

**FEMALE CHANGES: THE VIOLATION AND VIOLENCE OF
WOMEN IN OVID'S *METAMORPHOSES***

A thesis submitted in fulfilment of the
requirements for the degree of

MASTER OF ARTS

of

RHODES UNIVERSITY

by

LEIGH ALEXANDRA CHAMPANIS

December 2012

Abstract

Ovid's interest in women and their lives is apparent throughout his texts, but is especially so in the *Metamorphoses*. This study analyses the violation and violence of women in the Roman poet's epic and sets out to uncover the governing social *mores* and values that perhaps shaped the representations of women in the text. It examines how Ovid's narratives may betray his values and attitudes and those of his audience as well as looking at the various ways that the poet and his rape episodes have been read.

After surveying the literature on rape in Ovid's *Metamorphoses*, *Ars Amatoria* and the *Fasti*, a brief historical context for the *Metamorphoses* is provided; women's lives in Rome, the rape laws that existed during this time, as well as Roman sexuality are then examined. After this, a close textual analysis of different rape episodes in the *Metamorphoses* is presented, including the episodes of nymphs as victims, the silencing of rape victims and sexually 'aggressive' women, in order to reveal and examine the patterns that emerge.

While Ovid's intentions and attitudes towards women, as they are found in the *Metamorphoses*, have been read by some as sympathetic, by others as misogynistic and still others as more neutral, it is concluded that, although there is space for various readings, as a poet, Ovid was 'opportunistic' in his choice of *materia* and, above all, he wished to stimulate and delight his audience. While his personal values may not necessarily be reflected in his works and his readers may never know the 'true' intentions behind the poem, the *Metamorphoses* does hold up a mirror to the negative treatment of women and exposes the gender inequalities that existed during Ovid's time. As a poet, however, Ovid's conceived role is to entertain his audience and despite his somewhat problematic treatment of women and rape victims, he does just that.

Table of Contents

	Page
Abstract	ii
Table of Contents	iii
PART I: PRELIMINARIES	
Chapter 1: Introduction	1
Chapter 2: Literature Review for the <i>Metamorphoses</i>	4
2.1 Introduction	4
2.2 Feminism and the Classics	5
2.3 Reactions to Ovid's Treatment of Rape Victims and Women in the <i>Metamorphoses</i>	8
2.3.1 Misogynistic Ovid: <i>Fascinating but Repellant</i>	8
2.3.2 Sympathetic Ovid: <i>As Much Muse and Poetry as She is Flesh and Blood</i>	10
2.3.3 Neutral Ovid, the Indifferent Entertainer: <i>Human Life as a Tragicomedy</i>	13
2.4 Conclusion: Three Ovids, Three Ways of Reading	17
Chapter 3: Analysis and Literature Review of Rape in the <i>Ars Amatoria</i> and <i>Fasti</i>	19
3.1 Introduction: Ovid's Career	19
3.2 Authorial Intent	19
3.3 <i>Ars Amatoria</i> Rapes	21
3.4 <i>Fasti</i> Rapes	30
3.5 Conclusion	34
Chapter 4: Context	37
4.1 Introduction	37
4.2 Ovid and Augustus	37

4.3 Augustus' Moral Reforms	38
4.4 Women's Lives during the Augustan Period	40
4.5 Augustan Legislation	43
4.6 Roman Rape Laws	47
4.7 Roman Sexuality	51
4.8 <i>Muliebria pati</i> : to suffer womanly things	52
4.9 Conclusion	56

PART II: DETAILED ANALYSIS AND CRITICAL EVALUATION

Chapter 5: Nymphs as Victims of Rape	57
5.1 Introduction	57
5.2 Description of the Nymph	57
5.3 The Setting of Rape	61
5.4 Flight and Pursuit	62
5.5 Transformation	67
5.6 Active Versus Passive	70
5.7 Conclusion	71
Chapter 6: The Punishment of Rape Victims	73
6.1 Introduction	73
6.2 The Vengeance of Immortals: Threatened Identities	73
6.2.1 Juno's Complicity	74
6.2.2 Minerva and Diana	76
6.3 The Silencing of Victims: Philomela's Severed Tongue	77
6.3.1 Speech and Identity: Ovid's Fear	82
6.3.2 Women as Victims of Silencing	85
6.4 Domestic Violence: Guilt and Shame	87
6.4.1 ' <i>Petits</i> ' Rapes	87

6.4.2 The Price of Virgins	88
6.5 Conclusion	90
Chapter 7: Salmacis and Sexually ‘Aggressive’ Women	91
7.1 Introduction	91
7.2 Salmacis: The Un-Ovidian Nymph	91
7.3 ‘Other’ Women in the <i>Metamorphoses</i>	98
7.4 Pygmalion and his Statue	103
7.5 Conclusion	104
PART III: OVERVIEW	
Chapter 8: Conclusion	106
References	110
Table of Rapes in The <i>Metamorphoses</i>	119

Chapter 1

Introduction

It cannot be disputed that the Augustan poet, Ovid, was interested in the lives of women. Whatever else can be said of him, it is clear that women play a significant role in the poet's works, especially his great epic, the *Metamorphoses*, however problematic that role might be. While at times they are hunted, imprisoned, transformed and made objects of the male gaze, women themselves act vengefully, pursue 'unnatural' relationships, murder and betray their loved ones. They also tell stories, are part of loving relationships and are devoted mothers.

There are episodes of rape in Ovid's earlier and later works, but depictions of sexual violence are most abundant in the *Metamorphoses*. In Ovid's first venture into hexameter, there are more than fifty tales of rape and attempted rape (Curran 1984: 263), a large number, considering that the *Metamorphoses* is made up of only fifteen books. Some accounts are long and detailed while others are merely referred to in passing. Rape victims are most likely to be female and their rapists are most likely to be male; however, there is one very graphic tale of the attempted rape of Hermaphroditus by a nymph, Salmacis. In the *Metamorphoses*, male rapists appear to go largely unpunished¹ and it seems that it is often the victims of rape or the potential victims of rape who themselves suffer penalties for the crime.

This thesis undertakes to examine the violation and violence of women and Ovid's representation of these women in the *Metamorphoses*. The aim is to analyse and catalogue the representation of rape victims and, in as far as it is possible, to understand the governing social *mores* and values that perhaps shaped these representations. It seeks to provide an active reading of Ovid and his critics. I shall observe Ovid's focalisation of victims and examine how his narration might betray his values and attitudes and those of his contemporary audience. This thesis will survey the different ways in which this poet is read by modern scholars, either as misogynistic, sympathetic or more neutral, and will discuss the question of authorial intent and its validity as an interpretive objective. The poet's representation of rape victims will be used to reflect on the different ways that Ovid and his poem can be read.

¹ An exception, however, is Tereus, who is grotesquely punished when he is made unknowingly to eat his own son.

Chapter 2 comprises a literature review of scholarly work on Ovid and the *Metamorphoses*, while chapter 3 examines work done on the *Ars Amatoria* and the *Fasti*, two of Ovid's other texts in which rape occurs. Chapter 3 discusses the concept of authorial intent and questions its validity in a poet whose intentions cannot be defined with absolute certainty. Both chapters survey literature specifically dealing with rape in these texts and look at opinions on the works more generally: are the poems and/or the poet, himself, read as misogynistic, sympathetic or ambivalent? What conclusions do various scholars reach?

Chapter 4 provides a historical context, which situates Ovid and his works and briefly examines the sexual and social *mores* of the period in which he writes (the late First Century BCE to the early First Century CE). It is possible that through a better understanding of the sexual and social *mores* of the period, we will more fully be able to appreciate the values guiding Ovid's portrayal of women's violation and violence. In this chapter, women's lives and legal identities in Rome are described (as far as possible with the limited material that survives) and the laws pertaining to rape and sexuality during Augustus' reign are surveyed. Special attention is paid to whom the laws were meant to protect (victims or male kin) and the importance of *honor* in their construction. Finally, 'sexuality' in Rome is examined, particularly the active/passive dichotomy, the axis of value on which it seems to have been conceived.

The *motif* of nymphs as victims of rape is discussed in chapter 5. In the *Metamorphoses*, Ovid creates his own figure of what Davis calls the "anti-sexual huntress-nymph" (1983:43) and these women appear to be especially targeted by lustful male figures. Ovid primes his audience to anticipate rape when a nymph, tired from the hunt, enters a *locus amoenus* while looking for shelter from the sun. While some of these episodes are serious, some appear to ridicule the rapist and serve as entertainments stories for the poet's audience.

Chapter 6 examines the punishment of rape victims. In the poem, it is the victim of rape who is likely to be punished, not her rapist. Goddesses, as indirect victims of rape, are often the ones to persecute and punish such victims. This chapter, therefore, looks at the vengeance of goddesses. In *Met.* VI, Ovid recounts Philomela's gruesome rape by Tereus. Philomela is an important figure in this chapter because she is definitively punished with silence by Tereus, not, for once, by a goddess. I discuss silence as the penalty for rape victims (and women in general in the *Metamorphoses*) as well as Ovid's fascination with the connection between

speech and identity. For a poet, who relies on expressing himself to establish his own identity, it is understandable that this relationship would be particularly evident and even thematic. Finally, the blame that appears to be placed on rape victims is analysed with reference to the loss of *honor* experienced by a victim's male kin.

In chapter 7, sexually aggressive women in the *Metamorphoses* are examined, focusing on Salmacis and her attempted rape of Hermaphroditus. This chapter looks at the negative consequences that appear to be reserved for sexually active females. Women, who are active in the epic, are made exaggeratedly so and are shown to be 'unnatural' to the extent that they become monstrous. Women like: Myrrha and Byblis, who desire sexual relationships with their father and brother respectively; Scylla, who betrays her father and her city for her love of their enemy; Pasiphae, who lusts after a bull; and Procne, who kills her own son in order to avenge the rape of her sister by her husband. These women are not permitted agency in their sexuality or in their lives without consequently being portrayed as monstrous and unnatural. This is consistent with Roman sexual *mores*, by which an 'active' woman was considered abnormal. Women were expected to be passive, in every sense, and I argue that Ovid's narratives reflect this normative rule. In chapter 8, conclusions are drawn.

Chapter 2

Literature Review of Rape in the *Metamorphoses*

2.1 Introduction

Publius Ovidius Naso, or Ovid, was one of the most popular writers during his own time and, for the last two thousand years, he has been one of the most widely read Ancient writers. Ovid has served as inspiration for important artists, notably those who were themselves the most influential on successive ages. Amongst English poets, for example, one may cite Chaucer, Shakespeare, Donne, Milton, and Pope. It is said that Milton declared Ovid to be one of his favourite three writers (Mack 1988: 2). His works have also provided material for composers (such as Gluck and Britten) and for many artists (from Titian, to Bernini and Picasso). It is easy to see why Ovid's descriptions inspire plastic art. Salzman-Mitchell writes, “visual imagery is such a powerful component of the [*Metamorphoses*] that even when Ovid presents abstract concepts like Hunger and Envy, he does so fundamentally through visual description” (2005: 1). Ovid had an impressive ability to call up elegant, vivid images in all of his works and he is famously cinematographic in his descriptive technique.

Ovid, posthumously, has enjoyed an illustrious yet not untroubled reputation. In the 19th Century the poet's popularity diminished, ostensibly because of his supposed frivolity and excessiveness. Currie explains that “while his dexterity and elegance in versification have never failed to call forth admiration, his ‘amoral tone’ and his ‘lack of seriousness’ have incurred severe censure” (1964: 145). The poet seems to have represented, to that moralistic age, a pagan impertinence at odds with its Christianized and conservative temperament. It is clear, then, why his writings were thought to be superficial, trivial and at times, even immoral, especially when compared to other more ‘serious’ Roman writers like Cicero, Livy and Vergil.

Wilkinson helpfully lists the qualities in Ovid's works that again and again do appeal to a broad readership: his ability to conjure up vivid images with words; his preoccupation with love and lust; his unbounded ability to create; his unphilosophic zeal and his extensive knowledge of and interest in the human condition (1962: xii). The fact that “Ovid's works survived the early Christian period despite their themes . . . attests to their popularity with

ordinary readers” (Mack 1988: 2). Mack believes that Ovid shows us a side of Roman character that is not evident in writers such as Cicero, Caesar and Vergil, namely, high spirits and a sense of fun (3). Quintilian calls Ovid more frivolous, *lascivior*, than poets such as Tibullus and Propertius (*Institutio Oratoria* 10. I. 93). These qualities make him a poet unrivalled as an entertainer and they explain why more of his works survive than any other poet of that time.

In the 20th Century, the poet’s reputation was reappraised and there has been a revival in Ovidian scholarly appreciation. While studies on the Augustan poet are varied, the question of Ovid’s intentions and his treatment of women is one which has received much attention and which has caused a divide between scholars. Both Mack and Curran regard the Greek tragedian Euripides as the only rival to Ovid in his interest in and knowledge of women (1988: 4; 1984: 263) and Lee declares that it is impossible to maintain that the poet was not interested in the female heart (1953: 108). Keith stresses that throughout his literary career, women (both contemporary and mythological) appear to have been a particularly attractive subject for Ovid (2009: 356). Keith observes that the “association of poetry with the frivolous erotic escapades of sexually active women persists throughout Ovid’s career” (2009: 359) and for Davis it is an incontrovertible truism that “the avowed master of erotic narrative had a greater interest in probing the female than the male psyche” (1983: 73). His interest and knowledge of women is clearly evident in works such as the *Amores*, the *Ars Amatoria*, the *Heroides* and the *Metamorphoses*.

Nevertheless, this interest in women divides Ovidian scholars and there appear to be three main approaches taken in interpreting Ovid and this preoccupation with women. There are three characterizations which are generally attached to Ovid: Ovid the misogynist, Ovid the sympathetic poet, and Ovid the entertainer. This chapter will describe the relevant Ovid scholarship and compare the different stances taken by those in the field with regards to the *Metamorphoses*.

2.2 Feminism and the Classics

In the past century, there has been a transformation in Classical studies as a result of more women entering the discipline and they have refreshed interpretation with their often strong feminist readings. Feminist studies and Classical studies are not always easy mates, since, as

Rabinowitz explains, “Classics has, with few exceptions, been anti-theory in general and anti-feminist in particular” (1993: 1). She believes that the discipline of Classics has responded to feminism and women’s studies with hostility (5-6). Richlin asserts that feminism, by asking questions about the politics of gender, moves this issue from the margins, where it had been relegated, to the centre: “feminism recovers women”. The author goes on to say that “neither task was ever on the agenda of Classics, and those concerned with women are often told they have limited themselves to a narrow subfield” (1990: 178). Despite opposition, “feminists in Classics have so far succeeded in developing the study of women *per se*, an area overlooked when the masculinity of classics passed as universal” (Rabinowitz 1993: 8).

There has been much attention devoted by feminism in Classics to unravelling the implications of ancient male representations of women in art (10).¹ Feminist readings offer many different styles of feminist interpretation and enrich the study of Ancient Literature in its aim to recover elements unseen by a traditional, potentially limited ‘male-style’ appreciation that may be insensitive to certain kinds of questioning. Feminism in Classics seeks, as far as possible, to uncover women - which is to recover women - in male-authored ancient texts and to resist the male perspectives which they provide (Gold 1993: 78).²

Classicists have necessarily relied on the works of male-authored texts because so little remains of what ancient women wrote. However, Gold explains that “as increasing numbers of feminist scholars attempt to map the female consciousness of antiquity, more and more attention has been paid to using the admittedly scanty remains of female writers...to learn about how and what women thought from their own words and to try to re-create the social contexts in which they operated.” It is a delicate, frustrating but essential task. Feminist classical scholars have debated the ‘legitimacy’ of using male-authored and canonical texts (76). Culham strongly advocates the use of female-authored texts in place of male-authored texts to re-create ancient women’s lived reality. She asserts that “the history of Western civilization, unfortunately, is a record of the denial of women’s experience and insistency on the primacy of male-authored text” and explains that “most work on women in antiquity has centred on these very texts which serve as tribal totems for classicists” (1990: 161). For

¹ Rabinowitz states that much attention has been devoted “to decoding the images of women in works by men, a study with its own serious problems.”

² Gold explains that “to the uninitiated, feminist theory may seem a monolithic set of ideas designed to interpret the world and its texts in ways which provide an alternative to or undermine the existent male-generated approaches”. However, Gold continues, this is far from the truth since “feminist critics would appear to agree on only one thing: the importance of dismantling traditionally male ways of seeing.”

Culham the historical, material context is not less important than literary texts, “literature is not more complicated, more demanding, more meaningful, nor more difficult to negotiate than lived reality, and feminist scholarship especially ought to be careful not to devalue the competence skills and intelligence of women who are outside the poststructuralist preserves by placing excessive value on male-authored texts and their manipulation” (162). Culham is wary, perhaps justly so, of the status given to literary texts, to predominantly male-authored texts, but it is clear that such texts cannot be excluded. While Gamel concurs with Culham that literary texts are not a superior source to historical ones, she argues that “both literary and extra-literary texts are essential tools for the feminist scholar questioning and attempting to revise the existing paradigms of scholarship on the ancient world,” and that women’s reality can only be constructed textually (1990: 171). Richlin too does not agree with Culham, writing that while it is a mistake to privilege texts, excluding them is not a better option since the surviving texts are already so limited. Instead of throwing out these texts, it would be better to train students “to read male-based texts, sexist texts, with political awareness” since these texts will be around for a long time: Richlin is a resisting reader and she encourages others to become resisting readers as well (1990: 181).

Eva Keuls too takes exception to Culham’s proposition. She believes that the goal of retrieving women’s lived reality, while valuable and necessary, is elusive since it is based on the assumption that “there is a substantial body of objective documentation that does *not* reflect the patriarchal nature of the culture that produced it” (1990: 221). Keuls believes that Culham’s call for “a reconstruction of Roman women’s lived reality, presumably on an objective, economic, and quantitative basis, is a cry in the wilderness” (223). Although what we find in male-authored texts is “only a tortured mirror-image of women”, if we throw out what we do have, we will be left with hardly any evidence at all (222).

Instead of disposing of male-authored, canonical texts, new ways of reading these texts which allow space for women have been articulated: these include ‘resisting-reading’ and ‘releasing-reading’. The strategies of resisting readers aim both to critique and to re-appropriate, thus providing an alternative to the male gaze (Salzman-Mitchell 2005: 19). Devereaux, a ‘resisting reader’, argues that “reading ‘against the grain’ offers an alternative to the passive readership which censorship assumes, and in its paternalism, encourages.” Her ‘resisting-reading’, as an interpretive strategy, allows for both female and male readers to find their own way through the text (1990: 347). I, myself, am a resisting-reader of the

Metamorphoses. Releasing-reading, on the other hand, would allow “women’s voices to speak despite the author. It is a reading of the female voice in male-authored texts as independent from the voice of the male authorial intention” Salzman-Mitchell (2005: 19). Releasing-reading would make for greater agency in female and even male characters (20).

2.3 Reactions to Ovid’s Treatment of Women and Rape Victims in the *Metamorphoses*

2.3.1 Misogynistic Ovid: *fascinating but repellant*

There are more than fifty episodes of rape and sexual violence in Ovid’s *Metamorphoses*, which is a significant number given that the *Metamorphoses* is not, on the surface, a treatise on rape.³ As mentioned above, Amy Richlin is clearly a ‘resisting reader’. In *Hijacking the Palladion*, Richlin finds in Ovid’s texts the “combination of stylistic brilliance with violent content, especially against women” fascinating but repellent, and believes that the poet’s texts take pleasure in violence (a phenomenon that is not peculiar to Ovid or to Rome). Richlin, however, still uses Ovid as a source for finding out about his culture: the history of literature can serve as a history of culture (1990: 179). Like Richlin, Gamel believes that Ovid’s texts dramatize “the problems of Roman social and political relations with special attention to questions of gender” (1990: 172). But, as Cahoon cautions, “works of art have complicated and bizarre relationships to their cultures”, Ovid and his texts can only be understood as representative of Roman attitudes or used as evidence of Roman daily life with the utmost care and qualification (1990: 198).

Richlin does not agree with Culham that a text can ever be separated from its author: “denial of at least an overlap between a text and its writer belongs to the kinds of thought that deny their own politics – from deconstruction to traditional philology” (1990: 180). She maintains that a text’s content is never random, uninformed or insignificant, but rather an essential component and not accidental: “a text about rape may also be about something else, but it is still a text of rape”. Even if the content is adorned with stylistic decorations, an explanation for why that particular style has been chosen to express that particular content must be attempted, “like a bow on a slaughterhouse” (1992: 159).

³ Cf. Curran (1984: 263).

In a later paper, *Reading Ovid's Rapes*, Richlin again claims that Ovid's texts take pleasure in violence, going as far as to call the work 'pornographic' (1992: 158),⁴ concurring with an earlier opinion of Keul's (1990: 221).⁵ Richlin also declares that women reading Ovid face peculiar difficulties because of his penchant for applying wit to unfunny situations (1992: 158). For Ovid, Richlin believes, rape is the place where "pleasure and violence intersect" (165). The author wonders how a woman is to empathize with this poetry or what her attitude could possibly be to such a project (1990: 180),⁶ and suggests that scholarly treatment and analysis has glossed over (or shallowly explained away) sexual violence in Ovid (158).⁷

As much as Richlin thinks that Ovid and his texts are misogynistic, she does not argue that these texts should be set aside, as Culham implies. Instead, although in studying Ovid the focus remains on the canonical male author, it is possible to recover something important about the lives of contemporary women from this work, which is a product and producer of the culture and system of values which they shared with men and this poet (159).⁸ For Richlin the canon is dysfunctional: it must and will change; "we can surely critique the pleasure of the text without fear of breaking anything irreplaceable," she asserts (179). She asks whether there is space for female subjectivity within the poet's texts but explains that there is no evidence of any raised consciousness among Roman women (177). For her, Ovid does empathize with his victims, but only as a great *pantomimus* might: "not with any but a delicious pity for them, a very temporary taking on of their experience, their bodies" (176).

In the conclusion to *Reading Ovid's Rapes*, Richlin asks, How *can* women read? Why should women read Ovid? How badly do we need his history? (178) Borrowing an answer from Toni Morrison, Richlin declares that to be blind to Ovid's treatment of women is not to exorcise it; rather "the battle for consciousness must go on and focus on concrete political improvements in women's lives (179). This is a fighting attitude and an important contribution to the complex question of just *how* we ought to read Ovid.

⁴ "If the pornographic is that which converts living beings into objects, such texts are certainly pornographic."

⁵ "[Ovid] was insensitive to the experience of women and, through the pornography of rape, indulged with a vengeance in the titillation afforded to the male by fictional violations of the ideal of chastity."

⁶ It is "fair not to expect women to empathize with a mythography that uses the raped and dead bodies of women as its building blocks", and Richlin expects men "not to accept these stories happily either."

⁷ "In general critics have ignored [Ovid's tales of rape], or traced their literary origins, or said they stood for something else or evidenced the poet's sympathy with women."

⁸ "To write about Ovid keeps the focus on the male writers of the canon...this does not exclude ancient women...the nature of Ovid's rapes surely bears on the lives of the women who heard his poems and live(d) in the sign system that produced the canon."

Joplin, in *The Voice of the Shuttle is Ours*, states that while great art may always have within it “an anxious memory of an original moment of rupture or violence in coming into being”, woman writers with their feminist critics are obliged to question art’s particular violence towards women, to ask why “the greatest of our writers, like Shakespeare, represent their own language anxiety in terms of sexual violation of the woman’s body” (1991: 39). Joplin believes that women who re-look at ancient myths are viewed as thieves of language “staging a raid on the treasured icons of a tradition that has required woman’s silence for centuries” (35). She asserts that “if women have served as a scapegoat for male violence, if the silenced woman artist serves as a sacrificial offering to the male artistic imagination (Philomela as the nightingale leaning on her thorn – choosing it – to inspire the male poet who then translates her song into poetry), the woman writer and the feminist critic seek to remember the embodied, resisting woman” (55). Again we see that the conscious female reader must be active, not passive in order to recover the original feminine voice, violated by male anxiety or indifference. By doing this, women resist their status as privileged victims and thus interrupt the “structure of reciprocal violence” (*Ibid.*). Salzman-Mitchell comments that Joplin “resists the ‘misogyny’ of psychoanalysis and sees in Ovid and some of his interpreters a ‘silencing’ of women in the tale of Philomela that feminists must fight and expose” (2005: 20). Marder, in *Disarticulated Voices: Feminism and Philomela*, believes that Ovid’s Philomela episode begs to be read as a paradigm of patriarchy and the subjugation of ‘real’ women (1992: 156).

2.3.2 Sympathetic Ovid: *as much muse and poetry as she is flesh and blood*

While authors like Richlin believe that Ovid is unforgivably misogynistic in the *Metamorphoses*, there are critics who read sympathy in the poet’s treatment of women. Most noteworthy is Leo Curran in his paper, *Rape and Rape Victims in the Metamorphoses*. Curran explains the great number of rapes by arguing for an Ovid deeply interested in women’s experiences, a poet always reaching for novel variations of myth (1984: 263).⁹ Curran defends the poet, admitting that Ovid’s treatment of women may appear paradoxical at times and the poet’s texts may present a sexist picture, but it is one that is moderated by a deeper sympathy with and effort to more fully engage the experience of woman (*Ibid.*).¹⁰ He argues that although burlesque plays an important part in the rape episodes of the *Metamorphoses*,

⁹ It is “Ovid’s fascination with the experience of women and their behaviour and his passion for infinite variation on a theme” that combined to produce “a survey of women and rape from manifold points of view.”

¹⁰ The poet projects the “impression of extravagant, if elegant, sexism, at other times he exhibits a sympathy for women and an effort to understand, as well as a man can, women’s intellectual and emotional life.”

this is not an indication of Ovid's indifference to victims' suffering (267).¹¹ Ovid is more concerned with the matter of "the intellectual and emotional experience of the women and her suffering" and Curran believes that it is this feature of rape that "most deeply engages Ovid's acute observation and sympathetic imagination" (270). The author even goes as far as saying that Ovid was significantly ahead of his time in his "sensitivity to the enormous risk women faced in exercising their sexuality in a period long before the advances in gynaecology of the past century" (272).

Curran claims that Ovid's most impressive characteristic is "his understanding of the sheer horror of the experience for the woman and his ability to empathize with her and thereby to portray her terror with compelling authenticity" (279). Curran, perhaps giving the poet too much credit, concludes by stating that "Ovid exhibits a sympathy which, if sometimes patronizing or obscured by a lightness of surface or tone and by his love of burlesque and exaggeration, is fundamentally genuine and well-conceived" (284). It is, however, the poet's use of burlesque and exaggeration in such serious episodes which can be troubling to readers. Gosselin, too, conclusively believes that Ovid is sympathetic in his treatment of rape victims (1994: iv).¹² It is important, however, to consider whether one can conclusively make declarations about such a poet.

Arthur M. Young, in his article, *Of the Nightingale's Song*, argues that Ovid tells Philomela's story with both genuine interest and sympathy although the poet does on occasion "lapse into rhetorical artifice" (1951: 182). Segal, too, believes that Ovid portrays Philomela's suffering with sympathy (1994: 259).¹³ For Kenney, Ovid's role is that of "detached observer, recording with sympathy, rather than sharing with empathy, the emotions of his characters as he documents what the soul of man is capable of enduring when subjected to ultimate breaking strain" (2009: 152). In the poet's description of both Myrrha and Byblis' unnatural love for their father and brother respectively, space is deliberately left open for sympathy. Nagle demonstrates how the differing focalizations of the narrator in each episode account

¹¹ "There is a large measure of burlesque, although Ovid is not making a joke out of rape. For him it is no contradiction to present rape simultaneously as both an outrage committed upon a woman and as a grotesque caricature of masculinity."

