae (voluisti tu quoque Tereu)
> do tibi perque fidem cognataque pectora supplex,
> per superos oro, patrio ut tuearis amore
> et mihi sollicitae lenimen dulce senectae
> quam primum (omnis erit nobis mora longa) remittas;
> tu quoque quam primum (satis est procul esse sororem),
> si pietas ulla est, ad me, Philomela, redito!"
>
> [Morning came; and Pandion,
> wringing his son-in-law's hand as he was departing, consigned his daughter to him with many tears and said:"Dear son, since a natural plea has won me, and both my daughters have wished it, and you also have wished it, my Tereus, I give her to your keeping: and by your honour and the ties that bind us, by the gods, I pray you guard her with a father's love, and as soon as possible - it will seem a long time in any case to me - send back to me this sweet solace of my tedious years. And do you, my Philomela, if you love me, come back to me as soon as possible; it is enough that your sister is so far away."]

In the following passage Daphne makes a plea for help to her father to remain a virgin (Meta.1. 485-488):

> inque patris blandis haerens cervice lacertis
> "da mihi perpetua, genitor carissime," dixit
> "virginitate frui, dedit hoc pater ante Dianae."
> ille quidem obsequitur,...
>
> [and clinging around her father's neck with coaxing arms, would say: "O father, dearest, grant me to enjoy perpetual virginity. Her father has already granted this to Diana." He, indeed, yielded to her request."]

Given the special bond between Daphne and her father, it is only natural that she would discuss her concerns about becoming a woman with him.

In the next myth Io is not able to turn for help to her father. Jove, in order to hide his rape of Io from his jealous wife's revenge, turns the maiden into a cow (Meta.1. 610-612):

> coniugis adventum praesenserat inque nitentem
> Inachidos vultus mutaverat ille iuvencam;
> bos quoque formosa est.
>
> [But Jove had felt beforehand his spouse's coming and had changed the daughter of Inachus into a white heifer. Even in this form she still was beautiful.]

Io's father searches the land for his lost daughter in vain. Their reunion ends in bitter disappointment for him (Meta.1. 651-661):

> "me miserum!" exclamat pater Inachus inque gementis
> cornibus et nivea pendens cervice iuvencae
> "me miserum!" ingeminat; "tune es quaesita per omnes
> nata mihi terras? tu non inventa reperta
> luctus eras levior! retices nec mutua nostris
> dicta refers, alto tantum suspiria ducis
> pectore, quodque unum potes, ad mea verba remugis!
> at tibi ego ignarus thalamos taedasque parabam,
> spesque fuit generi mihi prima, secunda nepotum.
> de grege nunc tibi vir, nunc de grege natus habendus
> nec finire licet tantos mihi morte dolores;
>
> ["Ah, woe is me!" exclaimed her father, Inachus; and clinging to the weeping heifer's horns and snow-white neck:"Ah, woe is me! art thou indeed my daughter whom I have sought o'er all the earth? Unfound, a lighter grief wast thou than found. Thou art silent, and givest me back no answer to my words; thou only heavest deep sighs, and, what alone thou canst, thou dost moo in reply. I, in blissful ignorance, was

> preparing marriage rites for thee, and had hopes, first of a son-in-law, and then of grand-children. But now from the herd must I find thee a husband, and from the herd must I look for grandchildren. And even by death I may not end my crushing woes.]

In the Aeneid Vergil depicts the same father-daughter motif in the legend of Camilla (Aen.XI. 539-545):

> pulsus ob invidiam regno virisque superbas
> Priverno antiqua Metabus cum excederet urbe,
> infantem fugiens media inter proelia belli
> sustulit exilio comitem matrisque vocavit
> nomine Casmillae mutata parte, Camillam.
> ipse sinu prae se portans iuga longa petebat
> solorum nemorum;
>
> [When, driven from his realm through hatred of his tyrant might, Metabus was leaving Privernum's ancient city, as he fled amid the press of battle-strife, he took with him his infant child to share his exile, and called her, after her mother Casmilla's name, but slightly changed, Camilla. The father, carrying her before him on his breast, sought the long ridges of lonely woodland;]

Solely entrusted with the upbringing of his daughter, Metabus raises Camilla in an untraditional manner (Aen.XI. 557-560):

> 'alma, tibi hanc, nemorum cultirx, Latonia virgo,
> ipse pater famulam voveo; tua prima per auras
> tela tenens supplex hostem fugit. accipe, testor,
> diva tuam, quae nunc dubiis committitur auris.'
>
> ['Gracious one, dweller in the woodland, Laconian maid, this child I vow to thy service, I her father; thine are the first weapons she holds, as through the air, thy suppliant, she flees the foe. Accept, O goddess, I implore, for thine own, her whom now I commit to the uncertain breeze.']

Metabus' love for his daughter is evident in his concerns and efforts to raise Camilla the best he can. The special bond between Camilla and her father in the Aeneid and

between the heroines and their fathers in the Metamorphoses can best be understood if we examine this relationship in real-life Roman families.

The kindred bond between Roman men and their daughters in upper-class families was deeply rooted in the concept of the pater familias and his potestas over his children. Beginning with a father's acceptance of his newborn female child and his perpetual guardianship over her, a special relationship developed in which a girl occupied a position of central importance.[6] From infancy a woman was valued most highly as her father's daughter and continued to command esteem from her family and society throughout her life as wife and mother.[7] These central roles within the elite Roman household gave a woman a certain amount of respect outside the family and could have helped her to exert some influence in political and social circles.[8]

A daughter's importance in a father's life is well documented by ancient writers. Cicero's deep feelings for his daughter Tullia,[9] Suetonius' description of Julius Caesar's grief at the loss of his daughter, Julia[10] and Ovid's love for Perilla[11] are a few literary examples from the abundance of evidence which illustrate the loving sentiments expressed by Roman fathers towards their daughters.

Ovid appears to have identified his mythological characters with real-life Roman fathers and daughters. His

depiction of these relationships in the Metamorphoses thus seem to be personal and accurate portrayals of the deep paternal affections felt for a daughter and her central role within the family and society. It is now clearly understandable to the reader why Daphne's concerns touched her father so deeply and why Metabus, through many hardships, loved Camilla and chose to raise his daughter alone. The reader can sympathize with Pandion as he surrendered his child to forces beyond his control and with Inachus as his hopes and dreams for his daughter's future were so cruelly broken. A father himself, Ovid wrote with undeniable conviction about the lives and concerns of real Roman fathers and their daughters.

iv. Hair Motif

The last motif in the imagery of the heroine is a maiden's hair and its arrangement. The recurring motif of hair describes a girl's physical appearance. Throughout Ovid's poetry the motif of hair is frequently mentioned. In his elegiac poems Ovid often described the hair and complexion of his mistress which may suggest that he found these two details to be the most attractive features in a woman.[12] In the Metamorphoses Daphne's and Atalanta's hair is depicted as loose and flowing (Meta.1. 529):

> et levis inpulsos retro dabat aura capillos.
> Daphne
>
> [...and a light air flung her locks streaming

behind her.]

tergaque iactantur crines per eburnea.
Atalanta (Meta.10-592.)

[her hair was tossed over her white shoulders.]

In the following passage Callisto's appearance is described with reference to her hair (Meta.2. 411):

non erat huius opus lanam mollire trahendo
nec positu variare comas;...

[She had no need to spin soft wools nor to arrange her hair in studied elegance.]

The motif of hair is also associated with the actions of the heroines:

conticuere undae, quarum dea sustulit alto
fonte caput viridesque manu siccata capillos...
Arethusa (Meta.5.574-576).

[The waters fall silent while their goddess lifts her head from her deep spring and dries her green locks with her hands.]

cui dum pectendos praebet Galatea capillos,...
Galatea (Meta.13.738).

[There once Galatea, while she let the maiden comb her hair,]

In the next passage Hesperia's hair, as with all the heroines, is loose (Meta.11. 769-770):

...aspicit Hesperien patria Cebrenida ripa
iniectos umeris siccantem sole capillos.

[...Hesperia, daughter of Cebren, whom he beheld drying her flowing hair in the sun upon her father's banks.]

The motif of hair seems to symbolize the image of the maidens' freedom. Their loose hair reinforces the way of life the heroines lead as young women. They pursue an untraditional life following in the path of the goddess

Diana. Their appearance reinforces these unrestricted lives and their desire to remain free.

Within the description of hair the reference to some of the maidens wearing a vitta, a headband is made. The vitta that Daphne wears holds her loose-flowing hair in place (Meta.1. 477):

...vitta coercebat positos sine lege capillos

[A single fillet bound her locks all unarranged.]

In Rome, a vitta was worn only by woman of good character and social standing.[13] The vitta which binds Callisto's hair could be an indication that her character was modelled after Roman custom (Meta.2. 413):

...vitta, coercuerat neglectos alba capillos;...

[...a white fillet held her loose-flowing hair.]

In the two passages the vitta appears to symbolize a restriction on the freedom of the wearer. This is in direct contrast to the hair motif. The vitta may represent the impending threat of male restraint the heroines fear. In Roman society upper-class young women wore a vitta as part of their wardrobe upon reaching the age of adulthood. The vitta symbolized a woman's social status and her suitability for marriage and motherhood. In the Metamorphoses as in real-life, the vitta represents the heroines' coming of age and the awareness that their submittance to societal expectations will mean a loss of autonomy and an end to their former lives of freedom and innocence.

In the motif of hair the images of freedom and

control appear side by side. The juxtaposition of these images illustrates the vulnerability of the heroines against the threat of impending male restraint. The heroines live in a world caught between half child and half woman. They wish desperately to remain free in their untraditional life-styles yet realize they cannot escape societal pressures to conform. The images of freedom and control reveal the inner struggle of the heroines. Furthermore, the juxtaposition of these images is found throughout the myths and illustrates the conflicting emotions between the women and men of the Metamorphoses.

In summary, the heroines of the Metamorphoses are young and inexperienced maidens. In their youth they live autonomous life-styles following in the path of the virgin Goddess. Their freedom is threatened however, by the fear of male restraint. Ovid's identification of his characters with real-life Roman women can be observed in the father-daughter relationships, in the heroines' concerns about losing their maidenhood and in the wearing of the vitta. The fear of male restraint felt by the heroines is justified by their wearing the vitta which symbolized in the Roman world their availability for marriage. Their fear is further intensified in the juxtaposition of freedom imagery with that of control. The polarization of the feelings of the heroines and their pursuers is found throughout the myths and is to become the central issue in rape and seduction. Before discussing these episodes in detail we

will examine the characteristics of the male pursuers and discover how different their feelings are from the heroines' in love, rape and seduction.

B. The Male Pursuers

i. Burning Motif

The pursuers in the Metamorphoses are male gods from the mythological world. All the gods are young men except for Jove who pursues many helpless victims. The imagery of burning is used to describe the desires of the gods for the maidens. Each god is guided by a burning desire for instant gratification. In the following passage Apollo burns with desire for Daphne (Meta.1. 490-496):

> Phoebus amat visaeque cupit conubia Daphnes,
> quodque cupit, sperat, suaque illum oracula fallunt,
> utque leves stipulae demptis adolentur aristis,
> ut facibus saepes ardent, quas forte viator
> vel nimis admovit vel iam sub luce reliquit,
> sic deus in flammas abiit sic pectore toto
> uritur et sterilem sperando nutrit amorem.
>
> [Phoebus loves Daphne at sight...And as the stubble of the harvested grain is kindled, as hedges burn with the torches which some traveller has chanced to put too near, or has gone off and left at break of day, so was the god consumed with flames so did he burn in all his heart and feed his fruitless love on hope.]