¹² "Ovid's portrayal of woman 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."

¹³ Cf. also Segal (1998: 28).

for the differences between the narratives (1983: 301).¹⁴ Segal, too, finds sympathy towards the girl, “Myrrha’s story begins as a characteristically Hellenistic tale of desperate passion, guilt, and incest but ends in a gentler sympathy and pathos” (1998: 29).¹⁵

Salzman-Mitchell is especially interested in the gaze in the *Metamorphoses* and comments that “rape is a pervasive theme in Ovid’s epic and a situation where the male gaze is acting, controlling and penetrating” (2005: 23). The author asks whether a female gaze can be penetrative and whether women would even want to possess such a gaze (32). She uses Salmacis as the closest example of a woman with a “penetrative gaze” and we know that Salmacis is punished for *her* “penetrative gaze” with the loss of both her identity and her consciousness.¹⁶ Salzman-Mitchell explains, “a woman who has a powerful gaze is still not in the same position as a man, as she cannot stop being a woman and, like Salmacis, loses even her own identity” (7). In the *Metamorphoses*, there is no human female who successfully adopts a “penetrative gaze”, instead, “[women] are normally punished and abandoned and their gazes are not as paralyzing and controlling as those of men.” Salzman-Mitchell, however, argues that there is an exception in those women who *observe* events and who are able to narrate their stories and somehow triumph (9). These women can find a feminine alternative to the male gaze (206). Salzman-Mitchell believes that women in the *Metamorphoses* not only leave their mark on the poem and in Latin literature when they narrate their stories and transmit their gazes to other women but also “stimulate other women to forge cooperative and personal readings from a feminine perspective” (207).

Alison Sharrock, in *Gender and Sexuality*, understands that modern feminists might have trouble with the description of Ovid as sympathetic and she admits that while some critics express their views slightly condescendingly, she believes that such a description of the poet is valid. For Sharrock, it cannot be argued that the poet’s texts are not an especially rich site for gendered study since Ovid opens the space for a female voice. Significantly, the text also allows space for both female and male voices to “reflect explicitly on their own gendered identity”. To Sharrock it is clear that Ovid, the poet of fluidity of identity, provokes a gendered reading (2002b: 95). In the Ovidian corpus, as in ancient culture more generally, the

¹⁴ “Ovid is consistently sympathetic toward Byblis, whereas Orpheus is ambivalent toward Myrrha, with his initial revulsion ultimately giving way to sympathy.”

¹⁵ “Myrrha begins as a paradigm of female lust and becomes sympathetic when she is no longer in human form but is only an arboreal womb trying to give birth” (Segal 1998: 32).

¹⁶ Cf. Chapter 7.

suppression of women's voices, bodies and sexuality is a recurring theme (100): "Echo's shadowy semi-existence, mirrored and reflected in the male text rather than seen face-to-face, encapsulates the representation of women in (Ovidian) poetry generally . . . the elegiac woman is *as much muse and poetry as she is flesh and blood*" (101).¹⁷ It is in the *Metamorphoses* that *the gendering of genre* is most at issue, Sharrock argues. In his epic, Ovid constructs and deconstructs the ideal of Roman masculinity and the work structures itself "around the heart-rending force of sexual love" (104). Ovid enjoys moving away from the "right Vergilian path"; he will provide the reader with an epic hero only suddenly to retreat refusing the solidities of established boundaries and identities.¹⁸

For Elliot, Ovid plays with "generic expectations", expanding the stories in the *Aeneid* which Vergil does not, "showing in the process a penchant for the pathetic and inherently unheroic stories" (1985: 18) and Myers further elucidates this 'regendering' transformation of epic imperatives (1999: 195-96).¹⁹ It is important to remember that paying attention to women is not the same as respecting or honouring women.²⁰ Similarly, Sharrock concludes that contemplation of the *Metamorphoses* and its transgressive stories reveals that the creative and the violent are closely connected to each other, "if love in Ovid is painful, it is also creative". Despite the disquiet which Ovidian *vis* creates in the poet's readers, the beauty with which this *vis* is often associated should not be denied (2002b: 106).

2.3.3 Neutral Ovid, the indifferent entertainer: *human life as a tragicomedy*

Finally, there are those critics who believe that Ovid's agenda is concerned with portraying women neither sympathetically nor negatively. There are those who believe that Ovid is merely an entertainer who uses different *materia* for his works, one kind of which is Woman. These critics believe that no serious import should be attached to the poet and his works and no deeper meaning should be extracted than is evidently the substance of his meaning.

¹⁷ My emphasis.

¹⁸ Cf. his "refusal to tie himself down and tell us what a man is, what a woman is, what a hero is" Sharrock (2002b: 104).

¹⁹ Ovid's "treatment of the Aeneas legend in his poetic career shows a marked tendency to bypass the figure of Aeneas and highlight instead the female perspective, for example in the figures of Dido in *Heroides* 7, Scylla and the Sibyl in *Metamorphoses* 14, and Anna in *Fasti* 3."

²⁰ Cf. Culham (1990: 163).

When one considers the works of Ovid, it is immediately clear that there is great diversity in the subject of his writing: “vitality, intelligence and curiosity are particularly notable qualities in Ovid: antiquarian researches, mythological learning, the psychology of love, the use of cosmetics, drama, astronomy – his alert mind was attracted to, and found deep interest in, these varied topics” (Currie 1964: 146). This indicates that Ovid was not especially committed to any one topic, but rather tried his hand at different ideas as the fancy took him. Currie characterizes the poet as “avid of experience, vital and intellectually restless, Ovid could be caught up by some particular notion for a time and give sincere expression to it, though later he may have adopted another position and given it utterance with equal sincerity” (147-48). Testimony to this perhaps is the variety of his works: from his *Medicamina*, to the *Ars Amatoria*, *Heroides*, *Metamorphoses*, and the affecting *Tristia* and *Epistulae ex Ponto*. When reviewing Ovid’s vast and varying collection of work, his eclectic and protean nature is apparent. The poet did not limit himself to one *genre*, but rather dabbled in various different ones as he desired.²¹

In Augustan Rome there was space for poetry to grow and transform, Knox describes the climate for poetry in Augustan Rome as “electric” (2009: 3). This exciting climate made it possible for Ovid to attempt new and exciting poetic endeavours. While Citroni explores the delicate nature of the question of how “the political, institutional and social conditions of an age may influence its literary production” (2009: 9), he asserts that writers and artists “do not respond only to their patrons and those who commission their works; they also respond to a wider reading public, whose varying expectations and criteria of judgment can, in turn, be traced back not only to the experience of contemporary life but also to their reading of texts of the past, which inspire dreams and ideals that are projected into the future” (9-10). Citroni argues that Ovid responded to the public, who, the poet believed, “intend[ed] to turn over a page with respect to the dark memories of the past, and in literature seek entertainment” and for Citroni, Ovid’s obvious success seems to prove him right (15). Thus the poet produced light works such as the *Amores*, the *Ars Amatoria* and the *Metamorphoses*, which contrasted sharply with such works of the previous generation of writers like those of Cicero and Vergil. Segal nicely defines the probable intentions behind the *Metamorphoses* as lying somewhere in between “opportunistically exploiting the tastes of his time – tastes formed by the brutality of the amphitheatre and circus – and protesting against them” (1998: 37).

²¹ Currie describes Ovid as “whimsical and self-contradictory, a Protean character liable to many metamorphoses” (1964: 154).

Up until about the year C.E. 2, Ovid “continued to develop the same poetics, playful and sentimental at once, which seemed to interpret so well the sensation of the new generations that they were living in an age of peace and prosperity, in which it seemed right to dedicate space also to pleasure and leisure.” For Citroni, the *Metamorphoses* is an emblematic product of the Augustan social and political moment, a response to the needs and desire of the post Republican and early Imperial generation (2009: 16).²²

For Fränkel, the humour in the *Metamorphoses* is obvious. He argues that “Ovid’s stories sometimes approach profundity; many are at least serious, and some even tragic. At the same time, his great epic is lighted up by a goodly dose of a priceless humour, distinct though never clamorous” (1945: 85). Kenney defines the tone of the poet’s exploration in his epic poem as ironical; “he views human life as a tragicomedy.” Often his humour is black and at times even macabre, as in the episode of Marsyas (2009: 152). It is clear that Ovid had a penchant for the grotesque (Wilkinson 1962: 64).

It is possible to see instances of the application of Ovidian wit in ‘unfunny’ situations (which Richlin has trouble tolerating) in episodes such as that of Daphne and Apollo, the Callisto and the Europa episode. It is easy to see the absurdity of Apollo asking Daphne to run more slowly and later reverently hugging and kissing the tree that she becomes in Book I and Europa wooing a bull (who is actually the god Jupiter). Salzman-Mitchells points out that Diana’s ignorance of Callisto’s pregnancy is inconceivable, “the narrative delay in the uncovering of Callisto’s rape displays Ovid’s sense of humour and his anti-mimetic and anti-realistic taste, as it is absurd that the goddess had not recognized a nine-month pregnancy before” (2005: 27). Kenney notes that “few of the gods who figure in the *Metamorphoses* are presented in a dignified light. . . [they] behave cruelly and arbitrarily, and they, no less than the human beings whose destinies they purport to control, are subject to violent and irrational passions”. It is these all-powerful beings who seem more often than not to be “equally subject to forces outside their control” (2005: 151). The humour in episodes where gods and goddesses act like the passion-driven humans they rule over is clearly evident, “most of the major deities contribute to the comedy” (Wilkinson 1962: 89). In three episodes of rape

²² “The *Metamorphoses* – with its vast plot of tales in which human suffering again finds expression, through the mediation of myth and fantasy, and is recomposed, under the overarching gaze of the author, with the joys, the passions, the virtues and vices of human life in a polymorphous combination of situations and points of view – appears as an emblem of this mature Augustan civilization, absorbing into an open system, without the lacerations of the past, a great variety of intellectual and ethical attitudes.”

(Arethusa-Alpheus, Europa-Jupiter, and Daphne-Apollo) “similar stylistic devices are employed and linguistic and literary irony, mock-heroic techniques, visual descriptions, and ambivalence are recurrent features” (Stirrup 1977: 170). Stirrup believes that “such variety of techniques of wit within the self-imposed limitations of the basic framework is indeed indicative of the high degree of intellectual ingenuity and vitality which are characteristic of Ovid’s poetry” (183). It is a combination of humour and erudition in his poetry²³ that, joined with his flippancy and egotism, ensured him his place among the great Roman poets.²⁴

Ovid liked to take a well-known story and in his treatment of it, look at it from a new perspective (Wilkinson 1962: 65).²⁵ Fränkel states that the uneven tempo of the narrative of the *Metamorphoses* allowed for “the author to pass quietly over such points as his predecessors had treated amply, and to dwell on others.” The poet’s wilful tempo changes also, more importantly, “gave his work that playful freshness which springs from unpedantic liberty” (1945: 97). Above, it was noted how Ovid changed the perspective of the Aeneas legend, moving away from Aeneas to focus on the women in the legend.²⁶ Changing the perspective of old myths allowed for Ovid to narrate old stories with new twists, which would keep his audience entertained (Kenney 2009: 143).²⁷

In contrast to those who believe that Ovid is sympathetic or misogynistic towards women, Fränkel believes that “a long and entertaining book cannot and must not be overloaded with serious import” (1945: 73) and Kenney concurs, arguing that Ovid strives to achieve variety and surprise in his narrative (2009: 146). For Currie it is a problematic matter when critics of a poet are separated from the poet by thousands of years: “the difficulties and the chances of misrepresentation or misinterpretation are greatly increased” (1964: 147). Dobson warns against reducing “the rich, interpretive possibilities of [ancients’] texts to the tyranny of a single ideological view that may overlook ancient cultural perspectives” by viewing ancient texts rigidly through our own ideologies (1993: 295). Salzman-Mitchel too, recognizes that “the poem expects the perspectives of the reader to be constantly shifting and that a one-sided

²³ Currie argues that the main feature of Ovid’s poetic output is “a felicitous commingling of wit (in the 18th Century sense) and erudition” (1964: 146).

²⁴ Johnson declares that “as Ovid painted his charming flippancy, his radiant egotism: he was the emblem of golden youth in an otherwise dreary, stupid world” (1985: 25).

²⁵ “Where a well-known poet had treated the same story, [Ovid] tended to accept the main outline and vary the details, passing over what had been elaborated before and *vice versa*.”

²⁶ Cf. n. 19 above.

²⁷ “Clearly for Ovid innovation was the name of the game.”

view will restrict the appreciation of its richness” (2005: 53), agreeing with Segal (1994: 258).²⁸ Mack finds that Ovid is wearing a mask and that therefore we should not be concerned with whether the poet is being “sincere” or not (1988: 5).

Ovid is a poet whose objective is to entertain, in whatever way or ways work best. The poet himself warns against believing blindly anything he writes, *nec tamen ut testes mos est audire poetas* (*Am.* 3. 12. 19) and Gubar cautions against making too direct or facile a link between what happens in a work of art and its supposed ethical and ideological premises (1987: 730).²⁹ A text may appear to be either misogynistic or sympathetic towards women, but this does not make the poet categorically either misogynistic or sympathetic. Wilkinson wants a permissive, *laissez-faire* reader that comes with no prejudice and a faith in the authority of the poet (1962: 68).³⁰

2.4 Conclusion: three Ovids, three ways of reading

In conclusion, it is evident that the varying opinions concerning Ovid’s treatment of women and, more specifically, rape victims in the *Metamorphoses* can be divided into three types: Ovid as misogynist, as sympathetic, or as neutral entertainer who uses women’s situations, as can be said of all his content, as *materia* for the poetic project. Like Salzman-Mitchell and Segal, I too choose a kind of eclecticism as my interpretive strategy in the study of Ovid’s representation of rape victims. I believe that committing too rigidly to one perspective, or being overly tempted by my own instinctive approaches, may hinder or obscure my understanding of this controversial and great poet. Entertainment, misogyny and sympathy are not mutually exclusive; therefore, it is possible that Ovid’s works can be entertaining while still demonstrating a misogynistic or sympathetic attitude towards rape victims. The poet’s use of rape and rape victims as *materia* for his great epic does not necessarily mean that Ovid was insensitive to the plight of rape victims or that he was particularly sympathetic. This is something I will keep in mind as I analyse his episodes of rape. Ovid may, at times,

²⁸ “I prefer eclecticism because no single method can adequately interpret the range of meanings of a complex literary work and therefore the critic should be free to choose any method or combination of methods that seem most helpful.”

²⁹ “A genre produced predominantly by and for men probably has represented and will represent women as degraded sexual objects [and that] an explicitly misogynistic representation cannot automatically be equated with a sexist ideology and does not inexorably produce non-art or bad art.”

³⁰ “We must approach the poem with no preconception about what we are to get out of it, taking each episode as we find it, letting [Ovid] lead us on through romance, burlesque, splendour, horror, pathos, macabre, rhetoric, genre-painting, debate, landscape-painting, antiquarian interest, patriotic pride – wherever his fancy leads him.”

treat women problematically, but it is clear that he does provide an important, although complicated, space for women and their understanding in his work.

Chapter 3

Analysis and Literature Review of Rape in the *Ars Amatoria* and *Fasti*

3.1 Introduction

Episodes of rape are used as *materia* extensively in the *Metamorphoses*, however, they feature in both earlier and later texts, including the *Ars Amatoria* and the *Fasti*. In Book I of the *Ars Amatoria*, the poet details the events of the Sabine rape (*Ars Am.* I. 99-134) and the rape of Deidamia by Achilles (*Ars Am.* I. 663-705). In the *Fasti*, there are a mixture of ‘comic’ rapes, rapes that result in fortunate outcomes, and ‘historic’ rapes.³¹ This chapter will examine the rapes in the *Ars Amatoria* and the *Fasti* and survey some of the ways that scholars have read Ovid’s use of these rapes as poetic material.

3.2 Authorial Intent

At this point a discussion on the complicated question of “Authorial Intent” is called for. We must ask what ultimately can be claimed about Ovid’s ‘intentions’ for his works and how valuable such claims would be after all. It is almost impossible to know for certain Ovid’s intentions for and motives behind his works: there is very little to go on, and even those things which one might perceive as clues may, in fact, not be anything other than stylistic devices. It is, of course, a difficult and problematic task to comment on the motives of any poet, let alone one who has been dead for 2000 years,³² but in the *Tristia* Ovid provides us with some insight into his own view of the divergence of poet and work:

crede mihi, distant mores a carmine nostro-
vita verecunda est, Musa iocosa mea-
magnaue pars mendax operum est et ficta meorum:
plus sibi permisit compositore suo.

I assure you, my character differs from my verse
(my life is moral, my muse is gay), and most of

³¹ Cf. Richlin (1992: 169-70).

³² Currie explains, “When a biographer is separated from his subject by many centuries the difficulties and the chances of misrepresentation or misinterpretation are greatly increased” (1964: 147).

my work, unreal and fictitious, has allowed itself
more licence than its author has had.

Tr. II. 353-56 (Trans. A.L. Wheeler)³³

Here, at least, his intentions are a little bit more transparent, anxious as he was to have his relegation revoked. Perhaps, if anything, what a passage like this reveals is his late realization of the tendency of readers and authorities to identify works closely with their authors and the dangers of poets exploiting the power of literature to both conceal and reveal simultaneously.

Scholars like Richlin (1990; 1992) and Curran (1984) read Ovid as misogynistic or sympathetic respectively, while Mack contends that readers should understand that Ovid is wearing a mask and should not be taken seriously (1988: 5). Such varied response raises several questions: how valuable or futile can the striving after the poet's intentions be, if after 2000 years, scholars are still debating as to how he and his works should be read? If researchers read him as misogynistic, sympathetic or more neutral, does it matter what his intentions were, when ultimately it is impossible for them to be clearly defined and explained? Is a work misogynistic, sympathetic or neutral because Ovid intended it to be or because a reader reads it into the poem?³⁴ For Sharrock, ideas are read into a text rather than placed there by the author (1994: 98). It is important not only to make educated assumptions about a poet's motives behind a work but to understand how and what he writes can be read by different readers in different ways. Ovid's legacy is a tradition of interpretations

Hinds argues that the metaphor of 'the death of the author' is used too easily (1998: 48). This thesis does not propose that Ovid, the historical individual behind these works, be excluded from any discussion; rather, it is possible and worthwhile to critically analyse a writer's works and to begin to make educated surmises about his poetical objectives and premises. Instead of concentrating on Ovid only, however, time should be spent on understanding *how* he is read as well. For Reception Theory, a text is received by a particular reader and the process of reading is always "a dynamic one, a complex movement and unfolding through time" (Eagleton 1996: 67). Eagleton explains that for Stanley Fish, the reception theorist, "reading is not a matter of discovering what the text means, but a process of experiencing

³³ All translations for the *Tristia* are taken from A.L. Wheeler.

³⁴ Hermerén believes that the topic of the intentional fallacy is "one of the most lively debated topics in the theory of literature" (1975: 57).

what it *does* to you” (74). Space should be allowed for discussions on what the process of reading means for a reader and the text being read.

One can say that an author purposefully *chose* a topic and his manner of treating it, therefore, it cannot be disputed that the poet had specific intentions for his poetry. However, since an outline of these intentions is not readily available to modern readers, it will, perhaps, continue to be valuable to attempt to understand how his readers read his work. Just as every poet is shaped, not necessarily consciously, by contemporary ideology, from which it is an impossible task to separate himself, so is every reader. Just as Ovid is influenced by his context, so too are those who read him: Gamel maintains that “readers might examine their own critical methodologies and preconceptions, and present them explicitly in their reading” (1985: 6) and as Hinds argues “no two readers will ever construct a set of cues in quite the same way; no one reader, even the author, will ever construct a set of cues in quite the same way twice” (1998: 47). This perhaps explains why Ovid can be read in such a variety of ways: different works seem to establish and re-establish different meanings for different readers in different places and periods. It is unrealistic to expect readers to react identically to a poet, and as such, space should be allowed for diverse and multiple readings, especially in such rich and varied works as in the poems of Ovid.

3.3 *Ars Amatoria* Rapes

The *Ars Amatoria* is a pseudo-didactic work of three books in which Ovid’s *praeceptor* gives advice to both men (Books I and II) and women (Book III) on the *art of love*. The *praeceptor* advises on a range of topics that include *where* to find a woman to whom a man may say, *tu mihi sola places* (*Ars Am.* I. 42) and, once he has found such a woman, *how* to win her over. Women are instructed on how to dress and behave, are advised to cover up any defects and are given a list of the best sexual positions for different body types.

In the process of instructing the *amator* on the various profitable places that he may hunt for a suitable girl, the *praeceptor* digresses with an interlude on the Rape of the Sabine Women, a story which has strong roots in the legendary history of Rome (Hollis 1977: 51). The *praeceptor* uses the episode of the Sabine women to demonstrate that the theatre is a useful spot for picking up women (*Ars Am.* I. 133-134). The poet’s emphasis on the benefits of the theatre is pertinent. The theatre is naturally the scene of many different illusions and thus is a

fitting place for the creation of further illusions by the *amator* when trying to seduce his girl. It is also appropriate for Ovid since he creates his own illusions for his audience. His poetry is like a theatre itself, existing to entertain and amuse and convincingly render Roman fantasy life. Other accounts of the Rape have been given by Dionysius of Halicarnassus, Plutarch and Livy. A comparative analysis of the account given by Ovid and those of each of these writers will highlight, in their similarities and differences, the significant particularities of Ovid's representation of women.

Each writer transforms the episode for his own authorial objectives but while the historians are limited to recounting it as a historical event, Ovid is free to let his unbounded creativity take centre-stage. This could explain why the poet's portrayal of the rape has been called "one of his most pleasant creations" Hollis (1977: 51) although scholars like Hemker (1985) and Richlin (1992) would almost certainly disagree. Ovid's account is vivid and colourful with many details, stimulating the reader to picture with ease the scene he is describing. The historians have a different focalization. Dionysius, Plutarch and Livy do not mention much detail in their accounts; their focus is on telling the story, not embellishing it. A comparison of the texts will highlight the many examples of how the writers' different motives affect their works.

While the three historians provide unmistakably civic reasons for the rape,³⁵ Ovid's account calls the men "wifeless", *viduos* (*Ars Am.* I. 102), underlining the pursuit of marriage as one of the motivations for these men. The poet explains that the Sabine women *consoled* the wifeless men, *cum iuvit viduos rapta Sabina viros* (*Ars Am.* I. 102). Ovid, therefore, elides civic needs with private needs: the men's erotic needs are shown to be both public and personal. The poet diverges from the historians again when, unlike Dionysius, Plutarch and Livy, who refer to the false pretences whereby Romulus invited the surrounding cities to come into Rome (*Ant. Rom.* II. 30. 3; *Rom.* 14; *Ab Urbe Condita* I. IX. 6), he does not mention it. In a purely historical account it is important to establish the background to an event. Ovid does not mention any background in his account of the Rape, since explaining the geo-political situation plays no part in his purpose of telling the story; it is the

³⁵ οἰκειώσασθαι ταυτα βουληθεῖς ἐπιγαμίαις (*Ant. Rom.* II. 30. 2); ἐλπίζων δὲ πρὸς τοὺς Σαβίνους τρόπον τινὰ συγκράσεως καὶ κοινωνίας ἀρχὴν αὐτοῖς τὸ ἀδίκημα ποιῆσιν ὁμηρευσάμενοις τὰς γυναῖκας (*Rom.* 14); *sed penuria mulierum hominis aetatem duratura magnitudo erat, quippe quibus nec domi spes prolis nec cum finitimis conubia essent* (*Ab Urbe Condita* I. IX. 1).

manipulation of the story itself that is important to Ovid.

The poet, in contrast to the historians, describes the men observing the women, *respiciunt, oculisque notant sibi quisque puellam/quam velit, et tacito pectore multa movent* (*Ars Am.* I. 109-10) and the way they rushed after the women, *protinus exiliunt, animum clamore fatentes,/ virginibus cupidas iniciuntque manus* (*Ars Am.* I. 115-16). The three historians only mention that the men were to wait for a signal before they seized the women (*Ant. Rom.* II. 30. 4; *Rom.* 14; *Ab Urbe Condita* I. IX. 10), Ovid includes the same detail but enhances it by labeling it ‘*praedae signa*’ (*Ars Am.* I. 114).

In verses 109 and 110 of the poem, the *praeceptor* explains that while the men sit in the theatre, they look behind them and each notes the women he desires: *respiciunt, oculisque notant sibi quisque puellam/ quam velit*. Then when the signal is given, *praedae signa dedit*, each man leaps forward and seizes the one he has chosen. Livy says that each man seized any women who chanced to be in his path, *magna pars forte, in quem quaeque inciderat, raptae* (*Ab Urbe Condita* I. IX. 11). Dionysius describes a scene where the men pounced on the woman they first encountered, αἷς ἂν ἐπιτύχωσιν ἕκαστοι (*Ant. Rom.* II. 30. 4). Ovid makes the *praeceptor*’s account seem less random and brutal, interested as always to weave the Sabine legend into his own erotic didactics as a typology of the later Roman theatre-as-seducer’s-hunting-ground scene. Each man takes the time to find the woman whom he desires, *oculisque notant sibi quisque puellam/ quam velit* (*Ars Am.* I. 109-10), the men did not seize the first woman they saw, each determined the target of his desire. As Hollis says, “at least Ovid makes the Romans act more scientifically, in accordance with his own precept ‘*quaerenda est oculis apta puella tuis*’ (I.44)” (1977: 54). Ovid’s account is one of abduction, but he manages to make it seem gentler, the men in his tale *choose* the women they want, the ones who are most pleasing. Ovid makes the men seem to be proto-*amatores* who have found the one to whom they could say, *tu mihi sola places* (*Ars Am.* I. 42), they do not appear to be only rough kidnappers. This is another way for him to recast the story into one which highlights the benefits of the theatre when searching for a woman.

Ovid vividly describes the reactions of the women when the men rush upon them. Using Homeric similes he describes the fear felt by the women, *ut fugiunt aquilas, timidissima turba, columbae* (*Ars Am.* I. 117), and *ut fugit invisos agna novella lupos* (*Ars Am.* I. 118).

The poet emphasizes their terror by describing the different ways that their fear affects the women:

Pars laniat crines, pars sine mente sedet;
Altera maesta silet, frustra vocat altera matrem:
Haec queritur, stupet haec; haec manet, illa fugit.

Some tear their hair, some sit crazed; one is silent in
dismay, one calls in vain upon her mother; this one
bewails, that one is struck dumb; this one remains, that one
flees.

Ars Am. I. 122-24 (Trans. J.H. Mozley)³⁶

Dionysius, Plutarch and Livy do not mention the reactions of the seized women, which is something that Ovid dwells on. Dionysius only mentions their despair, την ἀθυμίαν (*Ant. Rom.* II. 30. 5). The images Ovid evokes do not permit his audience to gloss over the subjective human experience of the Sabine victims. Hemker reads sympathy in this passage and believes that the poet is writing to inspire compassion towards the women (1985: 45). While it is important to remember that Ovid is a rhetorically alert poet, striving after poignant effect through dramatic and forceful images and scenes, it is possible that Ovid is using sympathetic images to assist in keeping his readers captivated, not necessarily because he felt sympathy for the women. In the similes of the women as doves and lambs and the men as eagles and wolves, he creates a very vivid and a conventional image in the reader's mind. Ovid's goal is to create a dramatic re-presentation of the rape because he wants the reader to partly *experience* what the women felt as well as how the men felt. He pays such attention to this because his interest is in the subjective experience of his audience, in making them feel. This is not necessarily because he wants the reader to side with either the women or the men, it is because he wants the reader to become absorbed in the story and, as far as possible, to experience it.