The motif of burning desire is a commonplace image for passion in Alexandrian and Roman poetry. In the Aetia Callimachus writes, "Eros himself taught Acontius the art,

when the youth was ablaze with love for the beautiful maiden Cydippe." (67. 1-4). In the Roman tradition Vergil borrowed the burning motif from Alexandrian poetry for his description of Dido's love for Aeneas (Aen.IV.65.67):

> quid vota furentem,
> quid delubra iuvant? est mollis flamma medullas
> interea et tacitum vivit sub pectore volnus.
>
> [Of what avail are vows or
> shrines to one wild with love? All the
> while the fame devours her tender
> heart-strings, and deep in her breast
> lives the silent wound.]

In the Metamorphoses Ovid never describes a woman's feelings for a man as a burning desire. Only the gods burn with an unbridled passion. (Meta.6. 708):

> dum volat, arserunt agitati fortius ignes.
> (Boreas and Orithyia)
>
> [As he flew his own flames were fanned and
> burned stronger.]

While in pursuit of Arethusa, Alpheus' passions grow as he nears the maiden (Meta.5. 602-603):

> Tanto magis instat et ardet.
> et quia nuda fui, sum visa paratior illi.
>
> [So much the more he pressed on and burned with
> love; naked I seemed readier for his taking.]

The motif of burning desire suitably describes the intensity of the Sun's lust for Leucothoe (Meta.4. 194-195):

> ...nempe, tuis omnes qui terras ignibus uris,
> ureris igne novo;...
>
> [...for thou, who dost inflame all lands with thy
> fires, art thyself inflamed by a strange fire.]

The gods, upon seeing the objects of their desires, grow ho' and are consumed by their passions. These outbursts of

emotions are spontaneous, thoughtless and without concern for the feelings of the maiden in question (Meta.2. 409-410):

> dum redit itque frequens, in virgine Nonacrina
> haesit, et accepti caluere sub ossibus ignes.
> Callisto and Jove
>
> [And as he came and went upon his tasks he
> chanced to see a certain Arcadian nymph,
> and straightway the fire he caught grew hot
> to his very marrow.]

As we have seen previously in the myth of Daphne and Apollo Ovid employs similies to reinforce the images of burning desire (Meta.6. 455-457):

> non secus exarsit conspecta virgine Tereus,
> quam si quis canis ignem supponat aristis,
> aut frondem positasque cremet faenilibus herbas.
> Philomela 6.455-457.
>
> [the moment he saw the maiden Tereus was
> inflamed with love, quick as if one should
> set fire to ripe grain, or dry leaves, or
> hay stored away in the mow.]

The similies of burning grain reveal the intensity of the passions of the gods. As quickly as grass on fire spreads,the male pursuers are consumed by burning desires. Their passions cannot be considered as lasting love. The god's desires are physical, not emotional, and are not enduring. Without regard for the well-being of the maidens involved their emotions burn out of control. Like any fire their passions and actions are potentially destructive to the heroines. The pursuers are determined to win the objects of their burning desires and one way of doing so is through the power of eloquent words.

ii Persuasion

Ovid has used many literary conventions in the speeches of the pursuers including the rhetoric of persuasion. The art of persuasion is a literary commonplace in both Alexandrian and Roman poetry. Nicolas Gross notes that there is a definite link between love and persuasion in ancient literature and within amatory poetry traditional modes of persuasion developed which led to a rhetoric of love.[14] Such early Greek writers as Homer, Sappho and Pindar used the art of persuasion in amatory contexts. Hellenistic poetry established the art of persuasion as a recognizable feature in amatory literature.[15] Ovid modelled the persuasion speeches of the Metamorphoses from inherited traditions of amatory rhetoric. Throughout the scenes of persuasion there are certain elements common in all: the experienced seducer who knows the manipulative powers of persuasive speech, his disguise as a concerned lover and the creation of a favorable impression of himself through his boasting of family background.[16]

In the following passages the pursuers employ the common techniques of persuasion. Apollo appeals to pity in his attempt to win the maiden, Daphne (Meta.1. 504,507-511):

> "nympha, precor, Penei, mane! non insequor hostis;
> nympha, mane!...amor est mihi causa sequendi!
> me miserum! ne prona cadas indignave laedi
> crura notent sentes et sim tibi causa doloris!
> aspera qua properas, loca sunt: moderatius, oro,
> curre fugamque inhibe, moderatius insequar ipse..."

["O nymph, O Peneus' daughter, stay! I who
pursue thee am no enemy. Oh stay!...But
love is the cause of my pursuit. Ah me!
I fear that thou wilt fall, or brambles mar
thy innocent limbs, and I be cause of pain
to thee. The region here is rough through
which thou hastenest. Run with less speed,
I pray and hold thy flight. I too will
follow with less speed.]

Apollo seems a bit too concerned for the maiden's welfare making his speech appear amusing because of his overemotional pleas to Daphne. However, in his burning desire for Daphne, we should not think that he is deliberately making a fool of himself.[17] His well organized speech (his request 1.504-511, good qualities 1.512-518 and his appeal to pity 1.519-525) reveals that he has examined the situation in advance and has probably used the best approach possible to stay the flight of the maiden.[18]

Ovid's contemporary, Horace, wrote a persuasive poem in which he employed many of the same techniques as Apollo (Odes.1. 23)[19]

Vitas inuleo me similis, Chloe,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu;
nam seu mobilibus vepris inhorruit
ad ventum foliis, seu virides rubum
dimovere lacertae,
et corde et genibus tremit.
Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor
tandem desine matrem
tempestiva sequi viro.

[Chloe, you avoid me like a fawn seeking
her terrified mother in the trackless hills,
not without groundless fear of the breezes
and forest whether the advent of spring
shudders on the fluttering leaves or the
green lizards move aside the blackberry bush,

> she trembles in her heart and knees.
> But I do not pursue with the intent of
> crushing you like a harsh tiger or Gaetulian
> lion. Cease finally to follow your mother
> since you are ripe for a man.][20]

Horace compares Chloe to a fawn thus establishing himself as her superior. Unlike the pursuers in Ovid's poem, he gently traps the maiden by ridding himself of any predatory actions and appeals to her sexual readiness instead.[21]

Jove's over-exaggeration of his concern for Io makes him seem just as amusing as Apollo and the young man in Odes 1.23 (Meta.1. 588-594):

> "o virgo Iove digna tuoque beatum
> nescio quem factura toro, pete" dixerat "umbras
> altorum nemorum" (et nemorum monstraverat
> umbras)
> dum calet, et medio sol est altissimus orbe!
> quodsi sola times laterbras intrare ferarum,
> praeside tuta deo nemorum secreta subibis,..."
>
> ["O maiden, worthy of the love of Jove, and
> destined to make some husband happy, seek now
> the shade of these deep woods," and he pointed
> to the shady wood "while the sun at his zenith's
> height is over warm. But if thou fearest to go
> alone amongst the haunts of wild beasts, under a
> god's protection shalt thou tread in safety even
> the inmost woods..."]

Jove's perceptions of Io's character allowed him to follow the best course of persuasion in his pursuit of the maiden.

In Vertumnus' speech, Ovid adds the element of disguise to woo Pomona. Disguised as an old woman, Vertumnus tells Pomona of the young man's virtues (Meta.14. 675-680:

> sed tu si sapies, si te bene iungere anumque
> hanc audire voles, quae te plus omnibus illis,
> plus, quam credis, amo: vulgares reice taedas
> Vertumnumque tori socium tibi selige! pro quo
> me quoque pignus habe: neque enim sibi notior ille

est,
quam mihi;...

["But if you be wise, and consent to a good match and will listen to an old woman like me, who loves you more than all the rest, yes, more than you would believe, reject all common offers and choose Vertumnus as the consort of your couch. You may also have my guaranty for him; for he is not better known to himself than he is to me."]

The achievement of persuasion through praise of character is a common element in the rhetoric of persuasion.[22] Apollo employs this element in his pursuit of Daphne (Meta.1. 514-523):

nescis, temeraria, nescis,
quem fugias, ideoque fugis: mihi Delphica tellus
et Claros et Tenedos Patareaque regia servit;
Iuppiter est genitor; per me quod eritque fuitque
estque, patet; per me concordant carmina nervis.
certa quidem nostra est, nostra tamen una sagitta
certior, in vacuo quae vulnera pectore fecit!
inventum medicina meum est, opiferque per orbem
dicor, et herbarum subiecta potentia nobis.
ei mihi, quod nullis amor est sanabilis herbis
nec prosunt domino, quae prosunt omnibus, artes!"

["Thou knowest not, rash one, thou knowest not whom thou fleest, and for that reason dost thou flee. Mine is the Delphian land, and Claros, Tenedos, and the realm of Patara acknowledge me as lord. Jove is my father. By me what shall be, has been, and what is are all revealed; by me the lyre responds in harmony to song. My arrow is sure of aim, but now so fancy free. The art of medicine is my discovery. I am called Help-Bringer throughout the world, and all the potency of herbs is given unto me. Alas, that love is curable by no herbs, and the arts which heal all others cannot heal their lord!"]

It appears that for the moment Apollo has forgotten about Daphne and has turned his speech into a discourse on self

love.

Jove, speaking from a position of superiority, attempts to persuade Io with his majestic personality (Meta.1. 595-596):

> "...nec de plebe deo, sed qui caelestia magna sceptra manu teno, sed qui vaga fulmina mitto."
>
> ["...Nor am I of the common god, but I am he who holds high heaven's sceptre in his hand, and hurls the roaming thunderbolts."]

Jove's persuasive aim is to create a favorable impression of himself rather than display his real intentions. This is true of all the suitors. The personae they wish to reveal to their victims is created for the situation at hand and is not their true identity.[23] Through Ovid's manipulation of the persuasive commonplaces in this manner, it seems he is poking fun at the conventional lover of ancient literature. However, his tendency to depict his pursuers in comic situations and to treat their speeches as amusing and overstated terms of rhetoric does not make their intentions any the less destructive. What at first glance might appear to be an amusing look at the game of unrequitted love becomes, in Ovid's hands, a destructive battle between men and women. The pursuers deceive and disguise to manipulate a woman's will into submission. The destructive characteristics of the male pursuers is nowhere more evident than in the imagery of animals and hunting.

Animal and Hunting Imagery

The imagery of animals and hunting illustrates the relationship of the heroines and their pursuers. Ovid employed animal motifs to illuminate the predatory characteristics of the pursuing males and the terror felt by the hunted and captured maidens. The use of animal motifs to highlight the amatory pursuits of lovers is a common poetic convention whose roots can be traced back to Alexandrian poetry. Theocritus in Idyll VIII wrote, "The snare for birds, and for the wildwood beasts the hunter's nets. But for a man the longing for a gentle maiden." More immediate to Ovid is Vergil in the Aeneid where he compares Dido's plight to a hunted deer (Aen. IV. 68-73):

> uritur infelix Dido totaque vagatur
> urbe furens, qualis conjecta cerva sagitta,
> quam procul incautam nemora inter Cresia fixit
> pastor agens telis liquitque volatile ferrum
> nescius; illa fuga silvas saltus que peragrat
> Dictaeos; haeret lateri letalis harundo.
>
> [Unhappy Dido burns, and through the
> city wonders in frenzy, even as a hind,
> smitten by an arrow, which, all unwary,
> amid the Cretan woods, a shepherd
> hunting with darts has pierced from
> afar, leaving in her the winged steel,
> unknowing: she in flight ranges the
> Dictaean woods and glades, but fast
> to her side clings the deadly shaft.]