Dionysius, Plutarch and Livy give historical accounts of an important legendary event in the history of Rome. Ovid does not offer a historical account of the rape: instead, he uses the rape

³⁶ All translations for the *Ars Amatoria* are taken from J.H. Mozley

of the Sabine Women to illustrate a point, and so he is free to add detail and colour as he sees fit for his particular aims. The difference in the objectives of these writers accounts for the important contrast between Ovid and the historians: objectives determine means. Ovid has taken the story of the rape of the Sabine women and manipulated it to suit his literary aims. As Blodgett says of the passage concerning Bacchus and Ariadne in Book I of the *Ars Amatoria*, the “action of the episode is designed to suit the desires of the *praeceptor*” (1973: 325). In the Sabine episode, Ovid seeks to render the legend in such a way as to fit in with the requirements of his *praeceptor*: to demonstrate the historical usefulness of the theatre as a site of various kinds of seduction.

The accounts of the rape of the Sabine Women given by Dionysius, Plutarch and Livy intend to give a description of a reputedly historical incident of some significance and usefulness for Imperial historians. Women, therefore, are not represented in any especially interested way, either positively or negatively. In Ovid’s account, however, a biased account is presented and the story is manipulated in order to fit in with what the *praeceptor* wants to teach the *amator*. It is important to remember that while Ovid is writing in the persona of a dull and simple would-be “teacher,” the poet’s views may be very different. The way in which women are depicted in this episode seems to change as the account progresses. At times the *praeceptor* appears to be sympathetic towards the women and describes the horror of their situation in such a way as to appear to wish to inspire sympathy for them. At other times, he does not see the need to create the illusion for sympathy, so instead he refers to the women as commodities³⁷. These representations are necessary if Ovid wishes to mould the rape of the Sabine Women into workable material for his *praeceptor*. The *praeceptor*’s main objective in including the episode of the rape of the Sabine Women is to create a pre-textual argument to explain why the theatre is a good place to pick up women and in a sense to offer a foundation myth for the theatre as a ‘pick-up locus’.

Hemker argues that Ovid’s version of the rape of the Sabine Women is “a brilliant exposure of the underlying assumptions concerning rape, the subjugation of women, and militaristic imperialism” (1985: 44), she believes that Ovid “sympathetically conveys the horror of the situation...Ovid describes the painful reaction of each individual victim” (45). The poet’s use of Homeric imagery, she argues, “overtly challenges the validity of the men’s actions by

³⁷ *genialis praeda* (*Ars Am.* I. 125); *commoda* (*Ars Am.* I. 131).

emphasizing the helplessness of those hunted by an overwhelming violent predator” (*Ibid.*). But Richlin disputes this, saying that Hemker’s reading “blurs content; the women’s fear is displayed only to make them more attractive”: Richlin, reading misogyny in the poet, points out that Ovid’s text uses the women’s *fear* as its *materia* (1992: 168).

I argue that the poet’s objective is to create a dramatic, re-presentation of the rape of the Sabine Women. Therefore, he may appear to be sympathetic towards the women at times, and patronizing at others but that goes as it suits him and his *praeceptor* at any given moment.³⁸ He is not necessarily concerned with representing women in a certain way; rather he is concerned with presenting the rape of the Sabine Women in a way which will suit his *praeceptor*’s purpose. To criticize Ovid for his “misogynistic or sympathetic attitudes” in his works, only serves to invest those works with a responsibility that they might seek to evade. Critics sometimes appear to be too taken in by the illusions of the crass *praeceptor* and can, perhaps, allow the poetry to become a mirror of their own predispositions.

The next extended account of rape in the *Ars Amatoria* is the rape of Deidamia by Achilles. Ovid’s *praeceptor* uses the rape to ‘show’ his audience that even when a woman says no, she, in fact, means yes. Deidamia is raped by a cross-dressing Achilles and she learns of his maleness through her rape, *haec illum stupro comperit esse virum* (*Ars Am.* I. 698). The *praeceptor* claims that Deidamia wanted to be won by force, *sed voluit vinci viribus illa tamen* (*Ars Am.* I. 700). After he rapes her, Deidamia begs Achilles to stay with her and the *praeceptor* tauntingly asks:

Vis ubi nunc illa est? Quid blanda voce moraris
Auctorem stupri, Deidamia, tui?

Where is that violence now? Why with coaxing words,
Deidamia, dost thou make to tarry the author of thy rape?

Ars Am. I. 703-4

³⁸ In the same way, DeLacy’s paper, *Philosophical Doctrine and Poetic Technique in Ovid*, demonstrates that Ovid picks and chooses philosophical doctrines for his poetry as they suit his needs, “for Ovid the use of philosophy is simply a part of poetic technique” (1947: 155).

The *praeceptor* explains that a woman is stopped by *pudor* from beginning sexual overtures but when another begins, it is pleasing to her:

Scilicet ut pudor est quaedam coepisse priorem,
Sic alio gratum est incipiente pati.

In truth, just as there is shame sometimes in beginning first, so when another begins it is pleasant to submit.

Ars Am. I. 705-6

He believes that women prefer to have force used on them because it allows them to give unwillingly what they want to give:

Vim licet appelles: grata est vis ista puellis:
Quod iuvat, invitae saepe dedisse volunt.

You may use force; women like you to use it; they often wish to give unwillingly what they like to give.

Ars Am. I. 673-74

The *praeceptor* continues his misinformed theory with the idea that women count an unexpected attack as a compliment:

Quaecumque est veneris subita violata rapina,
Gaudet, et improbitas muneris instar habet.

She whom a sudden assault has taken by storm is pleased,
and counts the audacity as a compliment.

Ars Am. I. 675-76

He ends by encouraging men to use force for the sake of the woman's emotional well-being:

At quae cum posset cogi, non tacta recessit,
Ut simulet vultu gaudia, tristis erit.

But she who, when she might have been compelled,
departs untouched, though her looks feign joy, will yet be
sad.

Ars Am. I. 677-78

The *praeceptor* makes these assertions to ‘prove’ his theory that women want to be forced into sex and thus that they in fact ‘enjoy’ being ‘taken’, i.e. raped.

Richlin argues that the *praeceptor*’s purpose in saying that women prefer not to initiate sexual relations but are happy when the man does, is to show that “*pati* - ‘to suffer,’ ‘to be passive,’ ‘to be penetrated sexually’ – is pleasing to women, and this is the mark of the woman, as *vis*, ‘force’, is the mark of the man;” she believes that this passage shows the pleasure taken in women’s objectification (1992: 169). On the other hand, Hemker argues that “by emphasizing the suffering caused to the victims by the narrator’s programme of erotic deception and conquest, Ovid exposes the tragedy inherent in any philosophy which espouses domination as a means of gratifying one’s own desires” (1985: 46). While it cannot be proven that Ovid himself intended to reveal the misogynistic attitude of his male contemporaries, perhaps it can be argued that his texts hold up a mirror to males who view the suppression of women as a means for self-gratification, his own *praeceptor* included.

As with the episode of the rape of the Sabine Women, Ovid uses the rape of Deidamia to advantage his *praeceptor*’s agenda. With Deidamia’s rape his *praeceptor* apparently proves the theory that women quickly come around or indeed *like* to have force used against them by men. While this episode and the reason for its inclusion are less easy to justify and the episode is easy to be read as misogynistic and thus may not sit well with readers today, it is still important for scholars of Ovid to remember that the poet’s evident purpose is to entertain and that sometimes he will apply *ingenium* to situations difficult for modern readers to find amusing.

Several scholars read a basically misogynistic Ovid. Like Richlin, J. P. Sullivan believed that Ovid is misogynistic, the poet “seems to revert to ‘classical’ attitudes to women: Ovid degrades women, as the first book of the *Ars Amatoria* makes clear,” and he appears not to treat women well, “at best they are human, and at worst we have Pasiphae, the uncontrolled bestialist” (1962: 40). Leach asserts that “it is clear that a well-organized pattern of anti-feminist humour pervades the poem” (1964: 148); and according to her, throughout the first two books of the *Ars Amatoria*, “Ovid illustrates his doctrines of love with imagery that provides a constant metaphorical equation of the nature and conduct of women and that of animals” (144). Leach maintains that in Book III, “despite the pretence of pity for loveless ladies which opens the book, Ovid still proceeds on the assumption that women are naturally uncivilized” (148). Similarly, Leach claims that “Ovid’s amatory advice is couched in language that suggests an analogy between seduction and the common skills and practices by which man extends his dominion over nature” (149). Churchill takes a very clear position in arguing that the *praeceptor*’s “attitude toward women reveals that his system is founded in misogyny, on the objectification of women and on the impulse to entrap, dominate, and subdue them” (1993: 153), while Richlin likewise concludes that the two rape passages “show both enjoyment of women’s fear and objectification of women” (1992: 169). It is important to remember, however, that although Ovid’s *texts* may appear to be misogynistic; this does not mean that the poet, himself, is misogynistic.

There are also those scholars who understand that Ovid’s *Ars Amatoria* is not unproblematic in its treatment of women but who maintain that the poet is not guilty of a crude misogyny. Hollis highlights the “sharpness and detached, ironical humour” in the *Ars Amatoria* and the *Remedia Amoris* (1973: 113). He argues that the poet’s didactic poem “was not really intended as a practical guide to ensnaring the opposite sex, any more than Vergil really intended his *Georgics* to be a practical handbook of farming.” The didactic form of the *Ars* is a façade while the content “rested for the most part upon a background of Greek epigram and Roman love-elegy which itself contained a high degree of convention” (85). Mack asserts that although everything about the work’s form pushes us to read it as a didactic poem, it is impossible to read it seriously (1988: 87).³⁹ She argues that Ovid’s *praeceptor* is “a comic

³⁹ “Ovid has chosen a topic that is frivolous by anyone’s standards, shocking by the standards Augustus was trying to revive in Rome, and he has treated it in a dead-pan fashion – soberly and from all angles, as if it were an important philosophical or ethical question, such as the nature and pursuit of virtue.”

figure”⁴⁰, “an amusing but pedantic fool”, who “has virtually no ethical sense and little self-knowledge” (90).

Wilkinson comments that Ovid writes the third Book of the *Ars* to women with “remarkably sympathetic insight” (1962: 58). Although Hollis believes that Ovid the man was capable of genuine humanity, of giving and inspiring affection, he comments that this side of Ovid only rarely breaks through “the glittering surface of the *Ars*, because this poem, while containing much shrewd psychological insight, is in every sense the most artificial of Ovid’s creations” (1973: 113). Leach sympathizes with the view of a foregrounded *ars* and artfulness as being fundamental to any critical appreciation of the work (1964: 154).⁴¹

3.4 *Fasti* Rapes

The rapes in the *Fasti* are what Richlin calls a “mixed bag” (1992: 169). There are ‘comic rapes’: the rape of Lotis, Omphale and Vesta by Priapus, Faunus and Priapus (again) respectively. There are rapes which occasion a ‘fortunate’ outcome for the victim: the rape of Chloris, Europa, Crane and Lara by Zephyr, Jupiter, Janus and Mercury respectively. Then there are three ‘historic’ rapes: the rape of Lucretia, Rhea Silvia and the Sabine Women by Sextus Tarquin, Mars and the men of Rome respectively. These rapes form an important aspect in the context of scenes of sexual violence in Ovid’s work (170).⁴² By examining the ‘comic rapes’ and the rape of Lucretia it will be possible to see that perhaps Ovid intended for neither a misogynistic nor sympathetic reading of these episodes but rather one that emphasizes the entertainment value of the stories. This is not to say that a misogynistic or sympathetic reading cannot be deduced from the way that he treats victims, but that, in these episodes, the poet uses rape and the ensuing events as a means of entertainment, as troubling as that is for modern readers.

⁴⁰ The *praeceptor*’s “tone becomes inappropriately more sober and reflective as his message becomes more outrageous.”

⁴¹ “With his glorification of *cultus*, his witty reinterpretation of mythology and his authoritative conduct in the role of *magister*, Ovid calls attention to himself as a poet, the most brilliant artificer in an artful society.”

⁴² These rapes “echo the rapes of the *Metamorphoses* and the *Ars Amatoria* and provide us with a new element: a paradigmatic structure.”

The three comic rapes are clearly marked by Ovid himself as comical. In the rape of Lotis everyone laughs at Priapus when Lotis is woken mid-rape by the braying of a donkey and she alerts everyone to what is happening:

at deus, obscena nimium quoque parte paratus,
omnibus ad lunae lumina risus erat.

But, ready to enter the lists of love, the god in the
moonlight was laughed at by all.

Fast. I. 437-38 (Trans. J. G. Frazer)⁴³

Omphale, the would-be rape victim, laughs at her would-be rapist along with Hercules and other onlookers after Faunus tries to rape Hercules who is dressed in Omphale's clothing:

ridet et Alcides et qui videre iacentem,
ridet amatorem Lyda puella suum.

Alcides laughed, and so did all who saw him lying; the
Lydian wench laughed also at her lover.

Fast. II. 355-56

Ovid begins the attempted rape of Omphale with a line that clearly marks the episode as comical, *traditur antiqui fabula plena ioci* (*Fast.* II. 304) and the poet begins the attempted rape of Vesta by Priapus with a similar comic marker, *est multi fabula parva ioci* (*Fast.* VI. 320). In the Omphale episode, the poet's desire for comic relief is clear when he describes Hercules and Omphale swapping clothes: her girdle is too small for Hercules, *ventre minor zona est* (*Fast.* II. 321), he has to undo the clasps of her tunic in order to get his big hands through, *tunicarum vincla relaxat, / ut posset magnas exseruisse manus* (*Fast.* II. 321-22), her bracelets break when he tries to put them on, *fregerat armillas non illa ad brachia factas* (*Fast.* II. 323), and his feet split her tiny shoes, *scindebant magni vincula parva pedes* (*Fast.* II. 324). Ovid is clearly aiming for comic effect through these too realistic details. For Fantham the scene "is stripped of dignity...by Ovid's deliberate burlesque of the exchange of

⁴³ All translations for the *Fasti* are taken from J.G. Frazer.

clothes, as he notes item by item the misfit of Omphale's dress on the muscle-bound hero...He is absurd" (1983: 194). Such undercutting of the serious mood or action through the introduction of realistic detail is characteristically Ovidian.

These tales clearly appear to be meant for entertainment: the poet, himself, has indicated this. Ovid uses these stories as amusing interludes to vary narrative content and the stories of Lotis and Priapus and Vesta and Priapus offer an *aition* for the sacrifice of the donkey (Fantham 1983: 202-3). Fantham argues that Ovid's motive in the *Fasti* is "the desire for a change of tone, for sheer comic relief" (187).

Ovid's account of the rape of Lucretia occurs in Book II of the *Fasti*. Hejduk describes the tale as "an emotionally wrenching story with profound consequences for Roman history, and the epic resonances serve to elevate and dignify [Lucretia's] suffering" (2011: 29). Both Richlin and Hejduk comment on the comedy in this epic and tragic story. Richlin argues that the same comic structure that appears in the *Fasti's* comic rapes appears in the rape of Lucretia (1992: 170), while Hejduk states that "there is an element of black comedy here too, mainly directed at exposing the ironic distance between the bravado of Sextus' words and the sordid cowardice of his deeds" (2011: 29). The Lucretia episode is "portrayed with an elaborate, epic seriousness that sets the episode apart from all other scenes of sexual violence in the poem." Hejduk argues that because Lucretia is the only rape victim to be given space for an eloquent speech, "her stature and the magnitude of her tragedy" are increased (26).

It will be enlightening to compare and contrast briefly Livy's version of Lucretia with Ovid's. The rape of women in Livy's history of Rome is inevitably the catalyst for political transformation: Rhea Silva, raped by Mars, gives birth to Romulus, the founder of Rome; the rape of the Sabines led to the assurance of a sustaining Roman population and later alliance with the Sabines; Lucretia's rape was the catalyst for the overthrowing of the monarchy and the establishment of the Republic; the rape of Roman prostitutes led to the establishment of a dictatorship; and finally, the attempted rape of Verginia provided the catalyst for the termination of the second decemvirate and the re-establishment of the Republic. It is already possible to see that Livy is using these rapes as *materia* for his history, as reasons for why Rome's history unfolded in the way that it did. Joshel explains that "Livy's narrative of Rome's political transformation revolves around chaste, innocent women raped and killed for the sake of preserving the virtue of the body female and the body politic; Roman men stirred

to action by men who take control; and lustful villains whose desires result in their own destruction” (1992: 117). Livy uses women as catalysts for male action (121),⁴⁴ and rape, in this historian, “consists of male action and female space, the exertion of force and chastity” (127). The connection between force and chastity is also evident in Ovid’s *Metamorphoses*. In the poem, a woman’s beauty and chastity act as catalysts for lustful gods’ action and the price of beauty and chastity is rape.⁴⁵

Lee finds it easy to understand why Lucretia’s story fascinated Ovid. Firstly, the central figure is a woman and secondly, Ovid’s interest in illicit passion,⁴⁶ the poet is drawn to characters like Byblis and Myrrha. As Lee explains, while Sextus Tarquin’s lust for Lucretia is hardly the same as Myrrha’s for her father, the episode still provides Ovid with an opportunity for psychological exploration (1953: 108). While Ovid is particularly interested in women, he is also interested in the human condition in general and the human psyche (Mack 1988: 3). Thirdly, Lee believes that Ovid’s sympathetic portrayal of Lucretia, the devoted wife, perhaps allows him to atone for some of the damage he caused with the *Ars Amatoria*. Finally, and perhaps most importantly for a poet intent above all, as I argue, on the objective of entertaining his audience in novel ways, the story of Lucretia’s rape was relatively untrodden ground (1953: 108).

Ovid’s episode of the rape of Lucretia closely follows the version provided in Livy’s history, but Ovid, as we might expect, changes the focus of his piece significantly (Richlin 1992: 171).⁴⁷ Feeney states that Ovid “veers away from Livy” after Lucretia’s rape (2006: 478) and Small comments that, while Ovid follows Livy’s account, the poet “heightens the melodramatic aspects of the story” (1976: 355). As we saw with the rape of the Sabine women, Livy is giving a “historical” account with all that that entails; Lee therefore contends that Livy’s purpose was not to create a sympathetic figure in Lucretia:

Livy’s Lucretia is stylized. She dies in the high Roman fashion with a *sententia* on her lips, a Stoic born out of due time, a virtuous proto-type of Lady Macbeth. For an antique Roman matron she displays a remarkable grasp of the finer points of

⁴⁴ “Within imperial constructions and the political context of the late first century BCE, Livy’s account of early Rome creates Woman and her chastity as space, making her a catalyst for male action.”

⁴⁵ Cf. Curran (1984: 275).

⁴⁶ This topic will be more fully discussed in chapter 7.

⁴⁷ Cf. Myers (1999: 195-96); Wilkinson (1962: 65); Fränkel (1945: 97) concerning Ovid’s love of focusing on aspects of an episode that other poets have glanced over and *vice versa*.

rhetoric. But we must be fair. Livy does not intend her to be a human and sympathetic figure. Rather he sees her from afar as a splendid ideal, a *documentum*. His lapidary style moulds her in granite, not flesh and blood, as a majestic monument for a later and degenerate age to gaze upon with awe (1953: 116).

Ovid does not conform to this idealizing project, Lee believes that “such an ideal could have little attraction for a poet of Ovid’s warm sensibility” (*Ibid.*). The poet understandably has a different focalization to Livy’s. Ovid’s taste for the dramatic and the humorous is evident in his account of Lucretia’s death: with dishevelled hair she waits for her father and husband, *passis sedet illa capillis* (*Fast.* II. 813); three times she tries to speak, *ter conata loqui ter destitit* (*Fast.* II. 823), and when she does she laments having to speak out loud her own shame, *eloquar, inquit, eloquar infelix dedecus ipsa meum?* (*Fast.* II. 825-26); after she stabs herself, even in death she is lady-like as she takes care to fall with decency, *tum quoque iam moriens ne non procumbat honeste/ respicit: haec etiam cura cadentis erat* (*Fast.* II. 833-34). Ovid’s masterly comic-pathetic touch occurs after Brutus’s fearless speech, when in agreement with his words, Lucretia moves her sightless eyes and hair, *illa iacens ad verba oculos sine lumine movit,/ visaque concussa dicta probare coma* (*Fast.* II. 845-46). Ovid extends his poetic licence to the fullest degree, adding details and exaggerating them to the point of absurdity. The status of the *Fasti* as a poetic composition has often been overlooked in favour of what light it can shed on Roman religion (Fantham 2006: 373); it is important to remember, however, that the *Fasti* is still a poetic composition and should be treated as such, allowing space for poetic devices and literary pleasure.

3.5 Conclusion

It is clear that scholarship on Ovid’s treatment of women reaches diverse conclusions. There are those scholars who read Ovid as unquestionably misogynistic: such as Richlin, Leach and Sullivan. Leach and Sullivan consider the tone of the *Ars Amatoria* to be “anti-feminist” and question Ovid’s degradation of women and his apparent return to “classical attitudes” towards women.

Hemker argues that the *Ars Amatoria* is a clever exposé of the exploitation of women (1985: 46), while Cahoon finds the dark visions in Ovid’s texts both resonant and useful: “for the

culturally estranged, the shock of evil and the confrontation with evil bring more reformation than do the loftiest pieties” (1990: 201). Greene finds that Ovid’s poetry reflects “a deep commitment to the moral responsibility of the poet to show the cruelty and inhumanity perpetrated in the name of culture, in the name of *amor*” (1998: 113). These scholars argue that by depicting such explicit violence against women, Ovid is exposing the gender inequalities that existed in Rome during his time. By exposing audiences to such violence and inequality, these academics believe that Ovid was, in fact, uncovering and criticizing the negative effects of *amor*, especially towards women.

The *Ars Amatoria* has also been seen as a criticism of the destructive power of love to both sexes. For example, Gamel believes that Ovid is showing again and again that “erotic love – at least as it is experienced by most of his characters – is more a destructive than a humanizing force, one which is incapable of being kept within boundaries,” she notes that “Ovid shows the connections between sexual eros and the eros of power: the desire to possess and control, regardless of the consequences for those possessed” (1985: 5). In the same way, Greene contends that “Ovid’s portrayal of amatory relations displays both men and women caught in the mechanisms of power and domination, mechanisms that, to be sure, privilege the male but may indeed provoke us to wonder if men, as well as women, are prisoners of gender in the game of love” (1998: 92). Cahoon agrees and, in the *Amores*, she observes that “the theme of erotic warfare is not merely a witty exercise, but also an exposé of the competitive, violent, and destructive nature of *amor*” (1988: 294). For these readers, Ovid demonstrates that while *amor* is particularly detrimental to women, it is also destructive to men. Clearly scholarship is divided on the question of Ovid’s intentions in his texts, but it is important to consider whether we are entitled to ascribe to the author and his work a moral responsibility and ethical depth he sometimes seems to be at pains to evade.

After careful examination of the two rapes in the *Ars Amatoria* as well as the comic rapes and the rape of Lucretia in the *Fasti*, I would argue that it is not Ovid’s intention to represent women negatively; I do not read him as either misogynistic or sympathetic. At times, it appears that he degrades women but I have argued that this is a consequence of the given objective of his poetry. A large part of his treatment of women is to be read in light of his humorous designs and the primary place of vividness of effect and illusory power in his work. Although one may not find this kind of ‘humour’ particularly amusing, one ought to understand that it is a means to an end. Ovid’s treatment of women changes to suit the

changing rhetorical purposes of his *praeceptor* in the *Ars Amatoria*, and to suit his overall intentions for his works. I argue that it is not possible to conclusively read Ovid as a misogynist, as some authors have argued, nor can it be argued that he is specifically sympathetic. Ovid casts women in either a negative or positive light, as it suits his occasional needs. The poet is, perhaps, neither misogynistic, nor particularly sympathetic, but rather an ‘opportunistic’⁴⁸ artist, who uses both misogyny and sympathy to entertain his readers.

⁴⁸ Cf. Braden (2009: 442-454).

Chapter 4

Context

4.1 Introduction

In any discipline it is important to examine and understand the context in which a document was created, for it is possible to come to erroneous and easy conclusions when examining a text in isolation. When studying women in the Ancient Roman world, it is of particular importance to be aware of the limitations of the surviving texts. What survive today are the writings of Roman men. We have access to very little that was written by women; although we do have some love poems by the poetess Sulpicia and other fragments. When examining the lives of Roman women, we are forced to rely on the writings of Roman men, and so we have only representations of women as seen through the eyes of those men.¹ Treatment of women was subject to the *genre* in which the author wrote, thus it can be said that “the female body repels the gaze of the satirist and arouses the desire of the elegiac narrator” (Dixon 2001: 29).

Ovid, throughout his works, displays a keen curiosity in women and their lives and the Greek tragedian, Euripides, is sometimes seen as the only rival to the poet in his interest in and knowledge of female psychology (Mack 1988:4; Curran 1984:263). In order to understand Ovid’s treatment and representations of rape victims in the *Metamorphoses*, it is essential that we understand, as far as possible, the context in which the poet was living and writing. This chapter examines the treatment of women in the early Augustan period as well as Augustus’ new legislation and its use as a tool for regulating sexuality (namely female). The contemporary laws concerning rape in the Roman world are also discussed in order to attempt to shed light further on Ovid’s treatment of rape victims and the general, official conception of rape in his day. Finally, it considers the question of ‘Roman sexuality’ and women’s prescribed role in sexual relationships.

4.2 Ovid and Augustus

Ovid was born in the very final years of the Roman Republic in 43 BCE. He was twelve

¹ Cf. Richlin (1993: 523); Schmitt Pantel (1994: 4); and Dixon (2001: 16).

years old when Octavian was victorious at the battle of Actium in 31 BCE, settling the civil strife which had plagued the country, and was sixteen when Augustus became emperor in 27 BCE. The poet informs us in his autobiographical *Tristia* that he performed his first public recitation when his beard had only been shaved once or twice (c. 25 BCE) (*Tr.* IV. X. 57-58). Ovid wrote in a time that was, in fact, more favourable to poets than politicians, for Augustus held the most power in Rome and he “favoured the arts as a part of his attempt to rebuild Rome physically and spiritually after the debilitating years of civil war” (Mack 1988:14). Unfortunately, Ovid did not take Augustus’ desire to return Rome to its former glory seriously and instead “mocked the laudation of old days” (Syme 1997:199) and poked fun at Augustus’ moral reforms. While he did not attack the emperor personally, he “either eloquently ignored all that Augustus was promoting or subverted it by showing its hypocrisy or its impracticality” (Mack 1988:38). This is something that he no doubt regretted in the long years of his exile in Tomis.²

4.3 Augustus’ Moral Reforms

When Augustus came into power in 27 BCE, he took upon himself the task of renewing Rome’s ancestral traditions, consolidating its imperial greatness, and re-founding the state (Joshel 1992: 114). The Rome he had gained power over was a more cosmopolitan and morally relaxed city, a change of which the emperor did not approve. He wished to return the city to the ways or, at any rate, the forms of the Republic and to restore such central virtues as chastity, humility, fidelity, sobriety, and piety (Mack 1988: 36). Augustus himself celebrates in the *Res Gestae* the laws which he implemented (*Res Gestae* 8.5).

The emperor was worried about the obvious shift from the values of the past to the new, more relaxed view on morality and the negative effect that the apparent immodest behaviour of the upper-class would have on Rome’s social and political spheres (Nguyen 2007: 96). Lack of loyalty to a traditional value system as well as the placing of private interests before those of the *res publica* were considered to be responsible for the failure of the Republic (Galinsky 1996: 6). In *Ode* 3.6, Horace decries the pollution of marriage, children and home:

² *quamque dedit vitam mitissima Caesaris ira,/hanc sinite infelix in loca iussa feram* (*Tr.* I. II. 61-62); *cum repeto noctem, qua tot mihi cara reliqui,/labitur ex oculis nunc quoque gutta meis* (*Tr.* I. III. 3-4); *uxor amans flentem flens acrius ipsa tenebat,/imbre per indignas usque cadente genas* (*Tr.* I. II. 17-18).

Fecunda culpa saecula nuptias
Primum inquinavere et genus et domos
Hoc fonte derivata clades
In patriam populumque fluxit.

Teeming with sin, our times have sullied first the marriage-
bed, our offspring, and our homes; sprung from this source,
disaster's stream has overflowed the folk and fatherland.

Carm. 3. 6. 17-20 (Trans. B. Radice)

Women were thought to be at the root of the problem. Romans connected uncontrolled female sexuality with moral decay and viewed both as “the roots of social chaos, civil war, and military failure” (Joshel 1992: 119). Authors who wrote about women of this time would very likely contrast the frivolity of their behaviour with the dignified conduct of their female ancestors (Dixon 2001: 56). With the relative emancipation of women towards the end of the Republic - for women were freer than they had been before (Cantarella 1987: 135) - it seems that the Romans believed that women's new-found freedom, their ensuing “promiscuous” behaviour and attraction to the decadent played a part in the Republic's failure.

Augustus hoped to combat the more morally relaxed Rome by trying to legislate morality (Mack 1988: 36). His solution was to make a conscious return to the values and principles of the Republic, and thereby also moderate any anxieties or dissent about his transformation of Rome from an oligarchic democracy into an effective autocracy (Galinsky 1996: 7). The essence of the emperor's plan to restore the *res publica* was “a summons to the old spirit and values of the *res publica* that made it a commonwealth” (64). He, therefore, implemented many new laws which were to form the foundation of his legislative reforms. The emperor “organized morality like everything else and brought it into the scope of public law” (Lyne 1980: 65). Many of his new laws effected women.³

³ “Woman was to be returned to her proper place. Marriage was to be regulated by the state; women's sexuality was to form the images and establish the boundaries so necessary to secure Rome's domination of others and Augustus' structuring of power” Joshel (1992: 121).

4.4 Women's Lives during the Augustan Period

Women in the late Republic and early Empire led lives that were more liberated than their Roman female ancestors and they were much freer in comparison to their Athenian counterparts, for example. These newly liberated women, however, did not have the same status as Roman men nor were they encouraged to take part in the same activities (Pomeroy 1975: x). From the moment of their birth, women faced specific challenges. The *pater familias* held a power over the members of his household that extended to the determination of life and death (150). When a child was born, he or she was placed at the feet of their father. The father could then either acknowledge the child as his own by picking it up or could withhold recognition by leaving it on the floor (Cantarella 1987: 115). Unrecognized children would then, typically, be exposed. It was the right of the father to refuse to acknowledge the child as his own and to refuse to rear it; the mother had no legal power to prevent this (Gardner 1986: 6). Veyne explains that “severity was part of the father’s role; the mother pleaded for leniency” (2000: 16). A woman’s only option was to beseech her husband to keep the child.

With the birth of a girl, the later necessary provision of a dowry to her husband played a role in such decision-making (Pomeroy 1975: 165). Exposed girls, especially, were viewed by some of those who rescued them as financial investments because they could be made to perform domestic chores from a young age and when they were older, they could be sold into slavery or put to work as a prostitute (Cantarella 1987: 116). Baby girls were, thus, sometimes seen as a hindrance to fathers, but as a means of profit to those who might rescue them.

From the moment of their birth, Roman women had to be under the guardianship of either the *pater familias* or, if he died, an agnate or guardian that the *pater* had allocated (Pomeroy 1975: 151). Cicero writes in the *Pro Murena* that women must be in the power of a guardian because of their weakness in judgment: *mulieres omnis propter infirmitatem consilii maiores in tutorum potestate esse voluerunt* (Mur. 27). Ulpian declares that guardians were appointed for males as well as females but males were only under guardianship until they reached puberty; females were under the authority of a guardian both before and after puberty on account of the weakness of their sex and their ignorance of business matters (*Tituli Ulpiani*

11.1). In the Twelve Tables, it is stated that women shall remain under guardianship (*tutela*) even when they have reached their majority (V.I).

Women, therefore, were subject to guardianship from their birth until their death. By the late Republic, however, guardianship became more of a burden to the guardian than to the woman under guardianship (Pomeroy 1975: 151). In the Republic's last centuries, "the laws that kept women under lifetime guardianship (*tutela*) began to undergo substantial modification." Women were now allowed to have a say in the appointment of their guardian. Through the mechanism *coemptio fiducia causa*, a woman could replace her guardian with one whom she trusted. This person was not able to interfere with the woman's decisions and allowed the woman to do as she wished. Beginning in the Principate, if he did interfere and did not give the woman authorization to conduct some or other business, she was allowed to take action against him (Cantarella 1987: 139).

Augustus and his new legislation even provided women with a way to emancipate themselves from guardianship. This stipulation, however, did not arise from women's demands nor did it stand as any incentive since "the famous women of Roman society who had wanted to be free of the influence of guardians had managed to do so before the reign of Augustus" (Pomeroy 1975: 151). The emperor introduced the *ius liberorum* (the right of three or four children) in the *lex Julia* (18 BCE) and the *lex Papia Poppaea* (CE 9). This meant that a freeborn woman who bore three children or a freedwoman who bore four children did not have to be under the authorization of a guardian (Gardner 1986: 20). As already stated this law did not provide much incentive to women since there were other ways for a woman to be free of the influence of a guardian "without the tedious preliminary of bearing three children" (Veyne 2000: 19).

When it came to education, girls were schooled with boys up until the age of twelve (*Ibid.*). At this age, girls were thought to have reached puberty and thus legally were able to be married (Gardner 1986: 38). Marriage in Ancient Rome, like its counterpart in Greece, was not arranged for sentimental reasons; instead fathers arranged the marriages of their sons and daughters as advantageously for themselves as they were able (Lyne 1980:5). During the early Republic, marriage with *manus* was practised. This meant that the woman was transferred from her own family into the *familia* of the husband (Cantarella 1987: 136). The woman became part of her husband's family and so renounced the religion of her father and instead followed the religion of her husband. Religion was passed down through male family

members and the chief priest was the *pater familias*. When marrying with *manus*, the bride changed domestic religions and her husband's ancestors and religion became hers (Pomeroy 1975: 152). Instead of providing women with more freedom since they were no longer under the rule of the *pater familias*, marriage with *manus* meant that the woman was now under the control of her husband (or his father) (Cantarella 1987: 117). It is unclear, however, whether the husband's power over his wife extended even so far as to the determination of life or death (Pomeroy 1975: 153). Marriage with *manus* became increasingly unpopular and gave way to marriage *sine manu* (Cantarella 1987: 136).

In the late Republic, marriage *sine manu* was the popular form of matrimony (Pomeroy 1975: 155). A marriage *sine manu* meant that the woman remained under the authority of her father and was not transferred to the *manus* of her husband as long as she absented herself from her husband's house for three consecutive nights each year (152). Marriage *sine manu* allowed the woman or her own father to end the marriage at any time, an action that the husband could take under either kind of marriage - with *manus* or *sine manu* (Gardner 1986:45). Now, men and women had the same rights of divorce (Cantarella 1987: 137). Cantarella describes late Republican marriage as "transformed, at least in principle, into an equal personal relationship based on the will of two people to be one another's husband or wife" (136). The increasing popularity of marriage *sine manu* came with consequences for husbands. Women who married *sine manu* were less under the control of their husbands since they could now easily return to their father's house (Pomeroy 1975: 155). The dowry which accompanied a wife also remained in her possession. Previously, the law of the *ius civile* meant that the dowry became the property of the husband or his *pater familias* after marriage, however, at the beginning of the Principate, "a series of provisions established increasingly strong limits on his power of disposing of the dowry and attributed to the woman the right to control the goods that contributed to it" (Cantarella 1987: 138). This meant that women became more independent financially and could support themselves in the event of divorce.

During the Republic, the birth rate began to fall, a strong indicator in any culture of changing social roles and their functions. Perhaps women were enjoying their newly achieved freedom and did not want to be forced to give up the advantages that this freedom allowed by having children; perhaps, as Cantarella writes, "they hoped to find an identity that was not exclusively tied to motherhood" (1987: 129). There was particular focus on the declining birth rate on the part of the government because the fewer children being born each year, the

fewer sons there would be to provide the state with its soldiers and administrators (Balsdon 1962: 75). Women suffered strong criticism for unashamedly refusing to bear children (Fantham 1994: 301), for they were expected to fulfil a primary duty of marrying and reproducing for the Roman state (Pomeroy 1975: 164).

4.5 Augustan Legislation

It is in this context of changing, more relaxed attitudes towards marriage and childbirth that Augustus introduced his new legislation. The alleged goals of these laws were “the moral revitalization of the upper classes, the raising of the birth rate among citizens, and the policing of sexual behaviour in the attempt to reintroduce conservative social values and control the social conduct of an upper class seen as more interested in pleasure and autonomy than in duty and community”; although, it has been argued that the laws may rather have been established in order to realign laws with contemporary practices (Fantham 1994: 302-3).⁴ Augustus attempted to use these new laws to produce good *mores* in the population (Galinsky 1996: 129).⁵ The *lex Julia de maritandis ordinibus* and the *lex Papia Poppaea nuptialis* were passed in 18 BCE and CE 9, respectively. Later they were merged under the *lex Julia et Papia*.

The *lex Julia de maritandis ordinibus* decreed that men between the ages of twenty-five and sixty and women between the ages of twenty and fifty had to marry or remarry men and women from the appropriate age group (Balsdon 1962: 76). Those who did not abide by the law were not allowed to attend spectacles (Galinsky 1996: 129) and were prohibited from receiving inheritances from outside a very small circle of their own families (Balsdon 1962: 76). Childless women were punished in the same way. Punishment of non-compliance was an attempt to keep women from ‘wasting’ their child-bearing years (Pomeroy 1975: 166). After the death of her husband a woman was required to remarry within a year; and after a divorce, within six months (Galinsky 1996: 130). One of the purposes of Augustus’ moral legislation was to keep women married and bearing legitimate Roman children. The *ius liberorum* ensured that women were rewarded with freedom from guardianship if they bore multiple

⁴ Fantham explains that the laws may have been attempts “to reconfigure social and property relationships; the years of changing customs, of loosened paternal power and of social chaos in the time of civil wars of the first century BCE, may have set laws out of tune with contemporary practices to such an extent that they were seen as ineffectual in representing reality.”

⁵ Cf. Cic. *Marcell.* 23: Cicero had advised Julius Caesar to do what Augustus was now attempting to do: *comprimendae libidines, propaganda suboles*.

children. The obverse was also true: those who did not bear children were punished with a limitation of rights on succession and inheritance (Cantarella 1987: 122). Augustus, in his desire to implement these marriage laws, “ran roughshod over some hallowed traditional ideals such as the *univira*” (Galinsky 1996: 131). To be a *univira*, to have only one husband and remain faithful to him after his death, was viewed as “attaining some ideal of marriage” (Gardner 1986: 50-51). In his aim to keep women married and producing children, such old Roman ideals were no longer relevant to Augustus’ socio-political programme.

In order to secure the prosperity and legitimacy of the offspring of the marriages that Augustus’ laws made mandatory, adultery laws were implemented. The main objective of the *lex Julia de adulteriis coercendis* was to enforce *female* chastity within the marriage by means of legislation (Gardner 1986: 50-51). This law emphasized the fact that “the conjugal fidelity of women had always been at the centre of the family organization and ideology” (Cantarella 1987: 123). The emperor made adultery a public crime but only in women (Pomeroy 1975: 159). The *lex Julia de adulteriis coercendis* and the special court, the *quaestio perpetua*, it created was the first legal instrument to take the prosecution of women’s extramarital affairs away from the family court and to make the crime subject to public prosecution (Nguyen 2007: 98). With this law, Augustus moved adultery from a private family matter to a public offense (Balsdon 1962: 77; Galinsky 1996: 128; Cantarella 1987: 123). Adultery undermined marriage and the conception of legitimate Roman children.

A married woman committed adultery when she had sexual relations with any man except her husband (Fantham 1994: 300). A man could only be found guilty of adultery if he had sex with a married Roman woman (Gardner 1986: 127). A freeman could legally have sex with slaves, prostitutes, barmaids and concubines with no fear of the law (Fantham 1994: 300). Horace proclaims:

Tutior at quanto merx est in classe secunda,
Libertinarum dico

But how much safer is trafficking in the second class –
with freedwomen, I mean.

Sat. 1. 2. 47-48 (Trans. H.R. Fairclough)

Women convicted of adultery faced banishment as well as the loss of property. Her husband had to divorce her and, after their divorce, he was granted sixty days in which to prosecute her, but if he chose not to, any member of the public over the age of twenty-five was allowed to prosecute the woman (Balsdon 1962: 77). Since the *lex Julia de adulteriis coercendis* only stipulated punishment against women, wives were unable to prosecute their husbands for adultery. The wife was, nevertheless, able to bring third-party accusations against an adulterous husband (Fantham 1994: 306). Augustan legislation allowed for a woman to divorce her husband for adultery but she was not compelled to do so (Pomeroy 1975: 159). Catullus places the blame of men's adultery on women by warning wives to allow their husbands to do what they want if they do not want them to find comfort somewhere else:

nupta, tu quoque quae tuus
uir petet, caue ne neges,
ni petitum aliunde eat.

And Lavinia, let your man ride
how he will – where he will,
or you'll find him riding elsewhere.

Catull. 61. 144-46 (Trans. J.P. Postgate)⁶

It is clear that Augustus' new legislation was not implemented for the sake of encouraging equality between the sexes, rather it was implemented "to regulate sexuality, to bring it into line with the standards of an idealized righteous past" (Fantham 1994: 306). Augustus hoped that by regulating female sexuality, he would be able to regulate sexuality as a whole and restore in Rome her former, purer virtues. These laws made it clear that the state was appropriating "a family ethic" (Cantarella 1987: 124). This is important because familial ways were now to be a model for the state and the state was to be a model for the family, meaning that these laws were significant, both politically and socially. They indicated that the state was now increasingly going to interfere in the family matters of citizens "in an attempt to enforce what it characterized as a return to old social values" (Fantham 1994: 306). The protection of the family laws was central to the legislation, therefore, there was a blurring of

⁶ All translations for Catullus are taken from J.P. Postgate.

the boundaries of private and public life in Rome: “family life was now a collective interest and all citizens had the right to prosecute whoever violated them” (Cantarella 1987: 124).

The movement of private matters into the public forum is an important concept, especially in relation to the elegiac poets and their works because poetry constitutes a public uttering of the inner thoughts, moods and sentimental life of a poet. It represents a ‘publication’ of the private world. According to Sharrock “the contradiction of speaking publicly about privacy, of speaking sincerely (about insincerity) in a form full of conventions, is shown as essential to the workings of erotic discourse” (2002a: 152). Ovid’s amatory works, in particular, move private matters into the public forum: “Ovid’s amatory works put private life on display – or rather, show us how private life is always already on display, a fiction played out for real, a reality fantasized” (150). Sharrock argues that “in Augustan Rome, ‘sex’ is not left at home; it becomes a site for the construction of the individual self precisely because the self’s relationship with society has been problematized by the coming of the principate...in the challenge the principate posed to Roman notions of manly autarky and freedom of speech” (154). While elegiac poets had been benefiting from their public reciting of private experience and response, they did not necessarily approve of Augustus’ legislation, which moved what were previously family matters into the public domain, and these poets were not alone in their disapproval.

The moral legislation that Augustus tried to implement was not met with approval on many sides; instead, it produced a considerable outcry from the people (Galinsky 1996: 130). Suetonius explains that there was an open revolt against Augustus’ legislation on marriage (for the emperor had been particularly harsh in his stipulations), which hindered him from carrying it out. Augustus had to soften some of the penalties or abolish them completely (*Aug.* 34. 1). The uproar that was stirred by this legislative programme was less to do with the laws themselves and more to do with the disclosing of private affairs into the public forum: “the private life of virtually every Roman now became a matter of the state’s concern and regulations” (Galinsky 1996: 128). In response to the public’s disapproval, Augustus modified his *lex Julia* into the *lex Papia Poppaea*. The *lex Papia Poppaea* decreased the monetary punishment of those who were married but childless; it lengthened the time period in which widowed and divorced women had to remarry from one year to two years and six

months to eighteen months, respectively (*Tituli Ulpiani* 14). It also increased the rights of women who gave birth to three or more children (Galinsky 1996: 130-31).⁷

While some intellectuals, such as Livy, did ostensibly agree with Augustus' laws,⁸ the elegiac poets did not necessarily. Ovid writes in the *Fasti*: *laudamus veteres, sed nostris utimur annis* (*Fast.* I. 225). Later, in the First Century CE, Tacitus complains about the legislation and the end of fair law, *finis aequi iuris*, which it implied (*Ann.* 3. 25-28).

It is clear that by the time of the late Republic, women in Rome were experiencing much more freedom than they ever had before. Guardianship had all but fallen away, marriage *sine manu* meant that a woman obtained a position of relative independence in marriage and it allowed for her to become financially less bound because of her dowry.

Augustus' legislation was passed to check this freedom and the emperor tried to legislate morality in order to control sexual and social practices, especially that of women. Women were expected to act in a certain way and to embrace their roles as mothers and wives. Their new-found freedom, however, meant that these roles were no longer their only options.

4.6 Roman Rape Laws

In order to try to understand Ovid's depiction of rape victims, it is important to understand the way in which victims of rape were treated in the Late Republic and early Empire, as well as the laws that were in place to punish rapists. Through an examination of these laws, the punishments designated for rapists and the rights of rape victims and those connected with them, we find that rape laws were established in order to protect the *honor* of the men connected to the woman raped, as well as that of the violated woman.

During the Roman Republic, several edicts were passed which defined certain acts of '*iniuria*' against specific liabilities (Dixon 1986: 117).⁹ The edict *de ademptata pudicitia* allowed for an action for injury, *iniuria*, to be brought against anyone who "addressed

⁷ Treggiari explains that "the laws were not brilliantly drafted, and later emperors, the Senate, and the jurists therefore made even more additional rulings, clarifications, and interpretations than they would otherwise have done" (1991: 60).

⁸ Cf. *Praefatio*, Livy describes the decline in morality and discipline.

⁹ These edicts placed "various forms of unacceptable behaviour under the concept of *iniuria*, and so making the perpetrator liable to an action for damages by the offended person or other closely interested parties."

unmarried girls (*virgines*) or married women, or followed one of them about, or took away her attendant, whether by persuasion or by force” (*Ibid.*). A charge of *iniuria* could also be used to cover lesser sexual offenses (Dixon 2001: 52). The woman involved might bring charges against the offender and, significantly, so might her father or husband, since any insult to his daughter/wife was an insult against himself too.¹⁰ Buckland explains that *iniuria* did not need to be committed directly against the aggrieved person; an insulted woman could prosecute her offender but so could her father and her husband and even her husband’s father, since they are all indirectly insulted through the offense against the woman (1963: 591).

The *lex Julia de vi publica*, probably introduced under Julius Caesar, allowed for a criminal prosecution to be brought for rape, *per vim stuprum* (Dixon 2001: 50), and Richlin concludes that “rape existed only as a crime against the freeborn, male or female” (1983: 224). Slaves and other non-citizens were not protected under law. Rape in ancient Rome had more to do with *honor* and status than it had to do with issues of consent and any violation of the body. Rape, understood as an act of violence, and by definition outside the sanctions and bounds of the state, violates the proper order of things and endangers the community which relies on this order.¹¹ As in the adultery legislation introduced by Augustus, rape was seen increasingly as an offence against the public good and the prosecution of rapists was pursued in the public interest, in the public legal forum, rather than as private affairs for civil prosecutions.

The victim of rape was innocent before the law (Treggiari 1991: 279). As with an action for *iniuria*, raped women were allowed to prosecute their own offenders, since women *sui iuris* could prosecute in criminal courts for offences against themselves or their close family. As noted above, the woman’s father or husband might bring charges against the offender as well. If he decided not to bring charges, third parties were then allowed to prosecute and there was no time limit (Gardner 1986: 118). Rape was a capital offense and was punishable by banishment, diminution of civil status or death (Dixon 2001: 50). The classification of rape as a capital offense indicates the significant threat it was seen to represent to the desired order of things in the Augustan period.

¹⁰ Cf. Dixon (2001: 50); Gardner (1986: 118).

¹¹ Dixon notes that “the characterization of rape as criminal violence suggests that it was seen as an offence against public order, to be punished by society rather than the individual victim” (2001: 50).

A criminal charge of rape could only be laid if the victim was freeborn.¹² Slaves, foreigners and prostitutes were not protected by law from rape due to their low social status and exclusion from the benefits and legal protections of citizenship. Because slaves had no legal standing, their masters or their masters' sons could have sexual intercourse with them by either force or persuasion (Nguyen 2007: 85). If a man raped another man's slave, the master could bring an action for damages against the rapist under the *lex Aquilia* (Gardner 1986: 119).

A significant loophole complicated the prosecution of rapists: if the rape victim was dressed like a slave or a prostitute, the rapist could not be charged to the full extent of the law. Walters interprets this in the following way: "if a man has propositioned a respectable woman 'by mistake' as it were, taking her, because of her dress, for a non-respectable, low-status woman, he is less culpable: she has, in effect, laid herself open to the assault on her respectability by appearing in public in a way that misleads others as to her social status".¹³ Diminished culpability in the case of the rape of a freeborn woman dressed like a prostitute, foreigner or slave reveals that it was entirely acceptable to rape a woman of low social status. This stipulation in the law shows us clearly that the laws were in place to protect only the respectable and their families and demonstrates the fundamental link between rape and the loss of *honor*: rape laws protected value not individuals (Walters 1997: 36).

The idea that the laws were put in place to protect values not individuals is demonstrated in cases where a woman convicted of adultery is raped. Such women fell outside of the protection of the law. A woman convicted of adultery was labelled as someone scandalous or shameful, a *probrosa*, and was not allowed to marry a freeborn Roman citizen (*Tituli Ulpiani* 13.2). As a *probrosa*, she was also not protected by law against rape. Clearly the ultimate determining factor for rape depended on the status of the victim (Dixon 2001: 49).

Dixon, Gardner and Treggiari draw the link between the insult to a child and the insult to the father/family (2001: 50; 1986: 118; 1991: 309). But while a woman was entitled to prosecute a rapist, when an outsider, she could not prosecute her husband for forcing her to have sexual intercourse with him, demonstrating that rape laws were not passed to protect women from

¹² Cf. Nt. 11.

¹³ The rationale behind this endures to this day in some societies, where rape victims or victims of assault who are perceived to dress 'inappropriately' (i.e. wear short skirts and revealing outfits) are unofficially assigned a portion of the blame.

physical violation (Dixon 2001: 49). Her violation, pain and suffering were not so much the legal point as the loss of her marriageable value and the affront to her father and husband.

A young Roman woman's virginity was something to be safeguarded (Treggiari 1991: 315). Without her virginity, a woman was unlikely to marry well. Treggiari stresses that "to assert that a man debauched Roman virgins was almost too bad a charge even for blackening a political enemy" (1991: 315), thus emphasizing the near sacred importance of a girl's virginity to the Romans. Valerius Maximus tells of a father who killed both his daughter and her *paedagogus* (because the man took her virginity) lest the father celebrate a foul wedding (Val. Max. 6. 1. 3). As Skinner explains, for Roman men of high rank the "nexus of virility, inviolability, and prominence set corresponding standards for their dependents: a daughter's conspicuous chastity and fecundity, for example, conferred lustre on a family comparable to that earned by a son's military or civic success": concomitantly, a daughter with a 'bad reputation' would detract from a family's reputation and status (1997: 5).¹⁴

A woman's chastity was bound up with her family's honour and so it is possible to see how the rape of a daughter could affect her father; her loss of virginity before marriage meant that she was 'damaged' and thus less marriageable (Joshel 1992: 121). Throughout Roman history, "chastity was an important attribute of a (free) woman, and it enhanced her value in the marriage stakes" (Dixon 2001: 54). Dixon explains that, for a young woman, "rape could not be seen as an invasion of a right to choose her own sexual partner so much as the destruction of her chief commodity in the exchange which accompanied marriage and which she was not equipped to negotiate" (53). For Roman fathers, who tried to marry off their children as beneficially as they could for their own profit, the rape of a daughter was disastrous. The continuance of the Roman *familia* and therefore the Roman state, organized as it was under Augustus, depended on marriage and the birth of legitimate children (Gardner 1986: 121). Rape endangered this since it could result in the birth of illegitimate children, which undermined Augustus' plans for Rome and his desire for Rome to be seen as a family under his self-legitimizing paternity.

It is clear from looking at the Roman rape laws that very little interest was taken in the emotional and physical distress that a rape victim might have suffered. The concern of the

¹⁴ Cf. Prop. 4. 11. 29-36, 71-72.

laws was rather *honor*. The rape of a freeborn woman was seen as an insult to her honour, but more importantly, it was seen as an insult to her father or husband, because, if we follow the law as our guide, individuals were valued according to their place and function in an economy of exchange. Her husband or father was allowed to prosecute the rapist on the woman's behalf and even outsiders were allowed to prosecute if her family chose not to. It is clear that rape was considered a public offense, not only a private one. Later in the Empire, under the first Christian emperor, Constantine, public morality was the concern of the law on *raptus*.¹⁵ This law made the parents of an abducted girl the primary victims of the crime rather than the girl herself, in this way underlining the enduring interest of Roman rape legislation, not in the female victim herself, but in those associated with her, who were seen to suffer a social and economic loss from her experience.¹⁶

4.7 Roman Sexuality

'Roman sexuality', insofar as it can be understood from our limited sources, differs from the modern understanding of sexuality, which developed in later Western cultures. Roman sexuality was understood to comprise a set of common codes, underpinning values and practices; it became "a discourse on social values and functions" (Fantham 1994: 327). While modern Western societies tend to categorize sexual identities and behaviours according to gender, Roman society seems to have conceived of sexual behaviour and identity according to the active/passive dichotomy (Karras 2000: 1250). Biological gender was not necessarily the determining factor in sexual relations that it becomes later in social history. Later Western societies use the axis of same versus other when defining sexual acts and consider those acts as inseparable from and indicative of a sexual identity, but according to Parker the use of terms such as heterosexual and homosexual when describing Roman sexual relationships is distorting and inappropriate (Parker 1997: 47). The Roman classification of sexual behaviour, following the axis of active versus passive, explains the absence of a system organized along the lines of sameness and difference.

¹⁵ Cf. Dixon (2001: 51-54).

¹⁶ Constantine was very strict in terms of the punishment for rape and was explicit about the victim's guilt. He distinguished between willing and unwilling victims; those who were willing were burned to death while those who were forced were still punished (although more leniently) because they should have screamed for help and alerted their neighbours (Pomeroy, 1975: 160).

Four sexual categories existed to define people's sexual roles in Roman society: the normal, active male (*vir*), the normal, passive female (*femina*, *puella*), the abnormal, passive, male (*cinaedus*), and the abnormal, active female (*virago*, *tribas*, *moecha*) (Parker 1997: 48). Active males were the only people who could penetrate another person and be considered 'normal', therefore "the active is necessarily and essentially male" (50). Richlin points out that in this discourse which defines the active male as normal and the passive female as normal, even the normal woman is constructed as 'bad' in that she is analogous with the shameless *cinaedus* (Richlin 1983: 174).