In this passage Vergil writes of human love in animal terms and equates animal violence with human sexuality.[24] By reducing the actions of humankind to the animal world, the

ancient poets could expound on the aspects of man's behavior they felt to be particularly base. In the Metamorphoses Ovid wrote, not of love, but of rape in animal and hunting terms. Ovid used this technique to reveal man's predatory attitudes toward women.

As Daphne flees Apollo, a host of predatory animals are listed to describe her flight. (Meta.1. 505-506):

> sic agna lupum, sic cerva leonem,
> sic aquilam penna fugiunt trepidante columbae,
> hostes quaeque suos;...
>
> [So does the lamb flee from the wolf; the
> deer from the lion; so do doves on
> fluttering wing flee from the eagle; so
> every creature flees its foes:]

Arethusa compares herself to a dove when she describes her terrified flight from the ruthless Alpheus (Meta.5.604-606):

> sic ego currebam, sic me ferus ille premebat,
> ut fugere accipitrem penna trepidante columbae,
> ut solet accipiter trepidas urguere columbas.
>
> [so did I flee and did he hotly press
> after me, as doves on fluttering pinions
> flee the hawk, as the hawk pursues the
> frightened doves!]

The dove, a symbol of love and purity is a fitting image to depict the innocence of Arethusa. In the next passage the eagle symbolizes the predatory power of Tereus as he sets his trap for Philomela. (Meta.6. 516-518):

> ...non aliter quam cum pedibis praedator obuncis
> deposuit nido leporem Iovis ales in alto.
> nulla fuga est capto, spectat sua praemia raptor.
>
> [...as when the ravenous bird of Jove has
> dropped in his high eyrie some hare caught
> in his hooked talons the captive has no
> chance to escape, the captor gloats

over his prize.]

The violence of human sexuality is explicitly revealed in this next simile which is of longer length than previous images: (Meta.1. 533-538):

> ut canis in vacuo leporem cum Gallicus arvo
> vidit et hic praedam pedibus petit, ille salutem;
> alter inhaesuro similis iam iamque tenere
> sperat et extento stringit vestigia rostro,
> alter in ambiquo est, an sit conprensus, et ipsis
> morsibus eripitur tangentiaque ora relinquit:....
> Daphne and Apollo

> [Just as when a gallic hound has seen a
> hare in an open plain and seeks his prey
> on flying feet, but the hare, safety; he
> just about to fasten on her now, even now
> thinks he has her, and grazes her very
> heels with his outstretched muzzle; but
> she knows not whether she be not already
> caught, and barely escapes from those
> sharp fangs and leaves behind the jaws
> just closing on her;...]

Throughout the imagery of animals and hunting the male pursuers are characterized as violent and ruthless animals. Such animals as wolves, hawks, eagles and lions are used in the description of man's behavior toward women as they pursue their victims. The female victims are always represented as weak and defenceless animals. (Meta.5. 627-628):

> anne quod agnae est,
> si qua lupos audit circum stabula alta frementes,
> aut lepori, qui vepre latens hostilia cernit
> ora canum nullosque audet dare corpore motus?
> Arethusa.

> [Was I not as the lamb, when it hears the
> wolves howling around the fold? or the
> hare which, hiding in the brambles, sees
> the dogs' deadly muzzles and dares not make
> the slightest motion?]

The terror Philomela feels is revealed in the images of torn and bloodied animals. (Meta.6. 528-529):

> illa tremit velut agna pavens, quae saucia cani
> ore excussa lupi nondum sibi tuta videtur,
> utque columba suo madefactis sanguine plumis
> horret adhuc avidosque timet, quibus haeserat, ungues.
>
> [she trembled like a frightened lamb, which
> torn and cast aside by a grey wolf, cannot
> yet believe that it is safe! and like a dove
> which, with its own blood all smeared over
> its plumage, still palpitates with fright,
> still fears those greedy claws that have
> pierced it.]

The weakness of the victims in each simile tends to be over-emphasized by Ovid. As a result, the violence of the animal world is savagely brought forth to illuminate the behavior of humankind. The images of trembling and torn victims symbolize the terror and pain a woman feels. The animal motif not only reflects the suffering of the female victims, it also reveals the predatory nature of the male pursuers.

Emerging from Section B of this chapter is a consistent picture of the great distance between the gods' feelings concerning love and sexuality and those of the heroines they pursue. The fear of the maidens is superbly revealed in the narratives of pursuit. The flight of the maidens display their vulnerability and their inability to fight back against man's overwhelming violence. The gods in the rape and seduction stories are guided by a burning desire for immediate gratification which is void of any real or lasting emotions. Their burning passions lead them to

pursue the maidens by persuasion and deception. In the act of persuasion the gods disguise their true identity by creating a false image of themselves in an attempt to deceive the maidens into submission. The heroines' vulnerability to the overwhelming existence of male restraint becomes a reality in the animal and hunting imagery where weak and defenceless animals symbolize their terror and pain. The violence of the god's sexuality is represented by the cruel and ruthless actions of the animal world. The depiction of the animal world may have been used by Ovid to illustrate a woman's vulnerability in the face of man's violent sexuality. Ovid's understanding of the horror women feel when threatened by rape is revealed in the images of the torn and trembling animals. The outcome of man's force and deception will be the topic of the next chapter when the narratives of seduction, rape and love will be discussed.

Chapter 4

Seduction, Rape and Love

A. Seduction

In the Metamorphosis the gods' deceptions turn, in some instances, to seduction. The art of seduction was not a new topic for Ovid. The poet had previously, in the Amores, invested his lover with the power to seduce and in Ars Amatoria he taught the art of seduction to the willing young women and men of Rome. In these elegiac poems Ovid depicted seduction as a playful game of reciprocal love. This tone changes in the Metamorphoses to one of deception and inequality between women and men. The outcome results in the destruction of the maidens involved. This chapter will first examine the different outcomes of seduction and rape. Next, actual rape and its effects on the victim will be discussed. The role of metamorphosis in the rape myths will also be examined at this time. Lastly, the stories of genuine love will be analyzed to reveal Ovid's ability to comprehend the emotions of true love.

The seduction myths of Leucothoe and Pomona end in very different circumstances, revealing to the reader the boundaries of seduction and rape. The seduction of Pomona by Vertumnus results in the consummation of the lovers' passions (Meta.14.770-771):

> ...vimque parat: sed vi non est opus, inque figura
> capta dei nympha est et mutua vulnera sensit.

> [He was already to force her will, but no force was necessary; and the nymph, smitten by the beauty of the god, felt an answering passion:...]

Pomona is deceived at first by her suitor in disguise but in the end submits to the passions and beauty of Vertumnus. Pomona's desire is without hesitation and is reciprocated with the same passion by Vertumnus. This story is an illustration of what can be a positive outcome of seduction when both partners consent. The relationship may have begun with disguise and deception but has ended in the consummation of the lovers' mutual desires. The maiden has answered the passions of Vertumnus with her own emotions of love. The result is a lasting future bond between the lovers. This is not the case in the next myth.

The seduction of Leucothoe begins with deceit and ends in tragedy (Meta.4.228-233):

> "...mihi, crede, places." pavet illa, metuque
> et colus et fusus digitis cecidere remissis
> ipse timor decuit. nec longius ille moratus
> in veram rediit speciem solitumque nitorem;
> at virgo quamvis inopino territa visu
> victa nitore dei posita vim passa querella est.
>
> ['...I tell thee thou hast found favour in my sight.' The nymph is filled with fear; distaff and spindle fall unheeded from her limp fingers very fear becomes her. Then he, no longer tarrying, resumes his own form and his wonted splendour. But the maiden, though in terror at this sudden apparition, yet, overwhelmed by his radiance, at last without protest suffers the ardent wooing of the god.]

Dressed as Leucothoe's mother, the Sun uses perhaps the most deceitful disguise of all the pursuers to gain the trust of

the maiden. Disregarding her fear, the Sun pursues his intentions of seducing Leucothoe. His seduction of her proves to be successful. The maiden, in terror, finally succumbs to the passions of the Sun. It appears that the maiden has not submitted to her own desires for the Sun but rather her will has been overcome by the god's passions. The maiden's mind has resisted the temptation, yet she has been forced to respond to the passions of the Sun because of what she believes is the threat of violence. Unlike the story of Pomona, the myth of Leucothoe appears to be a case of rape. But how is the reader to know where seduction ends and rape begins? There can be no conclusive answer until we compare the seduction of Leucothoe with that of Pomona.

Both myths begin with disguise and deception. The maidens do not participate in the seduction at the beginning, but in the end Pomona consents to the passions of Vertumnus. Leucothoe, on the other hand, submits without consent to the desires of the Sun because for her there are no alternatives (Meta.4,238): 'ille vim tulit invitae' ['He overbore my will']. The successful seduction of Pomona and Vertumnus is a mutual desire which results in a commitment while the passions of the Sun end in the destruction of Leucothoe (Meta.4.234-240):

> "Invidit Clytie (neque enim moderatus in illa Solis amor fuerat) stimulataque paelicis ira vulgat adulterium diffamatamque parenti indicat. ille ferox inmansuetusque precantem tendentemque manus ad lumina Solis et "ille vim tulit invitae" dicentem defodit alta crudus humo tumulumque super gravis addit harenae..."

> ["Clytie was jealous, for love of the Sun
> still burned uncontrolled in her. Burning
> now with wrath at the sight of her rival,
> she spread abroad the story, and especially
> to the father did she tell his daughter's
> shame. He fierce and merciless, unheeding
> her prayers, her arms stretched out to the
> Sun, and undeeding her cry, 'He overbore
> overbore my will,' - with brutal cruelty
> buried her deep in the earth, and heaped
> on the spot a heavy moundof sand...]

Thus the dividing line between seduction and rape lies with the consent of the heroines.[1] The consent of Pomona allowed her seduction to continue and develop into a positive relationship while the lack of consent on the part of Leucothoe resulted in her rape. The question of consent is crucial to the crime of rape and, in this thesis, to the reader's understanding of Ovid's intentions in the seduction and rape myths. When a woman does not share the same pleasure or says no to a man's desires, the seduction should end. However, in the case of Leucothoe, the maiden clearly does not give her consent. It is evident that, in the Metamorphoses, seduction ends when a maiden does not give her consent, as in the case of Leucothoe, and rape takes its place because the pursuer must now resort to physical force to win the maiden.

B. Rape

i. Attempted Rape and the Function of Metamorphosis

In this section two different scenarios of rape will be analyzed: attempted assault and actual rape. When describing attempted or actual rape Ovid was more interested in the heroine's mental and physical reactions to an assault than to the actions of the rapists.

After Apollo's attempts at persuasion fail, Daphne flees in terror and the more she runs the more Apollo wants her (Meta.1.525-527,539-544):

> Plura locuturum timido Peneia cursu
> fugit cumque ipso verba inperfecta reliquit,
> tum quoque visa decens;...
> ...sic deus et virgo est hic spe celer, illa timore.
> qui tamen insequitur pennis adiutus Amoris,
> ocior est requiemque negat tergoque fugacis
> inminet et crinem sparsum cervicibus adflat.
> viribus absumptis expalluit illa citaeque
> victa labore fugae spectans Peneidas undas...
>
> [He would have said more, but the maiden pursued her frightened way and left him with his words unfinished, even in her desertion seeming fair... so ran the god and maid, he sped by hope and she by fear. But he ran the more swiftly, borne on the wings of love, gave her no time to rest, hung over her fleeing shoulders and breathed on the hair that streamed over her neck. Now was her strength all gone, and, pale with fear and utterly overcome by the toil of her swift flight, seeing her father's waters near...]