Sexual activity in Rome involved a more powerful participant exerting dominance over another less powerful participant.¹⁷ It is the adult male who is the active penetrator. The active male is impenetrable and all others (women, boys, and passive men) are penetrable. It was both customary and acceptable that an active male would penetrate both females and males because Roman sexuality was consciously structured on the axis of active versus passive. The active male who had sexual intercourse with another man was able to prove his status as a *vir*, by wielding power over that man (Parker 1997: 55). Richlin explains that "Roman class-consciousness equated sexual submission with loss of honour, admission of inferiority and lack of virility (1993: 535). So, Catullus (16.1), in anger at Furius and Aurelius for characterizing him as effeminate because of his poetry, declares, *pedicabo et irrumabo*. Catullus threatens to demonstrate his masculinity to these men by assuming the role of dominant 'penetrator' while they are the passive 'penetrated'. These lines clearly imply that it is a basically understood assumption that penetrating another male compromised the man penetrated rather than the man penetrating, since the act of being penetrated (*pati*) was considered a contamination of the body (Richlin 1992: 174). Roman sexuality was organized in terms of power and women, boys, and some adult men were objects to be penetrated by the active male subject.

4.8 *Muliebria pati*: to suffer womanly things

Sexual intercourse was "construed solely as bodily penetration of an inferior, a scenario that

¹⁷ Walters explains that "sexual activity is routinely conceptualized in Roman public discourse as penetrative, sexual pleasure (particularly in the male homosexual context) as accruing to the penetrator, and the penetrator-penetrated relationship as 'naturally' involving a more powerful individual wielding power over a less powerful one" (1997: 31).

automatically reduced the penetrated individual – woman, boy, or even adult male – to a ‘feminized’ state” (Skinner 1997: 3). The term *muliebria pati* was used when a man was penetrated by another man, therefore clearly demonstrating that “what happens to the sexually passive man is conceived of as being the same as what happens to a woman” (Walters 1997: 30). Tacitus uses the phrase, *passus muliebria* (*Ann.* 11. 36), as does Sallust, *virī muliebria pati* (*Cat.* 13. 3). The use of this phrase indicates that to be passive is to play the woman’s part - the woman’s part is defined by passivity (Parker 1997: 50). In this order of things a woman is meant to be passive (53).¹⁸ Seneca believed that women were *pati natae* (*Ep.* 95. 21). The use of *pati* emphasizes that the ‘penetrated’ participant is there not to share in the pleasure gained from sexual intercourse but to be used by the penetrating man to achieve it (Walters 1997: 31).¹⁹ *Pati* indicates that sexual intercourse was not conceived of, by male writers, as a mutual act: it was rather “a one-way street, something one person does to another” and the active male was dominant, the ‘doer’ (30).

Dixon points out that there is no equivalent advice for men to the advice which Ovid, in Book III of his *Ars Amatoria*, gives to women to display their bodies in the best possible way and to feign orgasms if necessary (2001: 40). The female experience was not seen as important as that of men’s (the active participants). Ovid, however, does state that both men and women should benefit equally from the act, *et ex aequo res iuvet illa duos* (*Ars Am.* III. 794). But as Dixon observes, Ovid then begins the longer discussion on how a woman must fake orgasms (2001: 37). The author asserts that “compliance with male desire was valued over any troubling assertion of sexual initiative by a woman, but female pleasure in sex was also acknowledged and even advocated” (36). The acknowledgement and encouragement of female pleasure during sexual intercourse did not, however, mean that women should strive for agency.

We know that according to the moral schemas of Roman writers a normal woman was one who was passive, and was called *femina* or *puella* (Parker 1997: 48). Because the normal woman was a passive woman, in Latin literature “female desire is played down, ridiculed or associated with transgression” (Dixon 2001: 29). Women were not allowed to desire or initiate sexual intercourse without consequences. There was no greater criticism of a woman

¹⁸ “A woman. . . is forbidden to *act* at all – her only acceptable role is to be passive.”

¹⁹ *Pati* emphasizes “the pleasure experienced by the ‘active’, penetrating partner in the sexual act, and the sense that the other participant is primarily there for the use of the penetrating man.”

than saying she instigated a sexual relationship (Treggiari 1991: 315).²⁰ There are, of course, exceptions to this rule in the works of the elegiac poets, where the poets' aim was to show a world in which values are inverted. In the poems of Propertius, Tibullus, and Ovid, the reader is constantly confronted with the popular device of role reversal: the woman takes on the role of *domina* while the man becomes her slave and takes on a 'woman's' role (Dixon 2001: 38). In Catullus, however, the desiring woman was someone to treat with caution and contempt (40).²¹ The poet, angry at Lesbia's rejection, exclaims:

cum suis uiuat ualeatque moechis,
quos simul complexa tenet trecentos,
nullum amans uere, sed identidem omnium
ilia rumpens

I send Lesbia this valediction,
succinctly discourteous:
live with your three hundred lovers,
open your legs to them all (simultaneously)
lovelessly dragging the guts out of each of them
each time you do it.

Catull. 11. 17-20

As the normal woman is passive, the active woman is abnormal and it is clear that the active woman is portrayed as a monstrous woman (Parker 1997: 50). The woman who is sexually active is threatening and endangers the order of things: "the prostitute or the adulteress, who inverts the values of society. . . hunts and seeks out men to give her pleasure and uses them as toys" (58). Cicero, in his *Pro Caelio*, demonstrates a clearly misogynistic attitude towards Clodia. He calls her the Medea of the Palatine, *Palatinam Medeam* (*Cael.* viii. 18); who is not only a noble woman but a woman of notoriety, *muliere non solum nobili, sed etiam nota* (*Cael.* xiii. 31); and whose passions are so degraded that she delights in her desires publicly in broad daylight: *huc unius mulieris libidinem esse prolapsam, ut ea non modo solitudinem*

²⁰ "One of the worst criticisms which can be made against even a promiscuous woman is that she made the first advance to her lovers."

²¹ The desiring woman's "sexual preferences, particularly if she takes the sexual initiative, arouse venom and ridicule in Roman authors, who group them with other aberrant or distasteful characteristics: smell, ugliness, homoeroticism, cruelty, oral sex, bossiness or an unseemly interest in masculine preserves."

ac tenebras atque haec flagitiorum integumenta non quaerat, sed in turpissimis rebus frequentissima celebritate et clarissima luce laetetur (*Cael.* xx. 47). Cicero also refers to Clodia as a prostitute, *meretrix*²². Dixon explains that Cicero, in his description and treatment of Clodia, produces a portrait of “the antonym of the traditional matronly virtues...she is frivolous, luxurious, ambitious, a husband-killer and unchaste”. The orator exploits this *topos* of female desire as a threat to civilization itself (Dixon 2001: 142).²³

In her sexual relations as in her role in society, a woman was expected to be passive. However, things were not as simple as this. Some husbands (and the personae adopted by the elegiac poets) preferred their women to be sexually active, “feminine passion, to satisfy cultural expectations, must be simultaneously active . . . and passive, still under the control of the husband” (Parker 1997: 56). A definition of abnormality that relies too heavily on the equation of active and penetration is too rigid and does not allow a space for a sexually active woman who does not cross the boundary of her ‘passive role’ (58). It is possible for a woman to be active without being penetrating.

The sexuality of Roman women is difficult to define or pin down (Dixon 2001: 35).²⁴ As Richlin remarks “our sources on the construction of Roman women’s sexuality are too indirect and fragmentary to tell us much” (1992: 174) and because so little remains of female authors’ work, we have to rely on male representations of female sexuality, which, of course, is problematic. Dixon argues that “where we do encounter an elaborated construction of female sexuality it is that of gross and inappropriate sexual appetite – Lesbia combing the back alleys to ‘peel’ men; women copulating with other women; the woman of lineage eloping with a gladiator; the ugly old woman importuning a young lover – in the context of invective or caricature” (2001: 35). It is important that we ourselves remain ‘active readers’ and that we not lose sight of complex authorial intentions and ironies. As Dixon points out, some authors’ main goal was “to impress, to entertain, to raise a (shocked) laugh” (34).

²² For example, *Cael.* xvi. 37; *Cael.* xx. 48.

²³ Cicero “invokes graphically the dangers of allowing feminine influence and lust to bring down civilization as [the jurors] know it (78).”

²⁴ “The sexuality of Roman women– even as a construction of male fantasy – is somewhat elusive and incoherent.”

4.9 Conclusion

While Ovid lived and wrote during a time that allowed women more freedom, it is a common observation that women were nevertheless not accorded the same power and status as men. Although allowed a relatively more powerful position in marriage and a financial freedom that they had not experienced before, women were still considered to be inferior to men.

The division of Roman roles in sexual relations understood men as the dominant, active participants and women as the passive. Although this constituted a 'normal' practice, a woman's sexual role is still defined negatively. Those women who were active were linked with wickedness and were considered to be transgressive.

In the punishment of rape, the physical suffering of a victim was not the cause for punishment; rather it was the concept of honour and the victim's diminished value that was the main concern of the laws. And it was not only a woman's honour which the laws set out to protect. Husbands and fathers were given as equal an opportunity to prosecute a rapist as the victim herself. Even third parties were able to prosecute the rapist.

Ovid lived and wrote during a very important time for women in Roman history. It was also a time when matters which had previously been considered strictly private were openly transferred to the public arena by Augustan legislation. Marriage, adultery and rape had all become the concern of the public, rather than only the family involved. There can be no doubt that the poet was influenced and his works were shaped by this changing political and social context.

Chapter 5

Nymphs as Victims of Rape

5.1 Introduction

There is, in the *Metamorphoses*, a group of females who appear to be subjected to the violence of rape more often than others. These females are nymphs. In Ovid's epic, nymphs are female figures who spurn the very name of lover, they rejoice in the woods and in hunting (Io is an exception), and they reject all amorous advances. Ovid's nymphs are the daughters of Diana and are immovably chaste: they are most often "anti-sexual nymph-huntresses" (Davis 1983: 43). Ovid reveals certain patterns when describing the rapes of nymphs and the victims are variations on the same stock character: beautiful huntresses who value their virginity over everything. The rapes occur in the same setting and are followed by the transformation of the victim. Once the reader is familiar with one story of a raped nymph, she is able to fill in any gaps which might exist in a different rape story concerning a nymph. This chapter will look at the rapes (attempted and successful) of the nymphs Daphne, Io, Syrinx, Callisto, and Arethusa and will link the stories through the patterns which Ovid constructs.

5.2 Description of Nymph

In the rape of Daphne, as the first rape of a nymph in the *Metamorphoses*, Ovid establishes what will become a familiar pattern in accounts where nymphs are victims of rape. Anything that the poet may omit in other rape episodes may be extrapolated from this prototypical tale. Ovid begins his description by detailing the characteristics which conclusively define Daphne as an "anti-sexual nymph-huntresses". She flees the name of lover, *fugit altera nomen amantis* (*Met.* I. 474), and she rejoices in the woods and in hunting, emulating the virgin Diana, *silvarum latebis capitivarumque ferarum/ exuviis gaudens innuptaeque aemula Phoebes* (*Met.* I. 475-76). As we will come to see, a recurring *motif* in the *Metamorphoses* is that of a huntress who becomes the hunted.¹ Parry explains that "the pattern of natural cycles ensures that the hunter shall become the victim" (1964: 273). The literal hunt easily turns into a sexual hunt of a nymph (270). Daphne rejoices in the spoils of the hunt (*Met.* I 475-76) but her role as huntress is reversed when she becomes Apollo's prey. The sexual pursuit of a

¹ Cf. Parry (1964: 272); Hinds (2002: 131).

woman who has sworn allegiance to Diana, “whose embrace of the hunt constitutes a rejection of sexuality” (Hinds 2002: 131), recurs often in the *Metamorphoses*. When we hear of huntress-nymphs, we come to be prepared for their transformation from huntress to prey.

Daphne is unconcerned about her appearance and does not bother with arranging her hair, *vitta coercebat positos sine lege capillos* (*Met.* I. 477). She is beautiful, nevertheless, and sought by many men (*Met.* I. 478). She is, however, averse to all suitors and roams the woods, not caring what Hymen, love or marriage might be, *nemora avia lustrat/ nec, quid Hymen, quid Amor, quid sint conubia curat* (*Met.* I. 479-80). Ovid’s phraseology highlights the *generalized* aspect of Daphne’s flight; she does not flee a specific lover but rather lovers in general (Davis 1983: 44). This will be true of the other raped nymphs as well. Ovid’s delight in irony is evident, for it is the unadorned and unkempt body that attracts attention (Segal 1998: 38).

Daphne is beautiful and Ovid explicitly labels her so, *pulchra...ora* (*Met.* I. 484), *te decor iste* (*Met.* I. 488); Apollo loves her at sight, *Phoebus amat visae cupit conubia Daphnes* (*Met.* I. 490). Apollo admires her beauty: her disarrayed hair, her star-like eyes, her lips, her fingers, her hands, wrists and arms (*Met.* I. 497-501). What he cannot see, he imagines being lovelier (*Met.* I. 502). The god “desires what he sees and Daphne becomes a pleasurable spectacle for his eyes” (Salzman-Mitchell 2005: 30). Daphne becomes the object of his gaze and her physical beauty causes Apollo to pursue her (Jacobsen 1984: 46). By describing Daphne more fully as if through the eyes of Apollo, Ovid is creating a more appealing spectacle for his readers to enjoy.

One of the most important aspects of Daphne’s description is that she wishes to remain a virgin forever, *perpetua virginitate* (*Met.* I. 486-87). Heath explains that in the violent world of Ovid’s *Metamorphoses*, virginity, as a condition that invites change, is usually short-lived (1991: 234). For Daphne, her beauty dictates that her desire for perpetual virginity goes unfulfilled (*Met.* I. 488-89). Her beauty is abundant and it is almost inevitable that males in the magically real world of the *Metamorphoses* will be captivated (Jacobsen 1984: 46). Despite the nymph’s desire to stay a virgin, her attractiveness and circumstance will not allow it; her “own beauty literally fights against her desire” (Anderson 1997: 194).

Ovid does not always describe the victim of rape fully, but, if we are familiar with Daphne, we are prepared by the poet for the other nymphs to be versions of her. In his next episode of rape, Ovid does not detail Io's beauty, but with Daphne in mind, we supply the typical details of what will become with every occasion of rape, a stylized scene. Perhaps we are able to assume that Io is beautiful because Jupiter, her rapist, describes her as worthy of his love, *o virgo Iove digna* (*Met.* I. 589).² Unlike Daphne, who loved the woods and hunting, Io is no huntress (Anderson 1997: 207). This is all we learn about Io before her rape. The absence of a description of the victim perhaps highlights the swiftness of the rape. It is in less than thirteen lines that Jupiter sees, attempts to seduce and rapes Io.

Ovid allows for a slight description of Syrinx for his readers, in the story of the nymph and her hunter, Pan. The episode of Syrinx is almost identical to the episode of Daphne (Heath 1991: 236),³ and Davis explains that "Ovid has employed an elliptical version of his earlier typification of Daphne and we are meant to fill in the details of the sketch from what we have learned of the latter's personality" (1983: 50). Syrinx is introduced as a wood nymph who is the most frequently admired, *celeberrima* (*Met.* I. 690), of the nymphs, and who has often had to flee the unwanted attentions of satyrs and gods (*Met.* I. 692-94). Her beauty is implicit. Syrinx emulates Diana in her pursuits and, most importantly, in her desire to remain a virgin forever (*Met.* I. 694-95). Syrinx is a huntress and so we expect that she will become the prey of some lustful male. The reader is not told much about Syrinx's outward appearance and personality because it is Mercury who is narrating this story and his "bald, unsentimental manner of narration permits no details about the personality, feelings or even looks of Syrinx" (Anderson 1997: 215).

In Book II, Ovid relates the rape of Callisto, another Arcadian nymph. Ovid keeps to his own pattern in describing Callisto, therefore we know that she will be beautiful. The nymph has no need to spin wool (and so is not like the prototypical ideal Roman woman) and she pays no attention to her appearance, *non erat...neglectos alba capillos* (*Met.* II. 411-13). She alternates between carrying with her a spear and a bow and is arranged as one of Diana's warriors (*Met.* II. 414-15). Like Daphne and Syrinx, Callisto is a huntress and we expect her fate. Of all the nymphs, Diana favours none more than Callisto (*Met.* II. 415-16), a fact that

² Later in the episode, when Io is transformed into a cow, she is described as "*bos quoque formosa est*" (*Met.* I. 612).

³ Cf. Feldherr (1997: 25).

suggests that the nymph was perhaps the most similar to Diana. This implies that Callisto valued her virginity highly and would have striven for perpetual virginity like Daphne.

Finally, Arethusa is pursued by Alpheus in Book V. The nymph, wearied from the hunt one day, decides to have a swim in a cool stream. As he describes her undressing, Ovid invites the reader to mentally look at her naked body, thus setting up the scene for her voyeuristic objectification. Arethusa, herself, tells the reader that she was called beautiful, even though she did not seek the fame of beauty (*Met.* V. 580-81). She describes her good looks as an aggravation rather than a joy. In fact, her beauty brings her no happiness and she feels that it is wrong to please people with her looks (*Met.* V. 582-84). Arethusa acknowledges her attractiveness but is perceptive enough to understand that as a nymph in the world of the *Metamorphoses*, her beauty is a curse, rather than a gift.

In the *Metamorphoses*, nymphs are represented in a way that is perhaps surprising. Most are devoted virgins, who shun contact with men and seek solace in the woods. Curran explains that traditional nymphs were women who possessed a reputation for active sexual lives and who sought sexual relations rather than avoided them. Ovid's nymphs are very different: the poet has created a typical nymph whose resistance to male contact and the loss of virginity is unmistakable (Curran 1984: 278). Davis argues that these nymphs reject their own nature by rejecting love and marriage because they are nubile and outstandingly beautiful by nature. The author states that by "rejecting their 'nymph-ness' [nymphs] are in some sense denying an objective reality and unwittingly making themselves the target of Eros" (1983: 53).⁴ Ovid's nymphs, who reject contact with males and their own sexuality, are invariably pursued and/or raped, losing their identities as virgin nymphs. Steadfastly autonomous at the beginning of their episodes, they become passive at the end. The invention of anti-nymphs serves Ovid's possible poetic intention of creating an entertaining and enthralling work alive with ironies, pathetic and dramatic.

The nymphs of the *Metamorphoses* are beautiful without exception. If it is not explicitly stated, their beauty is implicit in the episodes. It is an unwanted yet natural beauty: these females do not spend time cultivating their looks. Daphne and Arethusa receive unwanted attention for their beauty, and Arethusa even says that she thinks it wrong to please (*Met.* V.

⁴ This brings to mind the phenomenon of "corrective rape", still prevalent in modern societies.

584). Their looks are a hindrance because they pose a threat to the nymphs' virginity: in the *Metamorphoses* the price of beauty is rape (Curran 1984: 275). Joshel explains that in Livy's Lucretia and Verginia episodes, "the beauty of each woman is marked and explains the rapists' actions" (1992: 120). Ovid's nymphs are beautiful too and it is for this reason that they are not safe in the *Metamorphoses*. Ovid would have been well aware of both the irony and the entertainment value of naturally beautiful nymphs, who actively seek to remain perpetual virgins but whose beauty fights against their desire.

5.3 The Setting of Rape

Ovid makes use of a specific type of landscape when laying the foundation for a nymph-rape episode.⁵ The basic elements of the landscape include: a pool, the midday sun and a grove (Parry 1964: 276).⁶ The setting of Io's rape is described. Jupiter suggests to the nymph that she seek comfort in the woods nearby while the midday sun is too warm:

"pete" dixerat "umbras
altorum nemorum" (et nemorum monstraverat umbras)
dum calet, et medio sol est altissimus orbe".

"Seek now the shade of these deep woods" – and he
pointed to the shady woods – "while the sun at his zenith's
height is overwarm."

Met. I. 590-92 (Trans. F.J. Miller)⁷

Heath explains that "shade has ramifications of erotic and violent action" (1991: 235). The other nymph episodes provide further examples of the same setting: Syrinx is returning from Mount Lycaeus when Pan sees her, *redeuntem colle Lycaeo Pan videt* and she runs through wastelands, *per avia*, until she comes to Ladon's stream (*Met.* I. 698-703). Callisto is returning from her hunt and enters the forest when the sun is at its peak, *ulterius medio spatium sol altus habebat* (*Met.* II. 417), and the nymph looks for protection in the "uterine

⁵ Cf. Parry (1964: 276).

⁶ A *locus amoenus* was also the setting where Narcissus, who shunned all lovers and sexual relationships, found himself and as a consequence lost himself (*Met.* III. 402-510).

⁷ All translations for the *Metamorphoses* are taken from F.J. Miller.

comfort of the dark forest” (Parry 1964: 277). She is described as tired out and vulnerable, *fessam et custode vacantem* (*Met.* II. 422). Similarly, Arethusa was tired from the hunt when she returned from the woods, *lassa revertabar...Stymphalide silva*, when the heat was great, *aestus erat, magnumque* (*Met.* V. 585-86). She came upon a stream lined with trees, and in this shelter she drew the unwanted attention of Alpheus (*Met.* V. 585-91).

From these examples, the connection between the woods, the avoidance of the midday sun, a *locus amoenus*, a tired nymph and rape is evident. The sexual safety of a nymph in such a location cannot be ensured, therefore it is not surprising that the rapes of Daphne, Io, Callisto, Syrinx and Arethusa occur within a *locus amoenus*. Davis states that a typical *motif* preparation for an erotic event is a hunting intermission in a *locus amoenus* (1983: 57) and Parry explains that “it is dramatically satisfying that rape and violence should occur at the ultimate place of refuge: in the dark recesses of the woods, where the heat of the sun is excluded, in a virginal setting, in those very woods where Diana herself maintains her realm as the defender of virginity” (1964: 277). Ovid would have been well aware of the dramatic effect of such extreme violence in such a serene setting. The sun is often a sign for imminent danger and is “a source of violence and destruction” (*Ibid.*). When the midday heat is too much, the nymphs seek out the *locus amoenus* that will be the site of their violation. These landscapes, in which episodes of erotic violence occur, begin to provide “a narratological ‘cue’ for such action” (Hinds 2002: 131) and the reader comes to expect violence when the setting of the episode resembles a *locus amoenus*.

5.4 Flight and Pursuit

When the nymphs of the *Metamorphoses* are confronted by an amorous male, they do not yield easily. Daphne flees from Apollo before he even begins to speak and does not stop when he calls after her, *neque ad haec revocantis verba resistit* (*Met.* I. 503). This causes Apollo to begin his pursuit of the nymph. When a nymph is more than averse to wooing by a deity, Parry explains that the god is not opposed to using his superior strength to acquire what he desires (1964: 270). As Daphne flees, she is beautiful, *tum quoque visa decens* (*Met.* I. 527) and her flight only increases her beauty, *auctaque forma fuga est* (*Met.* I. 530).⁸ Ovid describes clearly the effect of the wind on Daphne’s clothes:

⁸ This is very much like the description of the Sabine women in the *Ars Amatoria*.

nudabant corpora venti,
obviaque adversas vibrabant flamina vestes.

The winds bared her limbs, the opposing breezes set her
garments a-flutter as she ran.

Met. I. 527-28

As the poet focuses on the wind blowing Daphne's robes open to reveal her legs, he reveals more of the body which Apollo desires (Anderson 1997: 197). This baring of her body not only entices Apollo, but excites the voyeuristic reader as well. The nymph seems able to do nothing to deter Apollo.⁹ In Ovid's texts, the fleeing or fearful victim is often made more beautiful by her (or his) flight, fear or embarrassment. In Book IV, Leucothoe's fear becomes her, *ipse timor decuit* (*Met. IV. 230*), Hermaphroditus' blush became him, *sed et erubisse decebat* (*Met. IV. 330*), in the *Fasti* Europa is made more beautiful by her fear, *et timor ipse novi causa decoris erat* (*Fast. V. 608*), and in the *Ars Amatoria* many of the Sabines were adorned by their fear, *et potuit multas ipse decere timor* (*Ars Am. I. 126*). In the *Amores* 1.7, the *amator's puella* is even made more beautiful after he has struck her, *nec dominam motae dedecuerunt comae:/ sic formosa fuit* (*Am. I. 7. 12-13*). Ovid's victims possess a beauty which only increases with their vulnerability and the poet seems to have considered beautiful victims to be more sympathetic characters.

Apollo delivers a well-structured speech as he chases after Daphne and this has a humorous effect as we picture the god actively chasing Daphne while attempting to woo her (*Met. I. 504-24*). Gross explains that Ovid cannot resist the "amusing potentialities of so incongruous a situation" (1979: 305). Later, Apollo begs Daphne to run slower so that he may run slower (*Met. I. 510-11*). This is the most comic aspect of the episode because there is such incongruity in the fact that Apollo is tired from the run and cannot keep up with Daphne: he is a fallible, unfit god. There is irony in the fact that if Daphne did slow down, Apollo would immediately catch her and succeed in his plans. His request is comic illogicality. As Daphne runs from Apollo, Ovid compares the god to a Gallic hound and Daphne to a hare (*Met. I. 533-34*). The simile of a hound pursuing a hare is a "deliberately extended simile of violence" (Parry 1964: 271) and Anderson explains that Apollo is now the animal enemy of Daphne,

⁹ Even when she is transformed into a tree, Apollo still desires her (*Met. I. 553*).

which he explicitly denied earlier (1997: 197).¹⁰ Ovid adds two terrifying touches to his description of the end of the chase: Apollo hangs over Daphne's shoulders and is close enough to breathe on her hair (*Met.* I. 541-42).¹¹ The poet, as an entertainer above all else, adds these details in order to titillate his audience. At this point, Daphne is no longer neglectful of her appearance but loathes her beauty and begs her father to destroy it (*Met.* I. 546-47). She is faced with a dilemma with which many women (in the *Metamorphoses*, throughout history and even in present day society) are faced: the choice between sexual safety and the preservation of her humanity. Daphne's only refuge from rape lies in relinquishing her humanity (Anderson 1997: 199). She is transformed into a laurel tree.

Similar to the Daphne and Apollo tale, Pan catches sight of Syrinx as she is returning from Mount Lycaeus (*Met.* I. 698-99). We are not given Pan's speech to Syrinx, but because we are aware of the patterns that exist in these episodes, we can assume that it was similar to Apollo's. Syrinx spurns Pan's prayers and flees until she comes to Ladon's stream (*Met.* I. 700-3). Stopped by the river's water, Syrinx begs her sisters to change her form and she is transformed into reeds, escaping potential rape (*Met.* I. 704-6).

Ovid uses the participle, *redeuntem* (*Met.* I. 698 and *Met.* I. 588), to introduce both Syrinx's and Io's rape. When Io is confronted by Jupiter, she flees from his advances (*Met.* I. 595-57). Unlike the Daphne-Apollo episode, Jupiter does not take part in a long chase but quickly catches the nymph and rapes her (*Met.* I. 600). Anderson explains how the use of the perfect tense for the three verbs *occultuit*, *tenuit* and *rapuit* (*Met.* I. 600) "register[s] the selfish and inhuman swiftness of the god's lust" (1997: 207).¹² Unlike Apollo, Jupiter is able successfully to rape Io and, with her rape, the episode becomes less humorous. Io's inability to flee for long emphasizes her weakness in the face of Jupiter's overwhelming power.¹³ After the rape, we are shown Juno. Seeing the thick mist covering the earth, which Jupiter created in order to hide his adultery (*Met.* I. 599-600), Juno realizes that she is either mistaken or is being wronged, *aut ego fallor aut ego laedor*, and she comes down to earth in order to see which it is (*Met.* I. 607-9). In order to protect himself from his wife's rage, Jupiter transforms Io into a cow (*Met.* I. 610-11). Io is not transformed in order to prevent her rape, but is transformed as

¹⁰ *non insequor hostis* (*Met.* I. 504).