Daphne's resistance seems to act as an encouragement to Apollo. In this passage the maiden's desperation is evident as Apollo's unrelenting pursuit forces Daphne into a flight of terror. In the second myth of attempted rape the God of

the Ocean does not tarry long with words but resorts to pursuit and physical force to stay the flight of Corone (Meta.2.574-581):

> ...utque precando
> tempora cum blandis absumpsit inania verbis
> vim parat et sequitur, fugio densumque relinquo
> litus et in molli nequiquam lassor harena.
> inde deos hominesque voco; nec contigit ullum
> vox mea mortalem; moto est pro virgine virgo
> auxiliumque tulit. tendebam bracchia caelo:
> bracchia coeperunt levibus nigrescere pennis;...
>
> [...And when his prayers and coaxing words proved
> but waste of time, he offered force and pursued.
> I ran from him, leaving the hard-packed beach,
> and was quickly worn out, but all to no purpose,
> in the soft sand beyond. Then I cried out for
> help to gods and men, but my cries reached no
> mortal ear. But the virgin goddess heard a
> virgin's prayer and came to my aid, I was
> stretching my arms to heaven, when my arms
> began to darken with light feathers.]

However, neither Apollo nor the god of the Ocean are successful in their pursuit of the frightened maidens. By the powers of metamorphosis Daphne is changed into a tree (Meta.1.548-552):

> vix prece finita torpor gravis occupat artus,
> mollia cinguntur tenui praecordia libro,
> in frondem crines, in ramos bracchia crescunt,
> pes modo tam velox pigris radicibus haeret,
> ora cacumen habet: remanet nitor unus in illa.
>
> [Scarce had she thus prayed when a down-
> dragging numbness seized her limbs, and her
> soft sides were begirt with thin bark. Her
> hair was changed to leaves, her arms to
> branches. Her feet, but now so swift,
> grew fast in sluggish roots, and her head
> was now but a tree's top. Her gleaming
> beauty alone remained.]

The young maiden avoids rape by her metamorphosis into a tree. Ovid's choice of a tree was not a random selection.

In this story the transformed object reflects the true and lasting character of the rape victim. The metamorphosis theme was used by Ovid for its relationship to the psychology of human nature. Ovid's use of metamorphosis made it possible to explore the unchangeable principles that lie beneath the visible transformations of the human character.[2] Ovid's choice of theme allowed him to study in-depth the many psychological effects of rape on a victim. One such effect was the transforming nature of attempted or actual rape and its consequences for the continuing human identity.[3] The psychological transformation of a woman evolves long before the actual act of rape takes place.[4] Beginning with a man's decision to rape, a woman becomes simply an object in the rapist's mind.[5] Her physical metamorphosis into something nonhuman is only an outward manifestation of her inward psychological torment.[6] Beneath this tranformation lies the human character of a woman which remains the same even in her metamorphosized state. In the case of Daphne, her change into a tree is an example of the lasting quality of her human character. As a young maiden Daphne is unyielding to the desires of Apollo. Her metamorphosis into a laurel tree before rape can take place does not change her resistance. The tree is as unbending as Daphne used to be. Apollo can no longer pursue Daphne as a human (Meta.1.557): "at quonium coniunx mea non potes isse, arbor eris certe," ["Since thou canst not be my bride, thou shalt at least be my tree,"]. However, as the passage

reveals, Apollo does have his beloved in the end, for he took the laurel tree as his very own and cherished it forever.[7] Daphne's inability to receive love in life is solved by her metamorphosis;[8] she and Apollo can now be together without rape. The transformation of Daphne provides an escape from rape for the maiden and allows the relationship to continue for Apollo despite the changes. It is important to note that Apollo's possession of Daphne could not take place until after her human individuality had changed and she became an object. She is now man's idea of a perfect woman. Apollo can mold and manipulate her as he wishes. Thus, Daphne may have escaped rape with her virginity intact but at a cost to her individuality. Apollo's possession of Daphne as a tree bears resemblance to Ovid's Pygmalion story, in reverse (Meta.10.243-298).

In the myth of Neptune's attempted rape of Corone, the maiden's metamorphosis into a crow is an extension of her human identity. As the daughter of King Coroneus she angers the goddess Diana by gossiping about Pandrosos, Herse and Aglauros (Meta.2.557-564):

> abdita fronde levi densa speculabar ab ulmo,
> quid facerent: commissa duae sine fraude tuentur,
> Pandrosos atque Herse; timidas vocat una sorores
> Aglauros nodosque manu diducit, et intus
> infantemque vident adporrectumque draconem.
> acta deae refero. pro quo mihi gratia talis
> redditur, ut dicar tutela pulsa Minervae
> et ponar post noctis avem!
>
> [Hidden in the light leaves that grew thick
> over an elm, I set myself to watch what they
> would do. Two of the girls, Pandrosos and Herse,
> watched the box in good faith, but the third,
> Aglauros, called her sisters cowards, and with

her hand undid the fastenings.
And within they saw a baby-boy and
a snake stretched out beside him. I went and
betrayed them to the goddess, and for my pains
I was turned out of my place as Minerva's
attendant and put after the bird of night!]

Corone's transformation into a chattering crow is a reflection of her true and lasting human identity. Her physical appearance may have been changed but her disposition remains the same. In this situation the metamorphosis of Corone does not provide an opportunity for her relationship to continue in an altered form. Metamorphosis may have prevented the rape of Corone but it separates her from her pursuer in this life and beyond.

The myths of Arethusa and Syrinx further illustrate the abilities of a metamorphoses to prevent a rape. The nymph Arethusa, while hunting in the Stymphalian wood, stops to rest at a stream. The river-god Alpheus catches sight of her as she swims and he immediately falls in love with her. Terrified, Arethusa runs naked from the waters with Alpheus in pursuit (Meta.5.600-602):

iterum rauco, mihi dixerat ore.
sicut eram, fugio sine vestibus (altera vestes)
ripai meas habuit):...

[Twice in his hoarse voice he called to me.
As I was, without my robes, I fled; for
my robes were on the other bank.]

Praying for help, Arethusa is hidden in a cloud of mist by the virgin goddess. The nymph is then changed into a stream of water. Alpheus, recognizing his beloved maid in the waters, changes his own shape to liquid to be with Arethusa

(Meta.5.636-638):

> sed enim cognoscit amatas
> amnis aquas positoque viri, quod sumpserat, ore
> vertitur in proprias, et se mihi misceat, undas.
>
> [But sure enough he recognized in the waters the maid he loved; and laying aside the form of a man which he had assumed, he changed back to his own watery shape to mingle with me.]

Arethusa avoids what would have been a violent and destructive sexual assault. Alpheus and Arethusa are able to be together when their metamorphoses allow them to unite without rape.

Syrinx, an Arcadian nymph, is pursued by the god Pan. Fleeing in fright, Syrinx is stopped by a stream. Just before Pan can catch her, the nymph is changed into marsh reeds. Syrinx's metamorphosis saves her from an inevitable rape. The nymph and Pan are unable to be one in this form but can now unite in another life (Meta.1.709-712):

> arte nova vocisque deum dulcedine captum
> "hoc mihi colloquium tecum" dixisse "manebit",
> atque ita disparibus calamis conpagine cerae
> inter se iunctis nomen tenuisse puellae.
>
> [Touched by this wonder and charmed by the sweet tones, the god exclaimed, "This converse, at least shall I have with thee:" And so the pipes made of unequal reeds fitted together by a joining of wax, took and kept the name of the maiden.]

Syrinx's individuality must change before she can be united with Pan. By the God's own admission he now has only part of the maiden. Pan's possession of Syrinx has transformed her into a mere object.

In the four stories of attempted rape the theme of metamorphosis serves two functions. Firstly, metamorphosis reveals the nature of a maiden's character. A maiden's transformation is a meaningful reflection of her true nature and reveals her lasting human identity in an altered form. Retaining their human characters and their virginity the maidens nevertheless become objects of possession. As in Ovid's Pygmalion story they symbolize the "perfect woman"; docile, obedient and easily exploited.

Secondly, the maidens avoid rape by their metamorphosis. However, metamorphosis does not end the pursuit of the gods. A transformation allows the relationships to continue despite the attempts of the maidens to resist male restraint. It appears that beneath the changing forms one element will always remain constant in the lives of the heroines; the threat of male encroachment. Thus, metamorphosis is a peaceful solution to an otherwise violent rape. However, as we shall see in the next section metamorphosis does not always offer a solution to avoid rape.

ii.Actual Rape

In actual rape a metamorphosis does not save a heroine from sexual assault. When a transformation takes place after a sexual encounter it creates a separation between the victim and her assailant as well as between herself and the world around her. In this circumstance metamorphosis symbolizes the changing effects of actual rape on a maiden's psyche. Callisto, an Arcadian nymph, is spotted by Jove and he, risking the wrath of his wife, disguises himself as Diana to approach her (Meta.2.432-437):

> qua venata foret silva, narrare parantem
> inpedit amplexu nec se sine crimine prodit.
> illa quidem contra, quantum modo femina posset
> (adspiceres utinam, Saturnia, mitior esses),
> illa quidem pugnat sed quem superare puella,
> quisve Iovem poterat? superum petit aethera victor
> Iuppiter:...
>
> [When she began to tell him in what woods her
> hunt had been, he broke in upon her story with
> an embrace and by this outrage betrayed himself.
> She, in truth,struggled against him with all her
> girlish might hadst thou been there to see,
> Saturnia, thy judgement were more kind: but whom
> could a girl o'come, or who could prevail against
> Iove? Iuppiter won the day, and went back to
> the sky;...]

In the next passage Callisto suffers not only the physical violation of rape but must live with the shame of such a crime committed against her (Meta.2.437-440,447-452,463-465):

> superum petit aethera victor
> Iuppiter; huic odio nemus est et conscia silva;
> unde pedem referens paene est oblita pharetram
> tollere cum telis et quem suspenderat arcum...
> ...heu! quam difficile est crimen non prodere vultu!
> vix oculos attollit humo nec, ut ante solebat,

> iuncta deae lateri nec toto est agmine prima,
> sed silet et laesi dat signa rubore pudoris;
> et, nisi quod virgo est, poterat sentire Diana
> mille notis culpam: nymphae sensisse feruntur...
> ...attonitae manibusque uterum celare volenti
> "i procul hinc" dixit "nec sacros pollue fontis!"
> Cynthia deque suo iussit secedere coetu.
>
> [Juppiter won the day, and went back to the
> sky; she loathed the forest and the woods
> that knew her secret. As she retraced her path
> she almost forgot to take up the quiver with its
> arrows, and the bow she had hung up...
> Alas, how hard it is not to betray a guilty
> conscience in the face! She walks with down cast
> eyes, not, as was her wont, close to her goddess,
> and leading all the rest. Her silence and her
> blushes give clear tokens of her plight; and,
> were not Diana herself a maid, she could know her
> guilt by a thousand signs; it is said that the
> nymphs knew it...
> As she stood terror stricken, vainly striving
> to hide her state, Diana cried; "Begone! and
> pollute not our sacred pool," and so expelled
> her from her company.]

Although blameless, Callisto is considered by her peers and her leader to have been the instigator of her ordeal. As in contemporary Roman society which upheld the virtues of feminine purity and obedience as the only way of life for its chaste women, Callisto was cast out with shame and judged as guilty (2.464). Unable to return to a life of virtue and innocence, the nymph cannot retrace her path (2.429) but must live in guilt isolated from the life she once knew. Her metamorphosis into a bear symbolizes both her isolation from the part of society she once belonged to and from herself. Jove's violation of Callisto robs the maiden of her former self. She has lost a part of her that can never be returned. Gone forever are the values she once cherished; her self-worth, femininity and the freedom to

choose her own destiny. Callisto's inability to express her human emotions while in the form of a bear illustrates her pathetic attempts to reach out for understanding where there is only an unwillingness to forgive (Meta.2.485-488):

> ...mens antiqua tamen facta quoque mansit in ursa,
> adsiduoque suos gemitu testata dolores
> qualescumque manus ad caelum et sidera tollit
> ingratumque Iovem, nequeat cum dicere, sentit.
>
> [Still her human feelings remained, though
> she was now a bear; with constant moanings
> she shows her grief, stretches up such hands
> as are left her to the heavens, and, though
> she cannot speak, still feels the ingratitude
> of Jove.]

Jove's transformation of the maiden and her son into constellations in the sky gives her an eternal existence where she can regain a part of her former self beyond the boundaries of society (Meta.2.505-507):

> ...arcuit omnipotens pariterque ipsosque nefasque
> sustulit et pariter raptos per inania vento
> inposuit caelo vicinaque sidera fecit.
>
> [But the Omnipotent stayed his hand, and together
> he removed both themselves and the crime, and to-
> gether caught up through the void in a whirlwind,
> he set them in the heavens and made them neighbour-
> ing stars.]

The story of Io is another illustration of the transformative effects of rape. The nymph is raped by Jove and then as we have seen, transformed into a cow by the god (Meta.1.600): tenuitque fugam rapitque pudorem, [(Jove) caught the fleeing maid and ravished her.] The maiden's metamorphosis drives her to flee from land to land as if she were trying to escape from herself. The more she flees the more she is tormented by her transformed self and in her

confusion Io does not recognize her own image or voice (Meta.1.636-638):

> illa etiam supplex Argo cum bracchia vellet
> tendere, non habuit, quae bracchia tenderet Argo,
> conatoque queri mugitus edidit ore
> pertimuitque sonos propriaque exterrita voce est.
>
> [When she strove to stretch out suppliant arms to Argus, she had no arms to stretch; and when she attempted to voice her complaints, she only mooed. She would start with fear at the sound, and was filled with terror at her own voice.]

Jove's violation of the nymph has reduced her to a mere shadow of her former self. The transformation symbolizes her transformed identity. Io perceives the change and realizes that she can no longer be the person she once was. Like Callisto, the violation of Io's body has also meant the rape of her selfhood. Robbed of her self-image, Io must now live with her loss and the feelings of separation from the world she once knew. In spite of the fairy tale image of the poem we are moved by Io's sufferings and can understand her hurt and confusion about her predicament and her fight to regain her former identity. When Jove finally returns Io to her human shape she does not resume her former self. Io can never return to what she once was. The maiden's transformation into a goddess becomes Ovid's solution to what is a hopeless situation; through her metamorphosis Io is able to come to terms with herself and is granted an eternal existence.

In the myths of Callisto and Io metamorphosis takes place after rape. Their transformed bodies symbolize

their changed mental outlook and the emotional anguish they suffer as the result of rape. Rape has not only violated the bodies of Callisto and Io, it has changed their former selves. They have lost their self-identity, their femininity and autonomy. They have not, however, lost their human abilities to feel shame and loneliness. As they wander throughout the land they desperately search for their former identities in vain. In their altered forms the maidens have become victims of rape; they have been changed into something other than what they once were. Ovid solves their dilemmas by granting them external existence in other forms. The second metamorphosis of each maiden gives them a solution to an otherwise hopeless situation.

In the last myth of rape to be discussed a metamorphosis does not provide a compromise to the tragic situation of sexual assault.

The myth of Philomela is the longest, most violent and descriptive rape story in the Metamorphoses. Philomela, the young daughter of King Pandion is taken by her brother-in-law Tereus, to visit her sister. Unbeknownst to all, Tereus is aflame with an unnatural desire for the young maiden (Meta.6.490-493):

> at rex Odrysius, quamvis secessit, in illa
> aestuat et repetens faciem motusque manusque
> qualia vult fingit quae nondum vidit et ignes
> ipse suos nutrit cura removente soporem.
>
> [But although the Thracian king retired,
> his heart seethes with thoughts of her.
> Recalling her look, her movement, her hands,
> he pictures at will what he has not yet
> seen, and feeds his own fires, his thoughts

preventing sleep.]

Tereus' rape fantasy becomes real when he takes Philomela captive and violates her (Meta.6.519-526):

> Iamque iter effectum, iamque in sua litora fessis
> puppibus exierant, cum rex Pandione natam
> in stabula alta trahit, silvis obscura vetustis,
> atque ibi pallentem trepidamque et cuncta timentem
> et iam cum lacrimis, ubi sit germana, rogantem
> includit fassusque nefas et virginem et unam
> vi superat frustra clamato saepe parente,
> saepe sorore sua, magnis super omnia divis.
>
> [And now they were at the end of their journey,
> now, leaving the travel-worn ship, they had
> landed on their own shores; when the king
> dragged off Pandion's daughter to a hut deep
> hidden in the ancient woods; and there, pale
> and trembling and all fear, begging with tears
> to know where her sister was, he shut her up.
> Then, openly confessing his horrid
> purpose, he violated her, just a weak girl and
> all alone, vainly calling, often on her father,
> often on her sister, but most of all upon the
> great gods.]

The actual rape of Philomela is described in a mere few lines, yet it is the most vivid account of the sexual violation of a woman in the Metamorphoses. The young maiden is locked up in a hut and repeatedly tormented by Tereus. Her appeals to Tereus to remember the bonds of family relations and her wish for a shameless death have no effect on her attacker. To keep Philomela from telling the truth about her ordeal, the cruel Tereus cuts out her tongue (Meta.6.553-557):

> ...iugulum Philomela parabat
> spemque suae mortis viso conceperat ense:
> ille indignantem et nomen patris usque vocantem
> luctantemque loqui conprensam forcipe linguam
> abstulit ense fero.
>
> [At sight of the sword Philomela gladly offered
> her throat to the stroke, filled with the eager

> hope of death. But he seized her tongue with pincers as it protested against the outrage, calling ever on the name of her father and struggling to speak, and cut it off with his merciless blade.]

After this evil deed, Tereus repeatedly violates Philomela (Meta.6.561-562):

> hoc quoque post facinus (vix ausim credere) fertur saepe sua lacerum repetisse libidine corpus.
>
> [Even after this torrid deed - one would scarce believe it - the monarch is said to have worked his lustful will again and again upon the poor mangled form.]

Tereus' actions represent the most abusive form of control imaginable. He does not simply desire Philomela, he wishes to possess her entirely. The hut and Tereus' mutilation of the maiden symbolize his total destruction of Philomela. Philomela's rape has transformed her into something other than what she was before. She has become demoralized, non-speaking and it appears non-human [a mangled form - lacerum corpus (6.562)]. The maiden is like a caged animal cunningly planning her escape (Meta.6.572-575):

> ...quid faciat Philomela? Fugam custodia claudit, structa ricent solido stabulorum moenia saxo, os mutum facti caret indice. grande doloris ingenium est, miserisque venit sollertia rebus....
>
> [And what shall Philomela do? A guard prevents her flight; stout walls of solid stone fence in the hut; speechless lips can give no token of her wrongs. But grief has sharp wits, and in trouble cunning comes.]

Philomela's transformation is not the result of a metamorphosis. Unlike the previous myths, Ovid does not employ a metamorphosis as a solution to rape.

(Metamorphosis comes only at the end of the story as a solution to Procne's and Philomela's vengeful murder of Tereus' son (Meta.6.632ff). Here, it is the rape itself and its aftermath that are the transforming agents. Stripped of the element of the fantastic, this story explicitly reveals the devastating effects of rape on the victim's psyche. The violence of Tereus' actions is so overwhelming that it has completely destroyed Philomela's integrity and personal identity. The maiden's former innocence and vulnerability have been replaced by an evil need for revenge. Her metamorphosis into a bird at the end of the story symbolizes her psychological transformation. She has become a mere object; dehumanized and devoid of any sense of identity she once had. Her metamorphosis is a solution to an otherwise unbelievable situation.

Each attempted and actual rape myth contributes to the overall, shocking truth of rape in the Metamorphoses. The physical transformations are outward signs of the psychological changes a woman goes through when she is first pursued by a potential rapist. She becomes a mere object to be captured and possessed as in the case of Daphne and Corone. As an object a woman is molded and shaped into a man's possession. Daphne's metamorphosis into a tree is an exact parallel of what she was as a human. Traumatized by her ordeal she has retreated from herself and others and is just as unresponsive and passive as when she was human.[9] Apollo can have his beloved but he will never love the

complete, human Daphne. This is the most devastating aspect of rape. As we have seen in the stories of Arethusa, Syrinx and most vividly in the case of Philomela, the very act of rape destroys a woman's psychological and physical well-being. The brutality of man's aggression and his control over his victim transforms a woman's identity and destroys her self-worth. In her altered, non-human form a woman is only a shadow of her former self. A woman's vulnerability to this threat will always be present. When she is forced to submit to man's superior sexuality she becomes transformed and the very virtues she guarded are now threatened. Man's domination over women whether it be sexual or psychological can only result in destructive relationships where power is used to deny women their full expression of individualism and freedom.

C. Love

Ovid's depiction of the destructive relationships between women and men came from a sympathetic observation of women's lives. As a good observer of human nature, Ovid was able to see another side to the passions of mortal women and men. As in life, not all men sexually exploit women nor do all women become victims of rape in the Metamorphoses. Perhaps Ovid wished to show his readers another side of Roman life and may even have written from personal experience. Ovid also wrote of the deep, loving commitment

that could exist and indeed must have existed between a woman and a man in Rome. Although there are far fewer stories of genuine love in the poem than tales of rape and seduction, Ovid wrote of love with an intensity of personal compassion and sensitivity. In Ovid's stories of genuine emotions there is equality between lovers, warmth, understanding and lasting commitment.

In the story of Pyramus and Thisbe there is no hint of the destructive nature of man's sexuality towards a vulnerable young girl. Instead, we see equality between lovers. In this story Thisbe is not described as a warrior maiden who shuns marriage but as a young girl who lives in a domestic setting (Meta.4.55-58):

> "Pyramus et Thisbe, iuvenum pulcherrimus alter,
> altera, quas Oriens habuit, praelata puellis,
> contiguas tenuere domos, ubi dicitur altam
> coctilibus muris cinxisse Semiramis urbem..."
>
> ["Pyramus and Thisbe-he, the most beautiful
> youth and she, loveliest maid of all the East
> dwelt in houses side by side in the city which
> Semiramis is said to have surrounded with
> walls of brick..."]

Their love is true and lasting and not fleeting and is expressed by these words (Meta.4.60-62):

> "...tempore crevit amor; taedae quoque iure coissent,
> sed vetuere patres: quod non potuere vetare,
> ex aequo captis ardebant mentibus ambo...."
>
> ["...In time love grew, and they would have been
> joined in marriage too, but their parents forbade.
> Still, what no parents could forbid, sore smitten
> in hearth they burned with mutual love...."]