¹¹ Cf. Curran (1984: 281).

¹² Similarly, Hades saw, prized and abducted Persephone in a terse, three-verb compound sentence, *paene simul visa est dilectaque raptaque Diti* (*Met.* V. 395).

¹³ Cf. Curran (1984: 266).

a result of her rape.

There is no flight or pursuit in the Callisto episode. The nymph, seeking refuge in the woods, removes her quiver, unstrings her bow and lies upon the ground (*Met.* II. 418-21). Her actions are significant because removing her quiver and unstringing her bow shows that she has lowered her defences against a possible attack (Anderson 1997: 281). Heath argues that “this symbolic gesture of putting aside the hunt, and thus setting aside the opposition to sexuality, becomes virtually a narrative invitation to attack” (1991: 237). Jupiter observes that Callisto is tired and vulnerable, *fessam et custode vacantem* (*Met.* II. 422), and he disguises himself as Diana. There is irony in the fact that “the god of exemplary lustfulness impersonates the goddess of exemplary chastity” (Davis 1983: 57). Jupiter chooses the most ambivalent character for his disguise: as goddess of virginity, Diana is ingenuous, but as goddess of the hunt, she is dangerous (Parry 1964: 271). As Diana, he kisses Callisto but not modestly or as a maiden should (*Met.* II. 430-31). Johnson comments that these “excessive and forbidden kisses design an exciting lesbian moment for the masculine gaze” (1996: 10-11). With these kisses, Ovid keeps a voyeuristic audience riveted. When she realises that Diana is in fact Jupiter, the nymph resists his advances, but Ovid, rather patronizingly, asks whom a woman is able to overpower, *sed quem superare puella* (*Met.* II. 436).¹⁴ There is no flight or pursuit in the Callisto episode, Jupiter immediately overpowers and rapes the nymph (*Met.* II. 437). As Salzman-Mitchell explains “Jupiter’s penetrative gaze at the beginning translates into action and Callisto is ravished” (2005: 27).

Like Daphne and Syrinx, Arethusa flees from her potential rapist, Alpheus, but she has the distinct disadvantage of being naked (*Met.* V. 597). Her nudity makes her seem readier to Alpheus as he chases her (*Met.* V. 603). Homeric similes are used to describe her flight: like a dove fleeing from a hawk she flees through a catalogue of places (*Met.* V. 604-8). During the chase, the twin perspectives of Arethusa and Alpheus are focalized but, as Anderson remarks, the focus of both similes is the distress of the dove (561). The reader is able to experience Arethusa’s fear:

sol erat a tergo: vidi praecedere longam
ante pedes umbram, nisi si timor illa videbat;

¹⁴ Curran argues that “although Ovid creates some notably forceful female characters elsewhere in the *Metamorphoses*, his rape stories exhibit women’s weaknesses” (1984: 275).

sed cert sonitusque pedum terrebat et ingens
crinales vittas adflabat anhelitus oris.

The sun was at my back. I saw my pursuer's long shadow
stretching out ahead of me – unless it was fear that saw it –
but surely I heard the terrifying sound of feet, and his deep-
panting breath fanned my hair.

Met. V. 614-17

The sun at Arethusa's back, casting forth the shadow of her pursuer, is, according to Parry, further evidence that the sun is suggestive of danger (1964: 277). We are reminded of Daphne as Apollo hung over her shoulders and breathed on her neck as she fled.¹⁵ The sound of her pursuer's feet and his breath on her hair is a particularly terrifying touch. Ovid uses the flight *motif* to demonstrate the victim's fear by drawing his readers into the chase and allowing them to feel what the victim feels.¹⁶

Arethusa calls on Diana for help, a suitable choice since the goddess is the archetype of the "anti-sexual nymph-huntress" (*Met.* V. 618-20). Diana covers her with a cloud of mist. However, Arethusa is still hunted by Alpheus and twice he circles her hiding place unknowingly (*Met.* V. 621-24). With these details, Ovid slowly builds up suspense in the episode. The nymph compares herself to a lamb, who can hear the howling wolves outside its enclosure and to a hare that can see the muzzles of the dogs whilst hiding in the bushes (*Met.* V 526-29).¹⁷ Alpheus, seeing no traces of Arethusa's footprints past the cloud, now watches the mist (*Met.* V. 630-31). Fear of being caught and the pressure of being watched cause Arethusa to sweat so much that dark drops fall from her body, *caeruleaeque cadunt toto de corpore guttae* (*Met.* V. 633). In less time than it takes her to relate the transformation, she is changed into a stream (*Met.* V. 635-36).

In these episodes we begin to see that in the world of the *Metamorphoses* human form and virginity are mutually exclusive: in order to keep one a nymph needs to relinquish the other and transformation becomes a 'protector' of a nymph's virginity. Ovid uses the *motif* of flight

¹⁵ Cf. *Met.* I. 541-42.

¹⁶ Cf. Curran (1984: 280).

¹⁷ Anderson comments that this simile is a unique image in Ovid (1997: 563).

and pursuit to create episodes which transfix his readers. By fully describing the pursuit of a nymph by a potential rapist, Ovid creates suspense within his readers as they experience either the thrill of the chase or the terror of being followed. It is here that the reader sees clearly how these nymphs are transformed from huntresses to hunted. In the case of Io and Callisto, their inability to flee from their rapists enthralls the audience in a different, terrifying way. These chase scenes are a relatively simple method for the poet to entertain his audience or to evoke fellow-feeling.

5.5 Transformation

In the *Metamorphoses*, the link between rape, cruel gods and grotesque transformations is clear when we study the rapes of nymphs (Richlin 1992: 162). It is a cruel (or cruelly indifferent) god who rapes or attempts to rape a nymph and precipitates her transformation. For Daphne and Syrinx, transformation takes place in order to save them from rape and the Arethusa episode is a variation of this pattern. Io and Callisto are raped as humans and it is as a result of their rape that they transformed into animals.

The process of Daphne's dehumanization and transformation is not an instant one which is begun and achieved as her body is transformed. Rather it begins as soon as Apollo decides to rape the nymph. Daphne is first transformed from "human to sexual object and then to object pure and simple". Physical metamorphosis is merely the external confirmation of an "earlier metamorphosis of the woman into a mere thing in the mind of the attacker and in his treatment of her" (Curran 1984: 277). The same can be said of Syrinx and Arethusa. Parry contends that a hunt usually results in death, either actual or ritual (1964: 274), and this is what happens to these nymphs. Although they do not suffer actual death, they no longer exist as they were.

Surprisingly, the transformation of these nymphs does not diminish their pursuers' desire. Although Daphne is transformed into a tree, she is still beautiful, *remanet nitor unus in illa* (*Met.* I. 552). Apollo, still spellbound, rather comically hugs and kisses Daphne the tree, *oscula dat ligno* (*Met.* I. 556) and Richlin calls the god ridiculous (1992: 162). When Daphne continues to resist Apollo, he declares that she will be his tree. Here, Anderson argues, Ovid is concerned with "the distorting effects of *amor* on a god (and implicitly on human males)" (1997: 191). This episode, however, is also an aetiology for the use of the laurel to crown

bards.

Similarly, Pan and Alpheus still desire Syrinx and Arethusa after they are transformed and Syrinx's transformation into reeds is also an aetiological tale. After Syrinx is changed into reeds (*Met.* I. 705-6), Pan, delighting in the sound of his breath through the stalks, concedes that while he may not have Syrinx, he will at least have this union with the nymph (*Met.* I. 709-10). Alpheus, not at all deterred when Arethusa becomes a stream of water, assumes his river form and attempts to mingle with the nymph nonetheless (*Met.* V. 636). These nymphs are transformed from their human forms, and while they are still alive, their agency has been destroyed along with their humanity. Each nymph is "acted upon by her environment and by other persons, but cut off from any response that could be called human" (Curran 1984: 277).

In the Io and Callisto episodes, the nymphs are raped by Jupiter and after their rape they are transformed. Io is transformed to protect Jupiter from Juno's wrath, while Callisto is transformed by the jealous queen of the gods. In these episodes, the trauma suffered by the victim is thoroughly portrayed. In contrast to Daphne, Syrinx and Arethusa, Io and Callisto are transformed into animals (Io into a cow and Callisto into a bear) and both retain their human minds but are unable to express themselves.¹⁸ Although they retain some form of agency and their minds, these nymphs, like the Daphne, Syrinx and Arethusa, lose their humanity.

Io suffers terribly as a cow. During the day, she grazes but at night Argus locks her up with a halter around her neck. She eats leaves and bitter herbs; she drinks from muddy streams and sleeps on the ground instead of on a couch. Not used to her new form, she tries to stretch her arms out to Argus, as a suppliant, but she has no arms and so cannot supplicate Argus. When she tries to speak, she can only low and the sound of her own voice fills her with terror. When she catches sight of herself in a stream, she is so terrified by her own reflection that she runs away, *pertimuit seque exsternata refugit* (*Met.* I. 630-41). The reader is able to appreciate the comic scene which Ovid is aiming for. There is humour in the description of Io's new life but such a description also inspires sympathy for the nymph terrified of her own reflection. Callisto's episode is harder to read as humorous and Anderson argues that her episode is "more serious, filled with crueller divine behaviour than the story of her predecessor" (1997:

¹⁸ Farrell asserts that "bodily change is infinitely more common in [the *Metamorphoses*] than are changes of mind" (1999: 128).

After the birth of her son, who is living proof of Jupiter's infidelity (*Met.* II. 468-73), Callisto is transformed by Juno.¹⁹ By transforming her into a bear, the queen of the gods destroys the beauty that "had begun the long process of [Callisto's] destruction" (Johnson 1996: 13). The description of Callisto's transformation is both graphic and gruesome: grabbing the nymph by the hair, Juno throws her face-first to the ground. Her arms become shaggy and rough with hair, her hands become feet and her mouth becomes ugly jaws (*Met.* II. 476-81). As a bear she is scared of the woods and does not sleep in them, preferring instead to wander in front of the home and fields that were once hers. Her transformation means a terrifying loss of identity for Callisto: once a huntress, she is now literally the prey of hunters (*Met.* II. 489-92). The other nymphs became metaphorical victims of the hunt but Callisto, like Actaeon in Book III, becomes the literal prey of hunters. Callisto's transformation is harsher than Io's and Ovid does not include humour in the tale. Instead, a blunt portrayal of Callisto's new life evokes sympathy for the nymph from readers and they are 'entertained' in a different way than they were by Io's transformation.

A substantial part of Ovid's charm is his ingenuity in his ability to evoke a pattern without actually repeating *motifs* exactly. While each tale varies significantly, there are two basic transformation patterns which link the episodes of the nymphs. The first pattern portrays a nymph who is transformed so that she may avoid being raped. She is transformed and is nevertheless taken possession of by her lustful pursuer. Arethusa represents a variation of this pattern because she is not transformed by a third party but is hidden from her attacker. She is so scared, however, that she transforms herself into a stream.

The second pattern follows a nymph who is not able to flee from Jupiter and is, therefore, raped. It is after their rape and because of Juno's jealousy that they are then transformed. The reader learns very clearly from these women the anguish and trauma that transformation causes. Ovid vividly describes the nymphs' fear and discomfort and makes it an easy task for his reader to begin to feel what it must be like to be trapped in the body of an animal. Such details evoke sympathy for these victims and, because of this, readers are perhaps more easily captivated and entertained. With these patterns, Ovid links the rape episodes and allows

¹⁹ The brutality of Callisto's transformation stands in for the violence of her rape, cf. Richlin (1992: 162-3).

readers to anticipate what is going to happen after they have read certain narrative cues. These patterns also create suspense in his readers, since, after reading one of these narrative cues, the reader is waiting for the sexual violence of rape as well as the transformation of the victim.

5.6 Active Versus Passive

The nymphs in the *Metamorphoses* are mostly passive while their rapists or pursuers are active, in keeping with the roles that Ancient Romans designated for males and females. These nymphs are often the object of a male gaze: Apollo loves Daphne at sight, *Phoebus amat visae* (*Met.* I. 490). He looks at her features (*Met.* I. 498-501). Io is seen, *viderat* (*Met.* I. 588), and desired by Jupiter. Pan sees, *videt* (*Met.* I. 699), Syrinx. Callisto is seen, *Iuppiter ut vidit* (*Met.* II. 422) and Arethusa seemed more ‘ready’ to Alpheus as she ran away naked, *et quia nuda fui, sum visa paratior illi* (*Met.* V. 603). These nymphs are represented as objects of the lustful male gaze. Rape in the *Metamorphoses* is “a situation where the male gaze is acting, controlling and penetrating” (Salzman-Mitchell 2005: 23). In the Io episode, a penetrative gaze is followed by the capture of the victim and this ends with an act of penetration (24). Jupiter’s penetrative gaze results in the rape of Callisto (27). The gaze however, is not reciprocal and the nymphs do not look at their attackers. Ovid provides one exception: Arethusa sees Alpheus’ shadow (*Met.* V. 614). Ovid does this so that his audience can experience her fear. Arethusa is momentarily ‘visually active’ or at least reciprocally seeing here, because Ovid knows that it will make the episode more enthralling.

The nymphs are active in their flight: Daphne flees more swiftly than the breeze, *fugit ocior aura/ illa levi* (*Met.* I. 502-3); Io flees, *fugiebat* (*Met.* I. 597), from Jupiter; and Syrinx flees through wastelands, *fugisse per avia* (*Met.* I. 701). Arethusa flees naked, *fugio sine vestibus* (*Met.* V. 601). Callisto is the only nymph who is not able to attempt to flee because her strength as a female is no match for Jupiter’s, *illa quidem pugnat, sed quem superare puella/ quisve Iovem poterat?* (*Met.* II. 435-36) The nymphs are most often the subjects of verbs to flee,²⁰ although they do beg, *orasse* (*Met.* I. 704); grow pale, *expalluit* (*Met.* I. 543); and conversely, blush, *erubuit* (*Met.* II. 460). Callisto fights, *pugnat* (*Met.* II. 435), but this only highlights her weakness in the face of Jupiter’s unmatched strength. The verbs which are

²⁰ *Fugit* (*Met.* I. 502); *fugiebat* (*Met.* I. 597); *fugisse* (*Met.* I. 701); *fugio* (*Met.* V. 601).

attributed to the women are in contrast to the male actions of seeing;²¹ pursuing;²² and overall agency.²³

Ovid's nymphs are active in their choice of lifestyle and their autonomy is clear when they relinquish their humanity in order to avoid rape. When they relinquish their humanity, however, they become the ultimate passive beings and their passivity becomes manifest. In Rome during the time that Ovid was writing, women were expected to be passive in sexual relationships and autonomous agency was very much discouraged. These episodes describe 'unnaturally' active women who are made passive when a male asserts his own agency.

5.7 Conclusion

Throughout the text of the *Metamorphoses*, Ovid gives his readers foreshadowing hints as to what is to come next. His use of patterns, typification and signalling ensures that the reader will come to expect the unfolding events of an episode.²⁴ With these patterns he is able to create suspense for his readers. The description of the uncultivated beauty of a nymph who loves to hunt and desires to be a perpetual virgin alerts the reader to the reality that her desire will be severely threatened or entirely thwarted by a lustful rapist. When the audience reads further and discovers the setting in which the nymph, tired from hunting, has chosen to rest, there is no doubt as to what will happen next. The reader has been prepared for such events.

Ovid has produced a set of females, in the *Metamorphoses*, who will suffer some sort of violation and he provides clues to his audience as to who these figures are. He creates a dramatic effect by inventing the idea of an "anti-sexual nymph-huntress" and using her as his stereotypical rape victim. These females, like Diana, are archetypes of the beautiful virginal nymph and Ovid portrays their being targeted by a violently lustful male as striking and dramatic. Every aspect of these episodes, from the description of the nymph to her transformation, appears to be designed to captivate and fascinate Ovid's audience. His descriptions and inclusion of certain details allow his audience to see voyeuristically what the rapist or pursuer sees: Ovid makes his nymphs visual objects for his readers.

²¹ For example: *spectat* (*Met.* I. 497); *viderat* (*Met.* I. 587); *videt* (*Met.* I. 699).

²² For example: *Insequitur* (*Met.* I. 540); *instat* (*Met.* V. 602).

²³ For example: *Monstraverat* (*Met.* I. 591); *occuluit...tenuit...rapuit* (*Met.* I. 600); *inpedi* (*Met.* II. 433), *misceat* (*Met.* V. 638).

²⁴ This allows the poet to play with his audience's expectations as in Actaeon's episode, Cf. Heath (1991).

At times, Ovid's portrayal of the victims and potential victims of rape evokes sympathy for these females and this sympathy ensures that the poet's readers become further engaged in the tales. Ovid's versatility as a poet enables him to evoke sympathy for his rape victims while still entertaining his audience. The poet understands what will captivate his reader and he skilfully uses this knowledge to create dramatic stories of rape which are shocking yet still fascinating and sometimes even humorous. No one would expect a chaste nymph to be raped in the serene setting of a *locus amoenus*, but this is precisely what Ovid teaches his audience to anticipate.

Chapter 6

The Punishment of Victims

6.1 Introduction

This chapter will examine the punishment of rape victims in the *Metamorphoses*. A study will be made of the wrath of goddesses towards rape victims and I shall argue that goddesses are the indirect victims of rape and are especially harsh towards direct victims of rape. Not all victims are punished by jealous deities and Tereus' rape and mutilation of Philomela will be discussed with particular focus on the silencing of rape victims as a *motif* in the *Metamorphoses*. The punishment of victims by their own families is scrutinized, with the stories of Perimele and Leucothoe forming the foundation of this examination. Finally, the blame, shame and guilt which are often experienced by or attributed to victims after rape are discussed.

6.2 The Vengeance of Immortals: Threatened Identities

In the *Metamorphoses* there are numerous episodes which deal with the pattern of divine vengeance. While there are examples of both male and female deities seeking revenge, Nagle argues that the vengeance of male deities is underplayed in comparison to that of goddesses, emphasizing that the exacting of retribution is characteristic of goddesses and not gods (1984: 253). In the *Metamorphoses*, most episodes of vengeance concern the threatened identity of a god or goddess, prompting More to assert that "above all else the gods demonstrate the exercise of their power in the furtherance of their divine authority and prerogatives" (1974: 70). The identities of immortals are unstable and it is for this reason that they are "so readily offended by one another and by mortals" (Nagle 1984: 238). This sensitivity concerning their identities is most often apparent in their attempts to prove their power through punishing mortals: "the gods may thus be punishing a human offender while proving his strength to his fellow gods" (More 1974: 70). Gods and goddesses can seem anxious about their status as deities in human eyes, and so they often re-assert themselves and use their power to overcome potential uncertainties. As More puts it, they "regard the overt display of power as the most convincing proof that they are gods to be reckoned with" (73).

In Books I and II, the reader is presented with the stories of Io and Callisto and the wrath wrought upon them by Juno for attracting the unwanted attention of her philandering husband, Jupiter. In Book IV, Medusa is punished by Minerva for being raped in her temple by Neptune. So that the crime did not go unpunished, Minerva corrupted Medusa's most beautiful asset (*Met.* IV. 796) and changed her hair into snakes (*Met.* IV. 800-1). In these stories, it is the innocent victim who is punished by a goddess, not the rapist. In the above cases, the goddesses take revenge on the rape victims because their authority has been undermined and their identities threatened by the rape. For this reason then, these goddesses may be properly designated *indirect* victims of rape.

6.2.1 Juno's Complicity

Juno is labelled by Curran as the "harshest of all in her persecution of rape victims" (1984: 272). We have already seen her attacks on Io and Callisto in Books I and II, and she is also the tormentor of Echo (Book II), Latona (Book VI), Alcmena (Book IX) and Semele (Book III). As the wife of Jupiter, a god notorious for his sexual promiscuity, it is understandable that Juno is often the jealous tormentor of many of his victims. Nagle explains the link between a god's *amor* and a goddess' *ira*. A god may rape a female because of *amor*. This *amor* can cause a goddess' *ira* which is then "deflected onto the mortal (or lesser divinity such as a nymph) in between" (1984: 239). So, Jupiter raped Semele because of *amor*, which in turn causes the *ira* of Juno, and that *ira* causes the goddess to hatch her terrible plan against Semele. The same pattern occurs in the stories of Io and Callisto. Nagle highlights Ovid's pattern of gods as the cause of *unintentional* suffering due to their *amor* and goddesses as the cause of *intentional* suffering due to their *ira*, which is more often than not the consequence of a god's *amor* (*Ibid.*) More considers that while gods may be quick to punish mortals, it is not their intention to hurt them: "male deities are motivated most often by their lust; they do not mean to be malevolent, although the consequences of their desires are seldom happy" (1974: 75).

When a male divinity sees and desires a woman, he has two approaches at his disposal to ensure that he is successful in his attempts. First, he may try to persuade her with his words and his status as a god.¹ If this fails, however, he can use force to overcome his reluctant

¹ Cf. Apollo (*Met.* I. 513-24); Zeus (*Met.* I. 593-96); the Sun (*Met.* IV. 226-28).

victim. Nagle explains that “erotic rejection is a temporary obstacle which [the god] can overcome by force when persuasion has failed”. Erotic rejection is not a permanent insult to a god's divinity since he is able to prove his divinity and virility through force. The same cannot be said of female divinities. The only resource available to a goddess who feels *amor* is persuasion, and her identity as a goddess is paramount to her success (1984: 242). When a goddess, like Circe, is rejected by a man, like Glaucus or Picus, her divinity is insulted because the male is not persuaded by her status as a goddess. Unlike male deities, a goddess is unable to force the object of her desire to sleep with her against his will (241). It is clear why a goddess' sense of identity is unstable: not only must she contend with mortal women for the affections of a god, she must deal with potential rejection from mortal males who are indifferent or insufficiently impressed by her divinity (243).

Juno must, on numerous occasions, deal with Jupiter's rejection of her in favour of a mortal woman. Curran suggests two reasons for her role as the punisher of Jupiter's victims: firstly, she is the wife of Jupiter whose extra-marital affairs are almost too many to count; more importantly, however, in myth and in cult, Juno was the divine patroness of the social institution of marriage. Curran labels Juno as “the embodiment, on the level of myth, of society's attitudes toward marriage and such related matters as virginity and adultery” which is in contrast to Vergil's Juno who is “the embodiment of anarchy and the breakdown of society” (Curran 1984: 273). As Jupiter's wife and sister, Juno is the queen of the gods, *regina deorum* (*Met.* II. 512), but when Jupiter is involved sexually with other women, her status and role as *regina deorum* is jeopardized and appears to be undermined.

Juno is threatened by mortal women in two ways: their beauty and their children (More 1974:70). It is the fertility of these women that increases Juno's anxiety about her own infertility. Her position as *regina deorum* relies on her marriage to Jupiter and this position is threatened when the god is attracted to and rapes beautiful, fertile women (Nagle 1984: 244). Juno also worries that Jupiter might replace her as queen of Olympus with one of his victims (*Met.* II. 523-26). Because of the emotional anguish that Juno suffers as a result of Jupiter's rapes,² she is an indirect victim of his rapes (Nagle 1984: 243). Her role as indirect victim causes her to punish the women who appear to threaten her identity, for she is unable to punish Jupiter himself. The goddess appears to be the “harshest of all in her persecution of

² Cf. *Met.* II. 513; II. 527-30.

rape victims” because she is married to Jupiter, a serial adulterer (Curran 1984: 272). She learns that her identity is unstable, causing her to be overly vindictive and aggressive toward victims in order that she might stabilize her position as *regina deorum*. For this reason then, Juno is a victim of Jupiter and is compromised, in another way, in her sense of identity by male, sexual violence.

Ovid’s representation of Juno leads his readers to view the goddess as a vengeful, vicious deity who takes no pity on innocent victims of rape. However, Ovid has made her role in the *Metamorphoses* the wife of Jupiter, a serial adulterer, as well as the “embodiment, on the level of myth, of society's attitudes toward marriage” (Curran 1984: 273). Juno is the defender of the rules of marriage and adultery, therefore, in the poem, she punishes those who dishonour the laws of marriage. She has the power to punish only the women Jupiter rapes, however, not the god himself. Both Juno and the rape victims are victims of a patriarchal order, but all are similarly cut off from any sort of sympathetic connection or solidarity, which would allow Juno to take pity on Jupiter's victims. Juno becomes complicit in his crime by taking vengeance on the actual victims of rape.

6.2.2 Minerva and Diana

Juno is not the only goddess who punishes rape victims. Both Minerva and Diana are guilty of such injustices. In the Medusa episode, Minerva takes her revenge on the maiden, who was raped by Neptune in Minerva’s temple, even though she herself is innocent of any crime. Like the wronged Juno, Minerva has no power to punish Neptune for violating her sacred temple and is therefore forced to find an outlet for her indignation in punishing Medusa instead. Minerva's power and identity as a goddess are insulted, undermined and therefore destabilized when her temple is not treated as sacred and Neptune commits rape inside it. Anderson comments that Neptune's lust “has defiled the temple and a worshipper and he has made her vulnerable to the angry goddess” (1997: 496). Medusa is a victim of both Neptune and Minerva, and she becomes “a monster made from the collision of violent male lust and female beauty, jealousy and revenge” (Rimell 2006: 208). Chione is raped by Apollo and Mercury and punished by Diana for valuing herself higher than the goddess (*Met.* XI. 321-22). She demeans Diana's power as a goddess. Instead of seeing Chione as a young rape victim, Diana views her as a rival and destroys her (*Met.* XI. 327).

In the Callisto episode, Diana banishes Callisto from her band of nymphs when she finds out that she is pregnant. By raping Callisto, Jupiter forcefully destroys precisely the characteristics which define and qualify her as a nymph of Diana's band, namely, her virginity and chastity. Jupiter has altered Callisto's identity and the nymph can no longer belong. Diana, unknowingly, punishes Callisto for being raped because only Callisto's loss of virginity is important to the goddess, not how she lost it. Heath argues that after Diana learns of the nymph's pregnancy, "Diana may not understand or have compassion for what has happened to Callisto, but she does understand that her ritual/sexual purity has been threatened" (1991: 238). Her response to Callisto's loss of virginity is an indication of the goddess's own characteristic fear of sexual attack, as well as punishment for Callisto's supposed indiscretion.

In the *Metamorphoses*, it is the victim who is often blamed for her rape and who must bear punishment from an angry and envious goddess, who is, in many ways, a victim herself. As subjects of a patriarchal order, it is not a straightforward matter simply to label goddesses as vengeful and vicious. Rather, one must acknowledge that in this patriarchal order, female deities are not treated equally with male ones. More, therefore, asserts that "with few exceptions the goddesses are the most insecure about their positions and most anxious to prove their might" (1974: 70). These females struggle to retain a power and authority which is constantly undermined by male gods and mortals. Their aggression towards those who threaten their power and identity as goddesses is, therefore, understandable.

6.3 The Silencing of Victims: Philomela's Severed Tongue

In Ovid's *Metamorphoses* victims of rape, when punished, are often punished with transformation³ and their transformations are invariably accompanied by their loss of speech. Even those victims who are not punished are consistently transformed and lose their ability to speak. This section explores the use of silence as a punishment for rape victims, as well as the general loss of speech that many victims suffer. Ovid's fascination with loss of speech and its connection to a sense of identity will also be explored.