The common motif of burning desire is described here. Unlike the burning imagery of the rape and seduction stories

where only the men burn, Thisbe and Pyramus are inflamed with a mutual love. Separated by circumstances beyond their control, love finds a way for them to be together (Meta.4.67-70):

> "...id vitium nulli per saecula longa notatum -
> quid non sentit amor? - primi vidistis amantes
> et vocis fecistis iter, tutaeque per illud
> murmure blanditiae minimo transire solebant..."
>
> [This chink, which no one had ever discovered
> through all these years - but what does love
> not see? - you lovers first discovered and made
> it the channel of speech. Safe through
> this your loving words used to pass in
> tiny whispers.]

Sadly, however, fate separates these young lovers. When Pyramus believes Thisbe to be dead he decides he cannot live without her (Meta.4.107-112):

> "...ut vero vestem quoque sanguine tinctam
> repperit, 'una duos' inquit' nox perdet amantes,
> e quibus illa fuit longa dignissima vita;
> nostra nocens anima est. ego te, miseranda, peremi,
> in loca plena metus qui iussi nocte venires
> nec prior huc veni,..."
>
> ["...But when he saw the cloak too, smeared
> with blood, he cried: 'One night shall bring
> two lovers to death.
> But she of the two was more worthy of long life;
> on my head lies all the guilt. Oh, I have been
> the cause of your death, poor girl, in that I bade
> you come forth by night into this dangerous place,
> and did not myself come hither first..."]

When Thisbe finds the body of her lover she prays to the gods that they will be joined together in the afterlife and then kills herself by the sword of her Pyramus (Meta.4.164-166):

> "...vota tamen tetigere deos, tetigere parentes;
> nam color in pomo est, ubi permaturuit, ater,
> quodque rogis superest, una requiescit in urna."

> ["...Her prayers touched the gods and touched the parents; for the colour of the mulberry fruit is dark red when it is ripe, and all that remained from both funeral pyres rests in a common urn."]

In this picture of young love we see two people who love each other and are ready to die for one another. That their love is genuine is seen through the sincere words of Pyramus. Thisbe's hope that they will be together after death is an affirmation of her belief in their love. For Pyramus and Thisbe their tragic lives end in happiness when love transcends death to unite the couple in everlasting togetherness.

Ovid also wrote of the love between husband and wife as depicted in the delightful story of Philemon and Baucis. Jupiter disguised as a mortal visits the house of the old couple. Although poor the hosts make their guests welcome and at home (Meta.8.629-640):

> ...tamen una recepit,
> parva quidem, stipulis et canna tecta palustri,
> sed pia Baucis anus parilique aetate Philemon
> illa sunt annis iuncti iuvenalibus, illa
> consenuere casa paupertatemque fatendo
> effecere levem nec iniqua mente ferendo;
> nec refert, dominos illic famulosne requiras:
> tota domus duo sunt idem parentque iubentque.
> ergo ubi caelicolae parvos tetigere penates
> summissoque humiles intrarunt vertice postes,
> membra senex posito iussit relevare sedili;
> cui superiniecit textum rude sedula Baucis...
>
> [Still one house received them, humble indeed, thatched with straw and reeds from the marsh; but pious old Baucis and Philemon, of equal age, were in that cottage wedded in their youth, and in that cottage had grown old together; there they made their poverty light by owning it, and by bearing it in a contended spirit. It was of no use to ask for masters or for servants in that house; they two were the whole household, together they served and ruled. And so when the

> heavenly ones came to this humble home and, stooping, entered in at the lowly door, the old man set out a bench and bade them rest their limbs, while over this bench busy Baucis threw a rough covering.]

What follows is a very moving story of what must have been real life Roman domestic happiness. The simplistic life of Philemon and Baucis is based on strong Roman virtues; love, honesty, hard work and loyalty. When the Gods reward the couple for their hospitality they grant to Philemon his wish that he and his wife should die together in order to avoid any grief. The Gods more than answer their prayers by giving the couple everlasting love after their deaths (Meta.8.703-720):

> talia tum placido Saturnius edidit ore:
> 'dicite, iuste senex et femina coniuge iusto
> digna, quid optetis'. cum Baucide pauca locutus
> iudicium superis aperit commune Philemon:
> 'esse sacerdotes delubraque vestra tueri
> poscimus, et quoniam concordes egimus annos,
> auferat hora duos eadem, nec coniugis umquam,
> busta meae videam, neu sim tumulandus ab illa.'
> vota fides sequitur: templi tutela fuere,
> donec vita data est; annis aevoque soluti
> ante gradus sacros cum starent forte locique
> narrarent casus, frondere Philemona Baucis,
> Baucida conspexit senior frondere Philemon.
> iamque super geminos crescente cacumine vultus
> mutua, dum licuit, reddebant dicta 'vale' que
> o coniunx' dixere simul, simul abdita texit
> ora frutex: ostendit adhuc Thyneius illic
> incola de gemino vicinos corpore truncos.
>
> [Then calmly the son of Saturn spoke:
> 'Now ask of us, thou good old man, and thou
> wife, worthy of thy good husband, any boon you
> will'. When he had spoken a word with Baucis,
> Philemon announced their joint decision to the
> gods: 'We ask that we may be your priests,
> and guard your temple; and, since we have
> spent our lives in constant company, we pray
> that the same hour may bring death to both of
> us - that I may never see my wife's tomb, nor
> be buried by her.' Their request was granted.

> They had the care of the temple as long as they lived. And at last, when, spent with extreme old age, they chanced to stand before the sacred edifice talking of old times, Baucis saw Philemon putting forth leaves, Philemon saw Baucis; and as the treetop formed over their two faces, while still they could they cried with the same words: 'Farewell, dear mate,' just as the bark closed over and hid their lips. Even to this day the Bithynian peasant in that region points out two trees standing close together, and growing from one double trunk.].

The two trees at the end of the story are an affirmation of the love between Philemon and his wife Baucis. Their love for each other is able to transcend death and grant them eternal happiness.

The most touching story in the Metamorphoses is the love of Ceyx and Alcyone. The marriage of Ceyx and Alcyone is a revealing portrait of the conjugal feelings between Roman husbands and wives. Their story depicts the nature of marriage in the Roman tradition. The loyalty, devotion and respect Ceyx and Alcyone feel for each other are the qualities of a happy Roman union. In this first passage Ceyx's news of his upcoming departure disturbs his faithful wife (Meta.11.416-424):

> ...cui protinus intima frigus
> ossa receperunt, buxoque simillimus ora
> pallor obit, lacrimisque genae maduere profusis.
> Ter conata loqui, ter fletibus ora rigavit
> singultuque pias interrumpente querellas
> "quae mea culpa tuam," dixit "carissime, mentem
> vertit? ubi est quae cura mei prior esse solebat?
> iam potes Alcyone securus abesse relicta?
> iam via longa placet? iam sum tibi carior absens?:..."
>
> [Straightway she was chilled to the very marrow of her bones, her face grew pale as boxwood and her cheeks were wet with her flowing tears. Three times she tried to speak, three times

watered her face with weeping; at last, her
loving complaints broken by her sobs, she said;
"what fault of mine, O dearest husband, has
brought your mind to this? where is that care
for me which used to stand first of all?
Can you now abandon your Alcyone with
no thought of her? Is it your pleasure now to
go on a long journey? Am I now dearer to
you when absent from you?..."]

Ceyx's soothing words promise to return to his beautiful wife (Meta.11.450-453):

...addidit illis
hoc quoque lenimen, quo solo flexit amantem:
"longa quidem est nobis omnis mora, sed tibi iuro
per patrios ignes, si me modo fata remittant,
ante reversurum, quam luna bis inpleat orbem."

[he added this comforting condition, also, by
which alone he gained his loving wife's consent;
"every delay, I know will seem long to us; but I
swear to you by my father's fires, if only the
fates will let me, I will return before the moon
shall twice have filled her orb."]

Tragically however, Ceyx is drowned at sea. His last thoughts are of Alcyone (Meta.11.544-572):

...Alcyone Ceyca movet, Ceycis in ore
nulla nisi Alcyone est et, cum desideret unam,
gaudet abesse tamen; patriae quoque vellet ad oras
respicere inque domum supremos vertere vultus,
verum, ubi sit, nescit: tanta vertigine pontus
fervet, et inducta piceis e nubibus umbra
omne latet caelum, duplicataque noctis imago est.
Frangitur incursu nimbosi turbinis arbor,
Frangitur et regimen, spoliisque animosa superstes
unda, velut victrix, sinuataque despicit undas;
nec levius, quam siquis Athon Pindumve revulsos
sede sua totos in apertum everterit aequor,
praecipitata cadit pariterque et pondere et ictu
mergit in ima ratem; cum qua pars magna virorum
gurgite pressa gravi neque in aera reddita fato
functa suo est, alii partes et membra carinae
trunca tenent: tenet ipse manu, qua sceptra solebat,
fragmina navigii Ceyx socerumque patremque
invocat heu! frustra, sed plurima nantis in ore
Alcyone coniunx: illam meminitque refertque,
illius ante oculos ut agant sua corpora fluctus
optat et exanimis manibus tumuletur amicis.
dum natat, absentem, quotiens sinit hiscere fluctus,

nominat Alcyonen ipsisque inmurmurat undis
ecce super medios fluctus niger arcus aquarum
frangitur et rupta mersum caput obruit unda.
Lucifer obscurus nec quem cognoscere posses
illa luce fuit, quoniamque excedere caelo
non licuit, densis texit sua nubibus ora.

[But Ceyx thinks on Alcyone; upon the lips of Ceyx there is no one save Alcyone; and, though he longs for her alone, yet he rejoices that she is far away. How he would love to see his native shores again and turn his last gaze upon his home. But where he is he knows not; for the sea boils in such whirling pools and the shadows of the pitchy clouds hide all the sky and double the darkness of the night. The mast is broken by a whirling rush of wind; the rudder, too is broken. One last wave, like a victor rejoicing in his spoils, heaves itself high and looks down upon the other waves; and, as if one should tear from their foundations Athos and Pindus and hurl them bodily into the open sea, so fell this wave headlong, and with its overwhelming weight plunged the ship down to the very bottom; and with the ship the great part of the sailors perished, sucked down in the eddying flood, nevermore to see the light of day. But some still clung to broken pieces of the vessel. Ceyx himself, with the hand that was wont to hold the sceptre, clung to a fragment of the wreck, and called upon his father-in-law and on his father, alas! in vain. But most of all is the name of Alcyone on the swimmer's lips. He prays that the waves may bear his body into her sight and that in death he may be entombed by her dear hands. While he can keep afloat, as often as the waves allow him to open his mouth he calls the name of his Alcyone, far away, and murmurs it even as the waves close over his lips. See, a dark billow of waters breaks over the surrounding floods and buries him deep beneath the seething waves. Dim and unrecognizable was Lucifer that dawn; and since he might not leave his station in the skies, he wrapped his face in thick clouds.]

Alcyone dreams of her husband's death and wakes next morning to find his body on the same shore from whence he sailed (Meta.11.723-728):

> ...vae! iamque propinquae
> admotum terrae, iam quod cognoscere posset,
> cernit; erat coniunx! "ille est!" exclamat et una
> ora, comas, vestem lacerat tendensque trementes
> ad Ceyca manus "sic o carissime coniunx,
> sic ad me, miserande, redis?" ait
>
> [Ah! and now it had come close to land, now she could see clearly what it was. It was her husband! "Tis he!" she shrieked and, tearing her cheeks, her hair, her garments all at once, she stretched out her trembling hands to Ceyx, crying; "Thus, o dearest husband, is it thus, poor soul, you come back to me?"]

Alcyone cries out to her husband but in vain. Fate has cruelly taken Ceyx from her and separated the young lovers. However, through the miracle of the gods, their love will live on. Metamorphosis becomes a way to unite the couple in lasting harmony (Meta.11.741-746):

> ...et tandem, superis miserantibus, ambo
> alite mutantur; fatis obnoxius isdem
> tunc quoque mansit amor nec coniugiale solutum
> foedus in alitibus; coeunt fiuntque parentes,
> perque dies placidos hiberno tempore septem
> incubat Alcyone pendentibus aequore nidis.
>
> [And at last through the pity of the gods, both changed to birds. Though thus they suffered the same fate, still even thus their love remained, nor were their conjugal bonds loosened because of their feathered shape. Still do they mate and rear their young; and for seven peaceful days in the winter season Alcyone broods upon her nest floating upon the surface of the waters.]

The love that Ceyx and Alcyone feel for each other cannot be broken by death. The gods reward their deep, conjugal affections by granting them everlasting life together. Through their love Ceyx and Alcyone achieve immortality because love itself is the change which will overcome their death by a new life. This story is an affirmation of the

positive values of everlasting love and peace. Through the civilizing mediation of mutual love, violence and destruction are avoided. Love and its metamorphosizing abilities has the power to overcome life and death.

Conclusion

Throughout Ovid's literary career myth played an important part in his poems and served a number of functions. For Ovid and his contemporaries who were born in a time of revolutionary changes the mythological gods and their stories had long ago lost all religious and moral meaning. The failure of the Emperor Augustus' attempts to revive the traditional Greco-Roman religions attests to the fact that the Roman people had replaced the old gods with more modern philosophies of life. For Ovid then, the verity of traditional myth lay in its abilities to depict real life and elucidate the experiences of the human world. Ovid, as the last Augustan poet to write, inherited a literary tradition whose origins began with the subjective poetry of the Roman New Poets and further beyond to the Alexandrian poets. The Augustan poets borrowed literary conventions and techniques from their predecessors, both Alexandrian and Roman, and incorporated them into their own world to produce a uniquely elegiac tradition. Ovid took the conventions of his genre and manipulated them for his own purposes of revealing the treatment of women in his Roman society. Ovid's use of elegiac themes in the Amores allowed him to look at love in his society in an untraditional manner.

His originality lay in his open and honest interpretation of love among the pleasure-seeking

aristocratic generation to which he belonged. His ability to see love from a woman's point of view contributed to his uniqueness among the elegists and gave him the opportunity to explore the many different emotions at work between women and men. His sympathetic attitude toward women produced the touching poem of a lover's reaction to the pain of his mistress' abortion, it led to his conclusion in the Ars Amatoria that both a woman and a man should find equal satisfaction in love and it allowed him to write, in the Heroides, from a woman's point of view of the torment and disillusionment of unrequited love. His use of mythological heroines to depict the emotions of love was in keeping with his earlier treatment of myth. Beginning with the Amores Ovid used examples from the world of myth as illustrations of love in his society. In the Heroides myth becomes his sole vehicle of expression of a woman's pain as she faces love's abandonment. When Ovid turned to the epic metre for his next venture, the Metamorphoses, he continued to write of myth and its characters.

Love was again the major theme in the Metamorphoses. This time however, Ovid chose to depict love in a differnet manner. What was once a playful game of erotic pleasure in the elegiac poems becomes, in the Metamorphoses, a vivid account of the darker side of love. The leading female characters in Ovid's epic poem are no longer the experienced women of the elegies. In the Metamorphoses the women are young and inexperienced

virgins. These young women assume the role of victim in the poem. Their youth and innocence display their vulnerability to man's destructive sexuality. Concentrating on the rape victim's emotional response to rape, Ovid reveals the devastating psychological torment of sexual assault on women. Elevating these human actions to the world of myth Ovid was able to depict in terms familiar to his readers what he believed was the immense inequality of women and men in rape and seduction.

Throughout the narratives of seduction and rape Ovid reveals a world of violence and destruction where a woman's vulnerability is exploited by the actions of man's sexuality. In the narrative of seduction, what at first appears to be an amusing game of chase becomes all too suddenly a sexual attack with lasting repercussions for the woman involved. Without consent it is clearly evident where seduction ends and rape begins. Rape begins with an unprovoked act of sexual aggression. Ovid's seducers turned rapists dominate physically as well as mentally. In rape or attempted rape a woman is so traumatized by her ordeal she never recovers. The theme of metamorphosis was used by Ovid to reveal the transforming effects of rape on a woman's personality. Rape transforms a woman's selfhood, it deprives her of her integrity and it changes her forever. In the Metamorphoses a rape victim's physical change into a non-human form symbolizes the mental tranformation she endures. Man's act of the physical and

mental violation of a woman transforms her into an object. She becomes a passive object who is acted upon by man and is separated from herself and the world around her. Without a doubt Ovid understood the devastating effects of rape on a woman's will. He realized that a woman's consent was the only determining factor in the decision between her pleasure or her pain. Ovid's greatest concern was for the victims and their suffering. Perhaps his outcry against rape on behalf of all women stemmed from the inadequacy of the legislation against the crime. Ovid's concern for the personal torment of a rape victim is in direct opposition to the essence of Roman rape laws.

Legally, women were regarded as the property of their male relatives. From infancy to death every aspect of a woman's life was controlled by a male. The violation of a woman was regarded as a matter of family concern. A crime committed against a woman was seen as a criminal act which stained her as well as her whole family. When rape laws came into effect slowly and gradually, they were implemented as the result of the diminishing power of the pater familias over his subjects. Augustan laws on sexual misconduct concerned themselves with the protection of a woman's virginity against aggressors who, by their acts, tarnished her reputation and ruined her family's honor as well as threaten the purity of future heirs. The laws never recognized the emotional torment a woman suffered as the result of such a traumatic experience. Ovid, however,

understood the victim's terror and his insight into rape's psychological effects reveals a genuine concern for all women.

Ovid's sensitivity to the plight of women in his society sheds much light on the lives of obscure, everyday Roman women. Laying aside the literary and mythological elements reality and genuineness of emotion emerge to give us an accurate picture of ancient women and their world. His accuracy and the untraditional manner in which he depicted human love and its potential destructiveness may have contributed to his eventual exile. His exploration of rape from a woman's point of view may have been a personal response against Roman rape laws and in particular Augustus's Lex Julia adulteriis. Perhaps Ovid's sympathy for women enabled him to see that the provisions for rape in Augustus' laws did not concern itself with the victim's personal experiences. He may have realized that this grave oversight on the part of the law had devastating consequences for the woman involved. Ovid's exploration of the violent and destructive nature of seduction and rape may have been a personal appeal on behalf of all Roman women. Whatever the reasons for Ovid's decisions to elucidate the nature of rape, he did it with a deep, sympathetic understanding that no woman wished to be treated in this manner by any man. Throughout time Ovid's words and compassionate thoughts have come to us with clarity and truth. His immortalization of Roman women and

men in the Metamorphoses is his greatest achievement.

ENDNOTES

Chapter 1

[1]For full details of the history of this period consult H.H. Scullard, From The Gracchi To Nero (London: Methuen & Co. Ltd., 1982).

[2]For complete details of the Emperor Augustus' career and rise to power see A.H.M. Jones. Augustus. (New York: W.W. Norton Company, Inc., 1970) and Millar, Fergus and Segal, Erich (eds.). Caesar Augustus. Oxford: At the Clarenden Press, 1984.

[3]Scullard 177.

[4]P. Green. (trans.): Ovid, The Erotic Poems. (Middlesex, England: Penguin Books, 1982) 15

[5]A.L. Wheeler (trans.) Ovid VI. Tristia, Ex Ponto (Cambridge Mass.: Harvard University Press, 1988). All Latin passages of Tristia and their translations are from this source.

[6]The equestrian order were members in the imperial administration. They were the so-called middle-class in Roman society. Originally part of Rome's cavalry its members had to own 400,000 sesterces or more to be eligible.

[7]Seneca The Elder. Controv.2.2.8-9. M. Winterbottom. (trans.). The Elder Seneca, Declamations. (Cambridge, Mass.: Harvard University Press, 1974).

[8]Wheeler viii.

[9]G. Williams. The Nature of Roman Poetry. (Oxford: Oxford University Press, 1983) 186. By 20 B.C. it became popular in Rome to publicly recite works of poetry. This was a Greek influence which had come to Rome.

[10]Green 28.

[11]Green 18.

[12]J. Griffin, Latin Poets and Roman Life (London: Gerald Duckworth + Co. Ltd., 1985). This life of luxury was seen to have been Greek in nature. For details see pp.1-29.

[13]Griffin 6.

[14]Wheeler X.

[15]Wheeler X.

[16]Wheeler XI.

[17]On the nature of the relationships between literary patrons and their clients see Williams pp. 10-16.

[18]F. Kelsey and J. Scudder, Selections from Ovid. (Boston: Allyn and Bacon, 1946) 10. vers de société is a term used by the authors.

[19]J. Singer, The Nature of Love Vol. 1 (Chicago: University of Chicago Press, 1984) 140.

[20]Singer 145.

[21]G. Luck, The Latin Love Elegy (London: Methuen and Co. Ltd., 1969) 22.

[22]in manus literally meant "into the hands". S. Pomeroy. Goddesses, Whores, Wives and Slaves. (New York: Schocken Books, 1975) see pp.152-158 for details.

[23]Pomeroy 152. For the different forms of marriage.

[24]Pomeroy 150.

[25]Pomeroy 151.

[26]Pomeroy 167.

[27]Pomeroy 167.

[28]Pomeroy 167. Ancient sources do not mention coitus interruptus either because it was not used or because it was so widely practiced that no mention was needed.

[29]S. Brownmiller, Against Our Will. (New York: Bantam Books, 1986) 5. The author believes rape has existed since primitive women and men first inhabited earth.

[30]Brownmiller 5.

[31]Brownmiller 7.

[32]W. Kunkel. An Introduction to Roman Legal and Constitutional History. (Oxford: At the Clarendon Press, 1966), 24.

[33]Kunkel 26.

[34]Kunkel 29.

[35]Ph. J. Thomas. Introduction to Roman Law. (Boston:

Kluwer Law and Taxation Publishers,1986), 126.

[36] Thomas 127.

[37] Thomas 127.

[38] F. De Zulueta. The Institutes of Gaius Part II. (Oxford: At the Claredon Press,1967), 219

[39] J. Gardner. Women in Roman Law and Society. (London: Croom Helm,1986), 117.

[40] T. Mommsen. Corpus Iuris Civilis Vol. I (Zürich: Apud Weidmannos,1973), 851.

[41] Gardner 121.

[42] Gardner 121.

[43] Gardner 125.

[44] P. Csillag. The Augustan Laws on Family Relations. (Budapest: Akadémial Kiado, 1976), 186.

[45] I. Donaldson. The Rapes of Lucretia. (Oxford: Oxford University Press, 1982), 24.

[46] S. Perera. Descent to the Goddess. (Toronto: Inner City Books, 1981), 12.