In the Philomela episode, it is significant that the girl is not silenced as a by-product of her

³ Daphne becomes a tree, Io a cow, Callisto a bear.

transformation, but is silenced violently at the hands of her brother-in-law and rapist, Tereus. Philomela, like Actaeon, is specifically punished with silence but, while Diana uses Actaeon's transformation into a stag to silence him, Tereus tears out Philomela's tongue. The rape of Philomela is one of the most graphic and gruesome in the *Metamorphoses* (Curran 1984: 270), however, it is not the rape alone which is so repugnant but also the violence which Philomela must suffer afterwards (Richlin 1992: 162). In this rape episode, as Jacobsen puts it, "lust is juxtaposed with familial affection, desire and enchantment with disgust and enmity" (1984: 45). Tereus, acting upon his crazed desire, brutally rapes and tortures, Philomela, and brings about the demise of his family. This myth is particularly striking for its lack of a manipulative divine figure as well as its explicit violence (Marder 1992: 157).⁴

One of the ideas that Ovid is concerned with in this episode is the distinction between active and passive and the poet makes this binary evident. Tereus, husband of Procne, is portrayed as a tyrant, who longs to control Philomela. Plato in the *Republic* defines a tyrant as follows:

Τυραννικὸς δέ, ἣν δ' ἐγὼ, ὦ δαιμόνιε, ἀνὴρ ἀκριβῶς
γίγνεται, ὅταν ἡ φύσει ἢ ἐπιτηδεύμασιν ἢ ἀμφοτέροις
μεθυστικός τε καὶ ἐρωτικός καὶ μελαγχολικός γένηται.

"Then," I said, "a precise definition of a tyrannical man is one who, either by birth or habit or both, combines the characteristics of drunkenness, lust, and madness."

Resp. 573. c. 7 (Trans. P. Shorey)

In his role as tyrant Tereus possesses "the tyrant's desire for unlimited and therefore sadistic power over his victim". Segal asserts that Tereus "exemplifies the tyrant's monstrous, uncontrolled appetites, especially sexual appetites, which lead him to outrage the basic laws of humanity and transgress the boundaries between god, man and beast". Tereus longs to have complete control over Philomela's body, a power which culminates in the rape, degradation and silencing of the woman (Segal 1994: 259). After he brings Philomela from Athens to Thrace, Tereus locks her in a hut in the woods (*Met.* VI. 519-24). At this point in

⁴ " . . . the story of Philomela is presented as a human drama among characters that are endowed solely with human powers, proper names, and social positions."

the narrative, Ovid's choice of language for Philomela is grammatically passive and for Tereus, grammatically active (Richlin 1992: 163): Tereus is the subject of all the verbs and Philomela is the object⁵ except for verbs of fear.⁶ Tereus, protected by the remoteness of the woods, rapes Philomela as she calls upon her father, Procne and especially the gods (*Met.* VI. 524-26). Ovid describes the rape in only two and a half lines, which prompts Richlin to comment that while Ovid's rapes are not explicit sexually, "no such limits hamper the poem's use of violence, which sometimes stands in for the sexual, as most vividly in the story of Philomela" (1992: 162-63). Segal comments on the reasoning behind Ovid's use of such explicit violence and notes that pleasure in violence was a feature of Roman civilization (1994: 257).⁷ This feature was not one to which Ovid was immune and this is understandable, considering that any poet will be a product of and shaped by his environment; Ovid plays up to his audience and includes those elements which he expects will most entertain them.

Before and during her rape, Philomela is passive, dominated by Tereus. After her rape, however, she becomes active, tearing at her hair and beating her arms (*Met.* VI. 531-32). It is her agency which ultimately causes Tereus' wrath which, in turn, causes him to mutilate her as he tries in vain to regain control of her. Ovid shows that although the rape initially began as a result of Tereus' lust, it soon transforms into Tereus' attempt to control and degrade Philomela (Segal 1994: 259). In an indignant speech to Tereus, she reproaches him for what he has done to her and her family. Tereus has turned her into her sister's *paelex* and her enemy (*Met.* VI. 537-38). Through his violation of Philomela, Tereus isolates her from her family, just as Callisto is isolated from Diana's family of nymphs by her rape. Had Tereus killed her before he raped her, her shade would be free from crime (*Met.* VI. 540-41). Like the nymphs of the woods, who prefer to lose their humanity rather than be raped by a god, Philomela understands that death would be less intolerable than the consequences of rape. She realizes that her rape will bring shame upon her (for the price of telling others of her rape is the loss of her own *pudor*⁸) but she is willing to put that aside in order to reveal Tereus as her rapist (*Met.* VI. 544-45).

Philomela's powerful speech is used to threaten Tereus and his crazed lust turns into crazed

⁵ *Cum rex Pandione natam/ in stabula alta trahit* (*Met.* VI. 520-21); *fassusque nefas et virginem et unam/ vi superat* (*Met.* VI. 524-25).

⁶ *illa tremit* (*Met.* VI. 527).

⁷ This pleasure in violence is evident in the frequented amphitheatre where crowds were entertained with torture and killing.

⁸ Cf. Curran (1984: 271).

wrath. Tereus, however, does not kill her but cuts out her tongue (*Met.* VI. 555-56): he wants to silence her. This silencing is concerned with more than just Tereus' fear of being identified as her rapist; his need to silence her goes beyond fear (Brown 2004: 203). Tereus is outraged at Philomela's indignation and her threats, and he silences her in an attempt to dominate her again; this action is an attempt to regain control. The violence inflicted here is fully described and is in stark contrast to the description of Philomela's rape. Richlin considers that when Tereus unsheathes his sword "an action parallel to the rape is about to take place," however, we are provided with details which were not given for the rape (1992: 163). Segal asserts that Ovid treats Philomela's mutilation, the tearing out of her tongue, as part of her rape (1994: 258). While the poet does not describe the sexual aspect of Philomela's rape, he openly describes this second rape.

After the first rape, Philomela produces an articulate response but the second rape prevents her from responding (Marder 1992: 160). Her present muteness is all the more enhanced by her previous "long and rhetorically polished" speech (Richlin 1992: 163). Tereus takes from her the power to name her rapist and has isolated her even further from her sister and family. Marder explains that Tereus' cutting off of Philomela's tongue "horrifies not only because it prevents Philomela from speaking, but also because it repeats metaphorically the literal rape that has just occurred (1992: 159). Cutter comments that because Philomela is raped and then silenced, "the mythic narrative of Philomela therefore explicitly intertwines rape, silencing, and the destruction of feminine subjectivity" (2000: 161). Tereus not only rapes Philomela, he silences her (female) voice.

After the initial rape, Philomela is kept locked in the woods for a year (*Met.* VI. 571), but she does not sit passively waiting for something to happen for her:

grande doloris
ingenium est, miserisque venit sollertia rebus.

But grief has sharp wits, and in trouble cunning
comes.

Met. VI. 574-75

In order for Philomela to reject her prescribed role as mute and passive victim, she must seize

authority and agency (Joplin 1991: 47). She, therefore, weaves a tapestry portraying her ordeal and sends it to her sister (*Met.* VI. 576-80). Writing, or weaving, becomes Philomela's escape from silence.⁹ Joplin argues that Philomela's weaving is intended to do more than only tell of her suffering, "her tapestry not only seeks to redress a private wrong, but should it become public (and she began to see the connection between the private and the political before her tongue was cut out), it threatens to retrieve from obscurity all that her culture defines as outside the bounds of allowable discourse, whether sexual, spiritual, or literary" (1991: 47-48). With her tapestry, Philomela fights to regain her autonomy. Sharrock argues that Philomela's communication with Procne is "a challenge to Tereus' masculine domination" (2002b: 100). Tereus has attempted to silence Philomela and, through this act, to make her passive. Philomela, however, becomes active instead and continues to defy his attempts at authority.

Procne is stunned into silence after she decodes her sister's story (*Met.* VI. 581-85). Her silence, however, is temporary. Anderson notes the irony of Philomela's outrage enabling her to overcome her silence, while Procne is made mute with indignation (1972: 227). The way Philomela narrates her experience parallels exactly Procne's way of receiving it: with silence (Segal 1994: 264). Brown comments that the fact that both sisters' tongues search (Philomela's tongue searches for her after it is severed; Procne's tongue searches for words after she learns of her husband's crime (*Met.* VI. 560; VI. 584)), joins them together at a time when they are both unable to speak, thus thwarting Tereus' attempt to both separate and silence them (2004: 203).

After the two sisters take revenge on Tereus by murdering his son Itys and feeding him to his father, all three are transformed into birds and lose their voices: "all three characters have gone beyond the extremes of human experience; they have reached the endpoint of transformations, where all the distinctions that protect society, identity, and life itself have been destroyed" (Barkan 1986: 63). Philomela, however, begins her transformation a long time before she undergoes any physical metamorphosis at the end of the episode. After Tereus cuts out her tongue, she is temporarily silenced, but her silencing represents the turning point in her passivity. It is from that moment that Philomela becomes capable of cutting the throat of her nephew, dismembering his body and throwing his severed head at his father (*Met.* VI.

⁹ Cf. Sharrock (2002b: 100 n.2).

658-59). It is only after she becomes so far removed from her former self that she is transformed into a bird. With her metamorphosis the transformative power of violence is demonstrated.

Philomela is the ultimate example of a rape victim punished with silence. This is because she is not silenced through metamorphosis as are other victims of rape but has her tongue severed by her rapist. Her transformation occurs later, as a result of the revenge she seeks for her rape. Ovid is concerned with passivity and agency in this episode and the poet demonstrates the consequences of autonomy in women.¹⁰ Innocent victims, however, are often transformed and silenced after their rape as a matter of course, showing that, either as a direct objective or as consequence of the rape, rape victims are silenced in the *Metamorphoses*.

6.3.1 Speech and Identity: Ovid's Fear

Ovid seemed particularly interested in the connection between the sense of identity and speech and, as a poet, his preoccupation with being able to express himself and the consequences which exist for those who cannot, is understandable. In the *Tristia*, Ovid explicitly links his crime to that of Actaeon's:

Cur aliquid uidi? Cur noxia lumina feci?
Cur imprudenti cognita culpa mihi?
Inscius Actaeon uidit sine ueste Dianam:
praeda fuit canibus non minus ille suis.

Why did I see anything? Why did I make my
eyes guilty? Why was I so thoughtless as to
harbour the knowledge of fault? Unwitting was
Actaeon when he beheld Diana unclothed; none
the less he became the prey of his own hounds.

Tr. II. 103-6

Both Ovid and Actaeon allegedly *saw* something which they should not have and are punished as a consequence. Actaeon's episode is one of the most distressing in the

¹⁰ This idea will be discussed more fully in chapter 7.

Metamorphoses, for “nowhere does Ovid highlight the loss of speech more than in the case of Actaeon” (Solodow 1988: 189). Diana’s punishment for Actaeon helps to demonstrate the relationship between speech and Actaeon’s sense of identity. After seeing the goddess naked, Actaeon is transformed by Diana into a stag and taunted with these words:¹¹

nunc tibi me posito visam velamine narres
si poteris narrarem licet!

Now you are free to tell that you have seen me
all unrobed – if you can tell.

Met. III. 192-93

Her words make it clear that he was transformed to ensure his silence (Theodorakopoulos 1999:154). As a stag, he tries to speak but can only groan (*Met.* III. 202). Unable to identify himself to his blood-thirsty hounds, the hunter becomes the hunted, doomed to die a savage death. The reader is fully aware that Actaeon is an unwilling prisoner, trapped inside the body of a stag. He longs to shout out to his dogs, to identify himself, *clamare libebat:/ Actaeon ego sum* (*Met.* III. 229-30). However, without speech, he cannot identify himself and his hounds do not recognize him. Salzman-Mitchell argues that Actaeon’s inward agony “resumes the anxiety of not being recognized as one who is; it brings about a conflict of identity and the self” (2005: 55). The body which Actaeon’s mind now inhabits “does not allow for the expression and identification of what is inside, and so the self, imprisoned, disappears from view completely” (Theodorakopoulos 1999: 154). Actaeon is finally completely eliminated when he is dismembered by his dogs (*Met.* III. 249-50). Loss of speech, therefore, appears to prohibit identity and a lack of identity prefigures death.

Solodow argues that for Ovid, discourse creates identity. When a human loses her voice, she loses her ability to identify herself and so, in an important sense, ceases to exist, even though her mind may still be intact. Io is an exception. After being transformed into a cow, Io writes her name in the sand with her hoof and identifies herself to her father and sisters (*Met.* I.

¹¹ Cf. ‘Diana’s Understanding of Ovid’s *Metamorphoses*’ (Heath, 1991: 233) for an interpretation of Diana’s actions as a response to her own reading of the *Metamorphoses*; “Diana, a careful and understandably suspicious audience of Ovid’s narrative world of hunt and rape, cannot help misinterpreting Actaeon’s actions.”

649).¹² The relationship between speech and identity is emphasized in the story of Dryope in Book IX when she is transformed into a tree (Solodow 1988: 190). Ovid writes:

Desierant simul ora loqui, simul esse.

In the same moment did she cease to speak and
cease to be.

Met. IX. 392

Dryope's ability to speak was "the last remnant of her humanity, but when she can no longer speak she ceases to exist" (More 1974: 37). With this line, Ovid links speech and identity, social life to biological or physical life, and the same relationship is clear in the case of Actaeon. He loses his voice and can no longer identify himself to his dogs and for that reason is killed. Ovid is particularly interested in the relationship between speech and sense of identity since, as a poet, his identity is bound up in his ability to express himself. For this reason then "the complex problem of an individual's identity can be found at the heart of most of his stories of metamorphosis (41). Fränkel explains that Ovid chose the theme of metamorphosis for his epic because "the theme gave ample scope for displaying the phenomena of insecurity and fleeting identity, of a self divided in itself or spilling over into another self" (1945: 99). Ovid's preoccupation with the stability of identity and more importantly his own identity is clear in the proem and *sphragis* of the *Metamorphoses*. In the proem, Ovid asks that his poem survive from the beginning of the world up to the present time:

primaque ab origine mundi
ad mea perpetuum deducite tempora carmen!

And bring down my song in unbroken strains from the
world's very beginning even unto the present time.

Met. I. 3-4

¹² Wheeler (in Sharrock 2002b: 100), however, points out that Io's father takes Io's written communication as an indication of her loss of identity through her loss of voice.

In the *sphragis*, Ovid says that his work cannot be undone even by great age:

iamque opus exegi, quod nec Iovis ira nec ignis
nec poterit ferrum nec edax abolere vetustas.

And now my work is done, which neither the wrath of
Jove, nor fire, nor sword, nor the gnawing tooth of time
shall ever be able to undo.

Met. XV. 871-72

With his texts, Ovid has ensured that despite his death, he will live on through his work; death will take only his mortal body (*Met.* XV. 873-74). Ovid has defeated the reality of fleeting identity and ensures his immortality through an immortal work. At least, if his mortal body is unable to survive, his work will. His poem will be recited on the lips of the people, *ore legar populi* (*Met.* XV. 878), ensuring that his thoughts at least will live on. Ovid diminishes the power of death by leaving behind his work as a part of himself (Theodorakopoulos 1999: 154). The poet's ability to speak was severely compromised when he was exiled to Tomis and his identity as poet threatened. It is clear then why he felt a connection to Actaeon, who saw something he should not have and who was punished harshly as a result.

6.3.2 Women as Victims of Silencing

Richlin notes that women regularly suffer loss of speech in the *Metamorphoses* (1992: 165). When a woman is raped, she is inevitably transformed and with this transformation her voice and identity are lost. Philomela, of course, is an exception to this sequence. Other women, however, are silenced as well. In Book III, garrulous Echo is punished by Juno for helping the victims of Jupiter's lust escape Juno's anger and is left with the ability only to repeat someone else's speech (*Met.* III. 368-69). She eventually fades away to nothing but an echo, a reflection, after she is spurned by Narcissus (*Met.* III. 401). In Book II of the *Fasti*, we are told of the story of Lara who warned Jupiter's next victim of rape and reported the god to Juno. Jupiter was so angry that he tore out her tongue and ordered Mercury thus: *duc hanc ad manes: locus ille silentibus aptus* (*Fast.* II. 609). Like Philomela, Lara speaks 'out of place'

and takes on an active role instead of her acceptable, passive role. Jupiter reacts violently and returns her brutally to the condition of proper passivity by tearing out her tongue, just as Tereus does to Philomela. On the way to Hades, Mercury rapes Lara while she tries to beg him with her silent lips:

. . . vultu pro verbis illa precatur,
Et frustra muto nititur ore loqui.

For want of words she pleaded with a look, and all in vain
she strove to speak with her dumb lips.

Fast. II. 613-14

Unable to plead with Mercury, Lara must bear her rape and the Lares are conceived (*Met.* II. 615-16). Like Philomela, Lara is physically silenced. She is not silenced through transformation but has her tongue, her instrument of linguistic agency, cut out.

It is one of the stories which the Minyeides tell, however, which is the most conclusive evidence that silence is peculiarly a woman's punishment: the story of Salmacis and Hermaphroditus (*Met.* IV. 285-388). In this episode, the roles of rapist and rape victim are reversed. Salmacis, a nymph, attempts to rape Hermaphroditus, a male youth. Yet when the two are joined together, according to Salmacis' prayer, it is Salmacis who is silenced and only Hermaphroditus' voice remains. This is in contrast to other rapes where it is the female victim who is transformed and silenced. This is the only story of a rape in which the rapist is female and it is the only story in which the rapist is silenced, ensuring that the pattern remains the same: the *female* is silenced.

In Philomela's case, a myth without the presence of immortal influence, her silencing is perhaps more about a woman learning "her place" as a passive woman. As Sharrock argues, women are meant to be silent. In the *Metamorphoses*, the role of women is a passive one and "the suppression of women's voices, bodies, and sexuality is an all-too-common story in (ancient) culture and in the Ovidian corpus". Sharrock goes on to say that in the stories of Daphne, Io and Syrinx it is evident how "the loss of humanity, autonomy, and speech is tied in with sexuality for women" (2002b: 100). When a woman is raped, she is transformed and

silenced and her identity is destroyed. In these myths, the *motif* of silencing perhaps indicates that silence during metamorphosis is the greatest loss for Ovid. For the poet, “metamorphosis renders statement useless: appearance and action alone tell who a person is. In taking away speech, metamorphosis robs him of the power to name himself, to form or change his self, to feign another” (Solodow 1988: 190). Altieri explains that the failure of speech “exemplifies the fact that the person transformed can no longer create his own identity or his present reality but becomes captured in the materiality of natural force” (1973: 35). Ovid faced the possible loss of identity when he was exiled to Tomis; for with his exile his “musical voice was to be silenced” (Fränkel 1945: 111). However, like Philomela and Io, he was able to bridge the gap of his forced silence through writing.

6.4 Domestic Violence: Guilt and Shame

In the *Metamorphoses* there are two instances where an innocent rape victim is punished with death at the hands of her own father: Leucothoe in Book IV and Perimele in Book VIII. One of the Minyeides, Leuconoe, tells the tale of the Sun, Leucothoe and Clytie. Leucothoe is raped by the Sun. When Orchamus, Leucothoe’s father, finds out about the rape, he mercilessly buries his daughter alive (*Met.* IV. 239-40). Even Leucothoe’s cries, *ille vim tulit invitae*, do nothing to stop his actions (*Met.* IV. 238-39). Janan calls Orchamus “perfectly consistent and perfectly monstrous” when he buries Leucothoe alive, because he is only interested in her body’s lost virginity (1994: 439). Perimele suffers in the same way when the river Achelous takes from her the name of maiden, *huic ego virgineum dilectae nomen ademi* (*Met.* VIII. 592). After her rape, her father, Hippodamas throws his daughter into the sea from a cliff (*Met.* VIII. 593-94) and Perimele is transformed into an island (*Met.* VIII. 610). Anderson remarks that “fathers are typically intolerant towards their daughters, when they become involved, even against their will, in an affair or even when they resist the parent’s choice of a marriage partner” (1997: 437). As discussed in chapter 4, a woman’s virginity was paramount to her exchange value in the transaction of marriage. A daughter with a spoiled reputation was of no financial use and only a social liability to her father.

6.4.1 'Petits' Rapes

Orchamus’ indifference to his daughter’s cries raises questions as to what exactly happened to Leucothoe (Janan 1994: 440). Since Leucothoe submits to the Sun’s desires without protest

(*Met.* IV. 233), it could be argued that she was not raped but that she submitted ‘willingly’. Curran, however, explains the differences between Germaine Greer’s concepts of “grand rape” and “petit rape”. “Grand rape” occurs when victims are over-powered by their attackers and physically forced into sexual intercourse. “Petit rape” occurs when a man does not need to use physical force to threaten a woman but relies on persuasion, social status or his intimidating physical presence to force a woman to submit to sex against her will (1984: 268). Leucothoe is both overcome with fear and overwhelmed by the presence of the Sun. He does not threaten her in any explicit way but he does reveal his true form to her, which could be viewed as a subtle way of showing her that resistance is futile.¹³ Leucothoe’s lack of resistance is not proof enough that she was not raped. Her fear, however, is evidence that she did not wish to be the sexual partner of the Sun. She also declares that she was raped, *ille vim tulit invitae* (*Met.* IV. 238-39). Anderson states that “in the description of Leucothoe and in her subsequent lament (238-39), emphasis falls exclusively on rape” (1997: 437). Any argument, however, over whether or not she was raped is wasted, since Orchamus refuses to listen (Janan 1994: 442). Like Hippodamas, he is only concerned with his daughter’s virginity and when it is gone, like Perimele, she is of no value to her father and must suffer punishment for a crime that was forced upon her.

6.4.2 The Price of Virgins

These stories serve to highlight the high price of a woman’s virginity. A unmarried maiden has no value without her virginity. When Orchamus and Hippodamas murder their raped daughters, they emphasize that without their virginity the women hold no value in their eyes. The fathers’ anger at this lost virginity does not stem from any sympathy for the suffering their daughters have endured, but rather from the *honor* which they, the fathers, have lost and their daughters’ diminished value in the marriage exchange. Without virgin daughters the men would not have been able to gain political or financial power through the alliances of their daughters with powerful or rich families. In his *Ab Urbe Condita*, Livy recounts the story of Verginia, whose father kills her in order to prevent her rape. As he stabs her through the heart, he says:

“hoc te uno quo possum” ait “modo, filia, in libertatem

¹³ Ovid has already expressed his thoughts concerning women’s lack of strength (*Met.* II. 436).

vindico”

He exclaimed, “Thus, my daughter, in the only way I can,
do I assert your freedom!”

Ab Urbe Condita 3.48 (Trans. B.O. Foster)

There is no rape in this episode and so the violence of Verginia’s death pre-emptively takes up the place of the threatened sexual violence. Verginius murders his daughter, but he saves her virginity and his own *honor*. He understands that the loss of his daughter’s virginity will mean the loss of *honor* for him and he kills her in order to save himself from the shame of diminished *honor*.

Rape isolates Leucothoe and Perimele from their individual families, for their fathers cannot bear their own *honor* to be diminished. For this reason Leucothoe and Perimele are killed. We are aware that these victims of rape are considered in terms of their virginity and are valued accordingly. Once their virginity is snatched away, no matter how violently and no matter how much the woman resisted, they are no longer valuable to their fathers. Like Callisto, these women’s identities are caught up with their virginity, which is valued so highly that its loss takes precedent over the insult of the rape act. Rape has rendered Leucothoe and Perimele useless to their fathers and has invalidated any worthy identity. Without this worthy identity, these women are cheapened and devalued. Ovid’s treatment of rape victims corresponds with Roman rape laws. He demonstrates, in a more absolute way, how detrimental rape was to a young Roman woman’s identity as marriageable.

In Ovid’s epic, the victims of rape are often shown to feel shame and guilt for the crime that was forced upon them. In Book II, Ovid implicates Callisto in her rape when he uses terms like, *crimen* (*Met.* II. 447); *pudoris* (*Met.* II. 450); and *culpam* (*Met.* II. 452). After Philomela is raped by Tereus, she labels herself as her sister’s *paelex* (*Met.* VI. 537). Philomela declares that she would rather have died than have her shade spoiled by her rape (*Met.* VI. 540-41). When she is later reunited with her sister, she hides her shameful face, *ora pudibunda*, and seems to imply her complicity in her rape (*Met.* VI. 604-6). Similarly Lucretia in Book II of the *Fasti* is temporarily shocked into silence by her rape by Sextus Tarquinius and she struggles to recount her rape to her husband and father. When she is able to speak, her father

and husband forgive her for being raped, *dant veniam facto genitor coniunxque coactae*, but Lucretia rejects their forgiveness and kills herself (*Fast.* II. 829-32). Rape victims fear more for the suffering they will endure after the rape because of the *pudor* that is attached to rape (and to the victim) and they are distrustful of how their altered identities will be received by others. Callisto's fears are realized when she is expelled from Diana's band of virgins without a chance to explain. Like Orchamus and Hippodamas, it does not matter to Diana what happened to Callisto, her lost virginity and what it signifies are what count.

6.5 Conclusion

I have argued that rape victims in the *Metamorphoses* are often subjected to punishment or negative consequences as a result of their rape. While most victims are transformed after their rape or in attempt to avoid rape, some are transformed as a direct consequence of their rape. Offended goddesses are most likely to punish victims, since the rape of these women is seen to undermine goddesses' authority and, therefore, their status as deities. This makes them the indirect victims of rape. With metamorphosis, rape victims are silenced and lose their identity. The relationship between sense of identity and speech is particularly relevant to a poet like Ovid and he explores this connection through his narratives. The episodes of Actaeon and Philomela clearly demonstrate the essential importance of speech to identity.

Rape victims in the *Metamorphoses*, like Perimele and Leucothoe, also appear to be punished by fathers who have no use for their daughters once their value in the marriage exchange has been compromised. Victims can exhibit signs of shame and guilt and some seem to make themselves complicit in their violation, demonstrating the stigma, which accompanies rape. In the late Republic and early Empire in Rome, rape was a sign of dishonour and a cause of shame to both the victim and those related to her. It undercut a woman's value in the marriage exchange and lowered her value in the eyes of her father. It is understandable, therefore, that Roman authors, including Ovid, reflected this attitude in their accounts of rape.

Chapter 7

Salmacis and ‘Aggressive’ Women

7.1 Introduction

This chapter will look at the episode of Salmacis: Ovid’s exception to the rule of the passive, anti-sexual ‘nymph-huntress’. I focus on the depiction of female sexual aggression in Salmacis as abnormal and I discuss her in relation to other sexually aggressive or ‘active’ figures such as Byblis, Myrrha and Scylla. It cannot be argued that Ovid is not interested in illicit passions, especially those where women are the active party.¹ In the *Ars Amatoria* the poet provides a catalogue of mythical heroines “who yield to excessive and illicit passion Ovid represents female passion as excessive, uncontrolled, and, accordingly, properly subject to male rule” (Keith 2009: 360). In the *Metamorphoses* too there is a “sequence of powerful yet deranged women” (Barkan 1986: 41). I argue that these women, who are active rather than passive, are portrayed as monstrous and abnormal, either in their desires or their actions, because they are ‘unnatural’ and inverted: a sexually aggressive rather than passive female. The disastrous outcomes of their denatured desires stand in sharp contrast with that of Pygmalion and his love for an inanimate statue, with its felicitous outcome.

7.2 Salmacis: The Un-Ovidian Nymph

In the Salmacis episode, the reader is faced with two ideas which are at odds with the rest of the nymph episodes in the *Metamorphoses*: firstly, we are confronted with a nymph who actively *seeks* sexual gratification and thus contradicts the typical characterization of the nymph as passive and virginal.² Secondly, in Salmacis we are introduced to the one and only *female* rapist in Ovid’s epic. We, as readers, quickly realize that the nymph is not like the nymphs to whom we have become accustomed. Salmacis’ personality is “first ‘negatively’ defined with reference to the anti-sexual norm” (Davis 1983:63).³ She cannot hunt, *sed nec venatibus apta*, nor is she skilled with a bow, *nec arcus flectere quae soleat*, she is unused to running, *nec quae contendere cursu*, and she is the only nymph unknown to Diana, *solaque naiadum celeri non nota Dianae* (*Met.* IV. 302-4). With this separation from chaste Diana,

¹ Cf. Lee (1953: 108).