[47] Pomeroy 211. Ancient men saw a connection between the well-being of society and the virtue of women.

[48] Csillag 175.

[49] Adultery was a personal dishonor to Augustus because both his daughter and granddaughter were convicted as adulteresses. In 2 B.C. Augustus himself banished his daughter Julia from Rome for adultery and in A.D. 8 the same fate befell Julia Minor.

[50] Gardner 123. quaestiones perpetuae were courts set up to hear cases of adultery and stuprum.

[51] Pomeroy 159.

[52] Csillag 195.

[53] Csillag 198.

[54] Csillag 181.

[55] Gardner 121.

[56]Csillag 193

Chapter 2

[1]Seneca the Elder. Controv.2.2.8 It is suprising in view of Ovid's cynical attitude to love in the Amores that before this he was discussing the marital passions between man and wife.

[2]Luck 47

[3]C. Mendell, Latin Poetry, The New Poets and The Augustans. (New Haven: Yale University Press, 1965) 1.

[4]Mendell 2.

[5]Mendell 8.

[6]Luck 29. For more details on the origins of elegy see Chapter 2.

[7]Luck 33.

[8]Luck 34.

[9]Mendell 182.

[10]Mendell 182. Ovid believed that the four; Gallus, Tibullus, Propertius and himself were members of a group, Tristia 4.10.53:

> (successor fuit hic tibi, Galle, Propertius illi;
> quartus ab his serie temporis ipse fui).
>
> [(Tibullus was thy successor, Gallus, and Propertius his; after them came I, fourth in order of time).]

[11]Mendell 182.

[12]Mendell 183.

[13]A lena was a professional procuress who helped her young mistress attract the attention of male admirers. See Saara Lilja. The Roman Elegists' Attitude to Women. (New York, 1978) 40. For the role of the lena in Elegy.

[14]Griffin 26.

[15]Mendell 212.

[16]Mendell 215. Latin passage and translation is from Grant Showerman (trans.). Ovid Heroides and Amores 6 vols., (Cambridge, Massachusetts: Harvard University Press, 1977).

All Amores passages and their translations are from this source.

[17]Green 65. A persona is the creative voice through which a poet speaks to his readers.

[18]Much study has been done on the relationship between Ovid, the man, and his poetic persona and whether his elegiac poems are autobiographical or fictional. For a discussion on this subject see Green 59-65.

[19]Latin passage and translation is from J.H. Mozley (trans.). Ovid the Art of Love and Other Poems 6 vol., (Cambridge, Massachusetts: Harvard University Press, 1985).

[20]Green 65.

[21]Green 40.

[22]Williams 112. Perhaps Ovid and his contemporaries realized the Augustan legislation on adultery in 18 B.C. would not permit them to write of adulterous affairs with married women any longer.

[23]J. Thibault. The Mystery of Ovid's Exile. (Los Angeles: University of California Press, 1964). For a discussion on Ovid's exile see this book.

[24]Ovid calls the Metamorphoses a maius opus in Tristia 2.63.

[25]H. Frankel. Ovid, A Poet Between Two Worlds. (Los Angeles: University of California Press, 1956) 73.

[26]Frankel 74.

[27]Frankel 74.

[28]G. K. Galinsky. Ovid's Metamorphoses. (Los Angeles: University of California Press, 1975) 27.

[29]Galinsky 29.

[30]Galinsky 45.

[31]L.P. Wilkinson. Ovid Recalled. (Cambridge, Mass.: Cambridge University Press, 1955) 18. Classical poets had no idea of copyright. Their originality lay not in thought but in their treatment and perfection of a certain tradition.

[32]Apollonius Rhodius. The Argonautica. R.C. Seaton (trans.) (Cambridge, Mass.: Harvard University Press, 1980).

[33]Galinsky 18.

[34]Galinsky 18.

[35]Galinsky 23.

[36]Galinsky 18.

[37]Galinsky 16.

[38]Among scholars there is much debate about the political aspects of the Metamorphoses, if any. Born too late to fully appreciate Augustus' achievements Ovid was, as I believe, against the Emperor's campaign to rid Rome of adultery and his legislation on moral reform. For more information on Ovid's Augustanism or anti-Augustanism see Galinsky, Chapter 5.210-261.

Chapter 3

[1]Leo Curran. "Rape and Rape Victims in the Metamorphoses". In Arethusa 11 (1978) 213.

[2]Callimachus Epigram fragment 401, C.A. Trypanis (trans.). Callimachus, Aetia; Iambi, Lyric poems, Hecale Minor epic and elegiac poems and other fragments. (Cambridge, Mass.: Harvard University Press, 1975). All translations of Callimachus are from this source unless otherwise stated.

[3]Catullus, Poem 62, James Michie (trans.). The Poems of Catullus. (London: Panther Books Ltd., 1972).

[4]Theocritus, Idyll.I. R.C. Trevelyan (trans.). A Translation of the Idylls of Theocritus. (Cambridge, Mass.: At the University Press, 1947).

[5]H. Fairclough Rushton. (trans.). Aeneid I-VI and Aeneid VII-XII, The Minor Poems 2 vols. (Cambridge, Mass.: Harvard University Press, 1934). All passages and their translations are from this source unless otherwise stated.

[6]Pomeroy, 164-165. Pomeroy mentions a law, "attributed to Romulus, that allowed a father to raise all newborn males, but could choose to rear only the first-born female. We should not believe that this law was actually practised in Rome. It does however, reflect an attitude among the ancient Romans which favored rearing boys over girls, no doubt for military reasons and dowry provisions."

[7]J. Hallett. Fathers and Daughters in Roman Society. (New Jersey: Princeton University Press, 1984) 31.

[8]Hallett, 36

[9]Cicero Ad Atticum. 13.23. E.A. Winstedt. (trans.). Cicero Letters To Atticus. (Cambridge, Mass.: Harvard University Press, 1945).

[10]Suetonius Divus Julius. 26.2. H.E. Butler and M. Cary (eds.). C. Svetoni Tranquilli Divus Ivlius. (Oxford: Clarendon Press, 1962).

[11]Ovid. Fasti 6,219-234, Tristia 3.3.1-88. J.G. Frazer. Ovid V Fasti. (Cambridge, Mass.: Harvard University Press, 1976).

[12]Lilja, 27.

[13]Ovid's use of the vitta in the Metamorphoses can be compared with this earlier reference in the Ars Amatoria where he says his lessons in love are not for livertinae or for matrons with vittae (A.A 1.31).

[14]N. Gross. Amatory Persuasion in Antiquity. (Newark: University of Delaware Press, 1985) 16.

[15]Gross, 17

[16]Gross, 32

[17]Gross, 53. Gross makes this comment in his discussion of the young man in Aristophanes' Ecclesiazusae 960-75. I make the same point for Apollo because the situations are similar.

[18]Gross, 54. Again a comparison can be made which shows Ovid's inherited use of these amatory conventions.

[19]Horace Ode 1.23. Clement Lawrence Smith, (trans.). The Odes and Epodes of Horace. (Boston: Ginn and Company, 1931).

[20]English translation is from Gross, 61-62.

[21]Gross, 62.

[22]Gross, 29.

[23]Gross, 56.

[24]R. Hornsby. Patterns of Action in the Aeneid. (Iowa City: University of Iowa Press, 1970) 19.

Chapter 4

[1] In Roman law Constantine distinguished between consent and nonconsent in determining the guilt of a raped virgin. If a girl had consented her punishment was death by burning. If it was proven that she had been unwilling then her penalty was lighter. She was still considered guilty for she should have screamed for help. For this discussion see Pomeroy 160. "In modern Canadian rape laws sexual assault is defined as an act committed without the victims consent (Section 244). There are a number of situations in which consent is not seen to exist as in the case of a victim submitting by reason of force used or threatened against her or a fear of such force being applied." From Jennifer Temkin "Women, Rape and Law Reform". in Rape S. Tomaselli and Roy Porter (eds.). (Oxford: Basil Blackwell Ltd., 1986) 34.

[2] Galinsky 44.

[3] Galinsky 45.

[4] Curran 277.

[5] Curran 277.

[6] Frankel 78.

[7] Frankel 78.

[8] Curran 277.

[9] Curran 277.

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APPENDIX I

RECURRING LATIN WORDS*

Listed here are the recurring words used most often in the rape and seduction narratives.

accipiter- hawk
used five times in a rape, seduction context.

agnus- lamb
used three times in a rape, seduction context.

canis- dog
used eight times in a rape, seduction context

capillus- hair
used 30 times in a rape, seduction context.

cerva- hind
used three times in a rape, seduction context.

columba- dove
used four times in a rape, seduction context.

flavus,a,um- fair (in reference to hair).
used fifteen times to describe the appearance of a girl.

formosus,a,um- beautiful
used 23 times to describe a girl.

fugio,ere- to flee, escape
used for girls as well as for animals as they flee from their captors. used 28 times in a rape, seduction context and 34 times in animal similes.

Goddess Diana
used nine times in a rape, seduction context.

lupus- wolf
used six times in a rape, seduction context.

peto,ere- to seek, to pursue.
used 30 times in a rape, seduction context.

procus- suitor
used 12 times in the Metamorphoses in a rape, seduction context.

rapio, ere- to seize, carry off, to snatch, tear, pluck, to drag off, to carry off by force, to rob, ravish, to ravage, lay waste, flammam rapere- to catch fire. Used 75 times throughout the poem, 20 times in a rape, seduction context.

raptor- plunderer, rapist.
used three times in a rape, seduction context.

sustineo, tinere- to hold back.
used 10 times in a rape, seduction context.

teneo, ere- to hold, have control of
used six times in a rape seduction context.

timor- fear
used seven times in a rape, seduction context.

vinco, ere- to win, conquer.
used 21 times in a rape, seduction context.

virginitas- maidenhood.
used seven times in the poem.

vitta- headband
used eleven times in the poem, three times in a rape, seduction context.

* All definitions are from The New College Latin and English Dictionary and Lewis and Short Latin and English Dictionary.

Reference used: (Biblio. Translation # 3)
Roy Joseph Deferrari

APPENDIX II

Ovid Latin Passages Cited

Amores
1.9.1-10
2.1.1-10
2.12.17-20
2.13.19-25

Ars Amatoria
3.793-794

Metamorphoses
1.1-4
1.474-476
1.478-479
1.479-480
1.483-484
1.485-488
1.489
1.490-496
1.504-511
1.514-523
1.525-527
1.529
1.533-538
1.539-544
1.548-552
1.557
1.588-594
1.595-596
1.610-612
1.636-638
1.651-661
1.689-694
1.694-697
1.709-712
2.409-410
2.411
2.413
2.414-416
2.432-437
2.437-440
2.447-452
2.463-465
2.485-488
2.505-507
2.557-564
2.569-572
2.574-581
4.55-58
4.60-62
4.67-70
44.107-112
4.164-166
4.194-195
4.196
4.228-233
4.234-240
5.391-392
5.574-576
5.577-579
5.580-584
5.600-602
5.602-603
5.604-606
5.627-628
5.636-638
6.455-457
6.475-477
6.490-493
6.494-503
6.516-518
6.519-526
6.528-529
6.553-557
6.561-562
6.572-575
6.708
8.629-640
8.703-720
10.567-570
10.592
11.302
11.416-424
11.450-453
11.544-572
11.723-728
11.741-746
11.769
12.190
13.738
14.623-625
14.634-636
14.770-771

Tristia
2.207
3.6.27
4.10.3-5
4.10.19-20