² Echo is another example of such a nymph.

³ Cf. Anderson (1997: 444); Nugent (1990: 166-67).

we may begin to suspect that Salmacis will not guard her virginity as desperately as the nymphs we have already considered.

Salmacis is pointedly contrasted with the other nymphs of the *Metamorphoses* (Robinson 1999: 218): unlike the virgin nymphs, she is concerned with her appearance and beauty and often sits combing her hair, *saepe Cytoriaco deducit pectine crines*, and looking at her reflection in the water, *spectatas consulit undas* (*Met.* IV. 311-12). This is in contrast with Daphne and Callisto who pay no attention to their appearance.⁴ Unlike Arethusa, Salmacis is not estranged from her body but rather “she accepts it and attempts to enhance its attractiveness to others” (Davis 1983: 65). As we have seen in the other episodes dealing with the rape of a nymph, the nymph is usually found in “a becoming state of disarray from the exertion of hunting” (Nagle 1984: 249). Salmacis refuses to hunt but prefers to laze about the pool or pick flowers (*Met.* IV. 313-15) and does not spend her time in the woods like Daphne, Callisto, Syrinx and Arethusa. It is her opposition to the hunting life that makes the reader wonder again whether she will be opposed to a life of virginity as well (Robinson 1999: 218) since in the *Metamorphoses* a love of hunting is closely associated with determined purity (Anderson 1997: 441).

As Salmacis never hunts, she is never in ‘a becoming state of disarray’; instead she is well groomed and physically self-aware. This kind of beauty is not appealing in the *Metamorphoses* (this type of beauty was also not appealing to other Roman elegists)⁵ and neither are her preferred pastimes. Salmacis is unattractive because it is too important to her that she be attractive and she leaves no place for natural beauty. The male deities of the *Metamorphoses* prefer a beautiful virgin, who rejects all suitors and the thought of marriage.⁶ Up to now, Ovid has told only of the rapes of “unwilling young women deeply committed to the protection of their sexual integrity” (Curran 1984: 279) and this is what the audience may mistakenly but reasonably expect to happen with Salmacis.

At the beginning of the episode, the reader may fairly expect the usual rape of a virgin nymph as she rests by a secluded pool in the customary *locus amoenus*. However, as the episode

⁴ Daphne leaves her hair undone, *vitta coercebat positos sine lege capillos* (*Met.* I. 477) as does Callisto, *non erat...neglectos alba capillos* (*Met.* II. 411-13).

⁵ But Ovid at least in one other work seems to approve of it Cf. Ovid’s *Medicamina* which emphasizes cultivated beauty. Both Propertius (1.2) and Tibullus (1.8.9-16) emphasize the appeal of natural beauty.

⁶ Daphne (*Met.* I. 478-80); Syrinx (*Met.* I. 692-95); Callisto (*Met.* II. 415-16).

proceeds, the reader's expectations are upset as she learns of Salmacis' estrangement from the Ovidian nymphs' traditional way of life. It is important, however, to recognize that Ovid has generated the *motif* of the anti-sexual nymph huntress and so the "'deviant' Salmacis who shatters the stereotyped Daphne image is 'abnormal' only with respect to the narrative norm he himself has created" (Davis 1983: 65). We have been primed by Ovid to expect Salmacis to be passive and virginal, a beautiful huntress who is unconcerned with her appearance. When the poet presents us with such an 'anti-nymph' we are aware of the normalizing pattern of female representations that he himself has contrived. With this new kind of nymph we find ourselves unsure as to what to expect and Ovid continues to entice, surprise and entertain his audience.

Salmacis is picking flowers when she sees Hermaphroditus for the first time.⁷ Just like the rapists Jupiter and Apollo, she immediately wants what she sees (*Met.* IV. 316).⁸ The nymph is made "parallel to all those male lovers in Ovid's rape scenes whose sight of the beloved is immediately and inappropriately translated into violent action" (Fowler 2000: 163). Unlike Ovid's male rapists, Salmacis restrains herself long enough to compose herself and to ensure that she is at her most beautiful (*Met.* IV. 317-19), apparently unaware that natural, rather than cultivated beauty is appealing in the world of Ovid's *Metamorphoses*. Salmacis approaches Hermaphroditus just as Apollo or Jupiter do their victims and her speech echoes that of Odysseus to Nausicaa in Book VI of the *Odyssey* (Robinson 1999: 218). Nugent comments that Salmacis is always the object rather than the subject and so does not see but is seen and does not speak but is spoken to. When she does speak, however, her words are not her own but rather a coarse version of Odysseus's courtly speech to Nausicaa (1990: 176). In the nymph's mouth, Odysseus' respectful praise of a maiden becomes "a brutally frank sexual proposition" (Janan 1994: 431). Keith argues that it is "in wholesale inversion of the normative gender roles of epic" that Salmacis approaches Hermaphroditus (1999: 218). In contrast to Apollo's speech to Daphne or Jupiter's to Callisto, Salmacis' proposition is "a model of frankness" (Nagle 1984: 250). Compared to the male gods who try to flatter and compliment their way into sexual intercourse with women, Salmacis' blunt proposal is overly

⁷ See Robinson (1999: 218), Keith (1999: 217) and Hinds (2002: 133) for the act of picking flowers as a precursor to a rape scene. However, it is usually the girl who is picking flowers who is to be the rape victim cf. Proserpina (*Met.* V. 391-92) and Europa (*Met.* II. 861).

⁸ Cf. *Phoebus amat visaeque* (*Met.* I. 490); *dum redit itque frequens, in virgine Nonacrina/ haesit, et accepti caluere sub ossibus ignes* (*Met.* II. 409-10).

aggressive.⁹ She is even more forceful than those male gods who rape. She is demonstrated as being monstrous not only in that she is a female rapist but because her aggressive forwardness is unmitigated by the arts of persuasion.

Similarly to Daphne and Leucothoe, whose flight and fear only enhance their beauty, Hermaphroditus blushes at Salmacis' speech and his blush becomes him, *sed et erubuisse decebat* (*Met.* IV. 330). At Salmacis' insistence on receiving even a sister's kiss, Hermaphroditus threatens to leave, causing Salmacis to retreat into the bushes to watch secretly her object of desire (*Met.* IV. 333-40). In this scene both Salmacis and Hermaphroditus are "playing the male and female part". Salmacis is the "lustful deity" while Hermaphroditus is the virginal nymph, intent on preserving his virginity (Robinson 1999: 218).

Richlin comments that Salmacis' voyeurism as she watches naked Hermaphroditus from her hiding place in the bushes, rivals that of even Tereus (1992: 165). At the sight of Hermaphroditus' naked body, like the male rapists in the *Metamorphoses*, Salmacis can hardly contain herself. Her eyes burn with desire, *flagrant quoque lumina nymphae*, just like the sun's rays reflected in a mirror (*Met.* IV. 347-49). We can expect that something violent is about to happen since "the sun is frequently suggestive of danger, a source of violence and destruction" (Parry 1964: 277). However, we expect that Hermaphroditus, the rape victim, will suffer rather than Salmacis, the rapist.

Salmacis throws aside her clothes in order to join Hermaphroditus in the pool (*Met.* IV. 356-57). Fowler condemns Salmacis for not being satisfied with just watching Hermaphroditus and for attempting to join with him instead (2000: 162).¹⁰ There is no such rebuke from critics for male rapists in the *Metamorphoses*, since, apparently male rapists do not have to be satisfied with contemplation, and they face no negative consequences from rape.¹¹ It is because she is a female figure that her refusal to defer her desire to couple with Hermaphroditus causes Salmacis to lose her identity later on in the episode (*Ibid.*). Male rapists in the *Metamorphoses* need not fear the loss of their identity after they rape a woman. Salmacis demonstrates in her (too) female self the male characteristic of intolerance of delay,

⁹ Had she had access to Ovid's *Ars Amatoria*, she would find herself better versed in how to effectively attract and keep a lover.

¹⁰ Irigaray, however, argues that women take more pleasure from touching than from looking (1985: 26).

¹¹ Tereus in Book VI is an exception.

mora, when she refuses to defer her pleasure (163), but unlike her male counter-parts she is punished by our author for this impatience.

The narration of the attempted rape runs over fourteen verses, in contrast to the brief and sometimes elliptical descriptions given to attacks on females.¹² Nagle believes that the extended description of Salmacis' attempted rape of Hermaphroditus demonstrates her struggle to overcome Hermaphroditus and this contrasts with the ease with which gods overcome women (1984: 251). Nagle has a point, but it is also reasonable to assume that Ovid is hoping to achieve a novel and surprising dramatic effect as he describes in full the very significant attempted rape of a male youth by a female nymph. In the same way, this episode is the only one which spells out explicit physical contact (Richlin 1992: 165). Ovid is intent on extracting as much drama as he can from this already graphic episode.

The poet moves away from the usual Homeric similes of a hound after a hare or a wolf chasing a lamb and instead compares Salmacis to a snake attacking an eagle, ivy growing on trees and an octopus attacking its prey (*Met.* IV. 361-67). Ovid not only inverts the natural order of things by comparing Salmacis to a snake attacking an eagle but he creates striking comparisons that invoke strong images of smothering in the similes of ivy growing on tress and an octopus catching its prey. These similes imply that "the sexually aggressive female is not only dangerous but potentially monstrous, or capable of producing monstrous effects" (Segal 1998: 21). Nugent declares that these similes leave "little doubt that the touch of woman is to be compared to confrontation with the bestial or even the monstrous" (1990: 175).

Richlin comments that this episode "over-determines Salmacis' desire and marks its abnormality" (1992: 165). Salmacis' lustfulness is described in full unlike that of the male rapists in the *Metamorphoses* and she is made to seem to be out of control of her feelings and actions:

tum vero stupuit nudaeque cupidine formae
Salmacis exarsit, flagrant quoque lumina nymphae,
non aliter quam cum puro nitidissimus orbe

¹² Io Book I, Callisto Book II, Medusa Book IV, Proserpina Book V, Philomela Book VI, Orithyia Book VI, Perimele Book VIII, Chione Book XI, Caenis Book XII.

opposita speculi referitur imagine Phoebus;
vixque moram patitur, vix iam sua gaudia differt,
iam cupit amplecti, iam se male continet amens.

Then was the nymph as one spellbound, and her love
kindled as she gazed at the naked form. Her eyes shone
bright as when the sun's dazzling face is reflected from the
surface of a glass held opposite his rays. Scarce can she
endure delay, scarce bear her joy postponed, so eager to
hold him in her arms, so madly incontinent.

Met. IV. 346-351

Salmacis is dazed by Hermaphroditus' naked body, her eyes burn like the sun and she can barely restrain herself, so mad is she with lust. Her desire is clear, if not a little overwhelming. Of male rapists, we learn only that they see a woman and they desire her.¹³ Male rapists are overcome with desire when they see the object of their lust but they do not appear to be critically judged in the text and it is not implied that they are 'against nature'. This is because males are 'naturally' allowed to be dominant and active while females have no choice but to be passive (Parker 1997: 48). When a female is active, she is behaving "abnormally". Salmacis is already unnatural in the eyes of the Roman audience because she is initiating contact with Hermaphroditus, and because she pursues and attempts to engage. Salmacis is Ovid's over-determined monster of female, sexual will.

As Salmacis and Hermaphroditus struggle in the water, Salmacis realizes that she cannot achieve what she desires and she prays for outside assistance.¹⁴ Unlike the other nymphs of the *Metamorphoses*, Salmacis does not, of course, pray for escape from union with Hermaphroditus,¹⁵ but that that she may never be separated from him, *ita di, iubeatis, et istum nulla dies a me nec me deducat ab isto* (*Met. IV. 371-72*). Salmacis and Hermaphroditus are joined into one form, *nec femina dici nec puer ut possit, neutrumque et utrumque videntur* (*Met. IV. 378-79*). However, although Salmacis' prayer has been answered, it is not answered in the way that she most likely wanted. After their union, Salmacis no longer exists and it is

¹³ Cf. n. 25 above; Tereus' desire (in Book VI) is more fully described than that of the earlier male rapists.

¹⁴ Cf. Nagle (1984: 251).

¹⁵ Daphne (*Met. I. 545-47*), Syrinx (*Met. I. 704*).

only Hermaphroditus' conscience that is left in the transformed body. Salmacis has been conclusively eliminated from the story. It is important to note that "even in suffering feminization the male body is a visible presence, easily legible; even in exerting power the female body is hidden, secret, in need of elucidation and the narrativizing or interpretation of another" (Nugent 1990: 165). Nugent argues that although Hermaphroditus is the 'victim' of the episode, of the attempted rape, he, in fact, "never relinquishes male subjectivity or potency" (163), rather, in the conclusion of the episode, he remains "what he already is – and that is a male subject, always fully conscious of himself as such" (164).

Women who possess penetrative and performative eyes are punished or destroyed in the *Metamorphoses* (Salzman-Mitchell 2005: 13). This is true of Salmacis, who attempted to take on a male role but ultimately failed since "as a female, she is finally unable to usurp control of the gaze from the male" (Keith 1999: 219). Women are only granted a certain degree of agency before they begin to become monstrous.¹⁶ In this episode, the "first presentation of this phallic female *par excellence* . . . is organized not in terms of aggression or power but in terms of negation, lack, absence" (Nugent 1990: 167). Although it appears that Ovid has created a powerful woman, he describes her in terms of what she lacks, what she is not. Nugent argues that "on every level – from how she sees, to how she desires, to how she acts on that desire, to how she speaks – Ovid's representation of the castrating nymphomaniac tends, either overtly or covertly, to graft masculine modes of discourse onto the female Other, figured mainly as lack or as reflection of the (masculine) Same" (176). Ovid ensures that Salmacis is portrayed as abnormal throughout the episode by explicitly contrasting her against the *motif* of the virginal nymph. Salmacis is also clearly punished for being active and abnormal when she is removed from the narrative. In other episodes, it is the nymph as victim of rape who is transformed into a tree, or a cow, or reeds and who loses her identity. In this episode, however, it is Salmacis, the attempted rapist, who loses her identity. Salmacis acts 'unnaturally' throughout the episode and is punished at the end of it for her deviation from the norm which Ovid has created.

¹⁶ Cf. Sharrock (2002b: 101).

7.3 'Other' Women in the *Metamorphoses*

While Salmacis' desire rather than her choice of lover is portrayed as abnormal, there are still more sexually aggressive women in the *Metamorphoses* whose objects of desire can be considered anything but 'natural'. These desires and the actions these female figures take are all invariably disastrous for the women involved and as a result the majority of them lose their human identity.

Byblis, Myrrha, Scylla, Pasiphae and Medea are women with dangerous and unnatural desires. In Book IX, Byblis lusts after her brother, Caunus and in Book X, Myrrha loves her father in an unsuitable way. Scylla, in Book VIII, and Medea, in Book VII, both fall in love with their father's enemy, while Pasiphae cannot put aside her lust for a bull.¹⁷ Myrrha's episode is the only one in which we are offered an explanation of the woman's dangerous feelings; Orpheus quickly points out that her desire was not ignited by Cupid but by one of the Furies (*Met.* X. 311-14). The influence of the gods is absent from these stories, leaving these women to be seen as culpable for their own inappropriate desires. Anderson argues that it is clear that Ovid is particularly interested in people who are the "victims of their own passions, not helpless targets of amoral deities" (1972: 243). In Apollonius of Rhodes' version of the Medea, Medea is shot by Cupid's arrow and is made to fall in love with Jason (*Argon.* III. 284), Ovid does not include Cupid in his account, and therefore removes any external reason for Medea's passion, making her guilty of her own madness. By omitting Cupid's external role, Ovid emphasizes that women are intrinsically prone to abnormal desires. The poet deliberately diminishes Medea's rationalizing of her passion in order to make her an example of the irrational woman, who is a victim of herself.

All these women, but Byblis in particular, struggle with their natural identities (Jenkins 2000: 444). Byblis is both Byblis, the woman, and Byblis, sister to Caunus. She longs, however, to be Byblis the woman in Caunus' eyes (*Met.* IX. 466-67): she wishes for a denatured relationship with her natural kin. In the same way, Myrrha wishes to sleep with her father and envies her mother, '*o' dixit 'felicem coniuge matrem'*' (*Met.* X. 422) and so wishes she were not Cinyra's daughter, *si filia magni/ non essem Cinyrae, Cinyrae concumbere possem* (*Met.* X. 337-38). Scylla's and Medea's identity, with regard to Minos and Jason, are defined as

¹⁷ Pasiphae's story is not told in full by Ovid, instead it is only mentioned by Scylla (*Met.* VIII. 131-37) and Iphis (*Met.* IX. 735-40).

enimical. It is because of their conflicting natural and familial identities that these women struggle with their desire and thus their desire is seen to be a perverting, denaturing force in them.

Although Byblis, Myrrha, Scylla and Medea deal with their desire in different ways, they all, at first, try desperately to suppress their feelings. It is only in sleep that Byblis ‘allows’ herself to think of Caunus as anything other than brother (*Met.* IX. 469-70) but she wishes to die before she should ever yield to her passion (*Met.* IX. 502-4). Myrrha prays to the gods to remove the unlawful desire from her heart and to prevent her from committing a crime, for she understands that a relationship beyond the natural father-daughter kind is impossible (*Met.* X. 321-22). She is caught up between desperately wanting to consummate her desire and hoping that it never come to pass, *furiosaque vota retractat/ et modo desperate, modo vult temptare, pudetque/ et cupit* (*Met.* X. 370-72).

Scylla, at first, resists her feelings but she soon deceives herself into believing that by betraying her fatherland she would be benefiting it (*Met.* VIII. 54-57). While Medea struggles with her decision to betray her father and calls herself *infelix* (*Met.* VII. 18) because of her desire, Scylla calls herself *infelix* because her father would never allow her to fulfill her desire (*Met.* VIII.71). Medea is able to suppress her desire and decides not to betray her father (*Met.* VII. 72-73). Her resolve disintegrates in the face of Jason’s good looks, however, and she consents, thus demonstrating her weakness when confronted with her desire (*Met.* VII. 82-85).

Ovid allows his readers to see into the minds of these women: Byblis has a *dubiam mentem* (*Met.* IX. 473 & 517) and she herself calls her passion mad, *insanos amores* (*Met.* IX. 519) and *furor igneus* (*Met.* IX. 541). She understands that her feelings are not sane, *omnia feci...ut tandem sanior essem* (*Met.* IX. 541-42). Myrrha’s instability is clear: she is consumed by ungoverned passion, *igni indomito*, she renews her mad desires, *furiosa vota* and she is caught between shame and desire, *pudetque et cupit* (*Met.* X 369-72). She is so distraught that she decides to commit suicide (*Met.* X. 377-78). When her nurse arranges a meeting with her father, she mourns for the unnatural act she is about to commit but she also rejoices (*Met.* X 443-45). Scylla is so overwhelmed by her desire for Minos that she would do anything for him, *vel siquid Minos aliud velit* (*Met.* VIII. 42). The poetry describes her intense passion, *vix sanae virgo Niseia compos/mentis erat* (*Met.* VIII. 35-36). She is willing

to kill her father in order to satisfy her lust; her love is so passionate that she is not afraid to use violence (Tsitsiou-Chelidoni 2003: 197). Medea's passion is overpowering, *valido ignes* and mad, *ratione furorem/ vincere non poterat* (*Met.* VII. 9-10). It is not difficult to see why Salzman-Mitchell claims that desiring females in ancient literature are often regarded as out of their mind (2005: 33).¹⁸ In these women, in the tradition of Vergil's Dido, passion is overpowering and destructive and Ovid details their insanity.

It is after these women give into their passion that they begin their journey to destruction. Byblis is eventually transformed into a fountain after being rejected by her brother (*Met.* IX. 663-64). She progressively becomes more and more detached from reality as she struggles to deal with her brother's rejection and after he flees from his fatherland (*Met.* IX. 633). At the end, she loses her mind completely, *tum vero maestam tota Miletida mente defecisse ferunt*. She rips her clothes from her chest and beats her arms in frenzy (*Met.* IX. 635-37). She is now "a creature of *furor*" (Anderson 1962: 461). She publicly expresses her hope that by following her brother, she will gain the union she so desires (*Met.* IX. 638-40). She is so crazed now that she does not care that people know of her unnatural desire. This is the mark of her complete estrangement from the normal: her loss of shame.

It is Myrrha who flees her home after her father, learning that he has impregnated his daughter, tries to kill her (*Met.* X. 475). Nine months later, heavily pregnant and understanding her crime, she prays to be changed and to be refused both life and death, *mutataque mihi vitamque necemque negate* (*Met.* X. 487). Unlike Byblis, Myrrha knows that her actions are indefensible. It is Byblis' refusal to acknowledge her crime that destroys her. Myrrha knows that her actions were unacceptable and she accepts the reality of the matter. She chooses her fate and gratefully accepts transformation into a tree (*Met.* X. 489-98).

Scylla commits the ultimate crime when she betrays both father and fatherland (*Met.* VIII. 8-10) and she receives the ultimate punishment when she is transformed into a bird (Anderson 1972: 347). As Barkan puts it, Scylla's transformation and banishment are "typical of the experience of all of Ovid's great wicked women (and some of his men)" (1986: 66). Medea is not explicitly punished for betraying her father nor does she lose her identity but she is an example of a woman seemingly controlled by her passions. In the same way, Pasiphae loves a

¹⁸ Cf. Clytie: *dementer amoribus usa* (*Met.* IV. 259); Salmacis: *amens* (*Met.* IV. 351).

bull but is not explicitly punished because of it. Pasiphae's story is mentioned by Scylla in Book VIII and by Iphis in Book IX but her story is told in full by the *praeceptor* in Book I of the *Ars Amatoria* as he sets out to prove that a woman's desire *acrior est nostra, plusque furoris habet* (*Ars Am.* I. 341-42.).¹⁹ Pasiphae's desire certainly is marked by madness, for she becomes so obsessed with a bull from the herd that she tricks him into impregnating her with a disguise of a cow made out of wood (*Met.* IX. 739-40). Her desire is monstrous but it is also outlandishly humorous in its absurdity (Anderson 1972: 346).

In the *Ars Amatoria*, the *praeceptor* demonstrates Pasiphae's insanity clearly: she actively seeks the affections of the bull and enviously hates the cows in his herd (*Ars Am.* I. 296); she picks the best leaves for him and she goes with the herd without thought of her husband. She makes herself beautiful for him (*Ars Am.* I. 299-306). She is even jealous of the cows and removes them from the herd to work the plough or to sacrifice when she feels that they are finding favour with the bull (*Ars Am.* I. 317-19). The *praeceptor* describes the shocking scene of Pasiphae, holding the entrails of her 'rivals', demanding that they attempt to find favour with the bull now (*Ars Am.* I. 320-22). Scylla labels Pasiphae's passion for the bull as unnatural (*Met.* VIII. 132-33). The humour in the episode, however, is clear. Ovid uses Pasiphae's deranged desire as a tool for entertainment, taking an initial mythological idea to its absurd, literal conclusions.

Procne and her sister, Philomela, provide another example of women overcome by madness. Procne is the indirect victim of Tereus' rape of Philomela. In their episode, these violated women are portrayed as abnormal when they murder Procne's son. The women begin a downward spiral of destruction as they descend to "increasingly subhuman forms, from maenad to Fury to wild creature". The poet is "working in a tradition in which the violence of women is perceived as monstrous" (Segal 1994: 275). It is their agency which leads them to such an unnatural murder and the women become "embodiments of irrationality rather than representative of a retributive moral order" (175). Although Tereus is brutal in his double violation of his sister-in-law, the actions of Procne and Philomela almost obliterate those of Tereus because theirs are so perverse. The poet allows the sisters to be active up to a certain point (Philomela weaves a tapestry to Procne and Procne rescues Philomela from the woods) but "in the process of taking action and communication into their own hands, they turn into

¹⁹ Cf. Juno and Jupiter's argument in Book 3 about who gets more pleasure from sex, men or women, and the consultation with and transformation of the 'bisexual' Teiresias (*Met.* III. 316-338).

monsters, like their enemy” (Sharrock 2002b: 101). Although Tereus’ crime is terrible, it is the repulsive revenge of the women that causes the transformation of all three characters.

All of the women mentioned above are active and they are punished because of this agency. If they are not explicitly punished, they are characterized as unnatural and there is a gendered judgment in the moral of their story. There seems to be a natural cycle of desire that, when deviated from, brings forth something monstrous. This is particularly the case with women in the *Metamorphoses*. When women diverge from the acceptable norm of passivity, they love men who are wildly inappropriate and they are perverted by their desire. Their acts lead them to go to terrible lengths to fulfil their desire and these women are shown to be weak and at the mercy of their feelings: even when they are active in the pursuit of their desired objects, they remain passive victims of their monstrous selves.

Despite their attempts to fight their feelings, they are poignantly unable to do so, regardless of the threat their desire presents. These active women are controlled by their passions and familial ties are easily overlooked in their quest for satisfaction. Byblis and Myrrha are incapable of respecting the boundaries of familial love, while Scylla kills her father so that she might be the wife of Minos. Procne and Philomela are so crazed with their need for revenge that they kill Procne’s son, to spite Tereus. Their desire is outrageous and Ovid emphasizes that these women become mad with passion, that they lose themselves. They might begin as rational women but once they give in to their passions, they begin a downward spiral that will only end in disaster. Their agency leads to the quest for the fulfilment of an abnormal desire and is the expression of a supposedly intrinsic unnaturalness.

Ovid seems keen to experiment with gender roles but only to a certain extent: “to *try on* a female role is important for Ovid; but that role, like the trying on, has its limits” (Richlin 1992: 166). The poet does not allow for women to be too active without consequences. The *praeceptor*’s claim about women’s desire in the *Ars Amatoria* (*Ars Am.* I. 341-42) is ‘proven’ correct in the *Metamorphoses*. On the basis of the above examples, women’s lust is portrayed as very near madness. This latent madness is, however, only actualized in active women. In the *Metamorphoses*, women are allowed to be active only to a certain point before they become monstrous. The link between female desiring and social and biological abnormality is made explicit in these stories.

7.4 Pygmalion and his Statue

The female figures discussed above are punished for loving inappropriate men and for not loving within the boundaries of the law. Their stories compare to that of Pygmalion and his love for a statue. Such a comparison demonstrates the apparent bias that existed between what men are allowed to love and what is permitted for women.

The story of Pygmalion follows out of the tale of the Propoetides in Book X. These women are turned into prostitutes by Venus when they refuse to acknowledge her as a divinity (*Met.* X. 238-40). It is his revulsion from the behaviour of these women that sends Pygmalion into a life of celibacy (Sharrock 1991:38). He is disgusted by the multitude of “faults” which nature has given women’s minds (*Met.* X. 244-45). Pygmalion believes “immodesty and immorality to be an essential quality of womankind” (Liveley 1999: 209). Orpheus also spurned the love of women after Eurydice’s double-death but he transferred his affections to young boys (*Met.* X. 79-85). Narcissus rejected all love from both men and women and found his object of love in his own image in the water (*Met.* III. 353-55). Pygmalion invests his affections in a statue. In response to the *vitium* of women, Pygmalion turns to his “artificial *puella*”. He “attempts to create his own entirely artificial woman in the hope of thus possessing a woman free of such natural vices” (Liveley 1999: 209). Pygmalion spends his time carving from ivory the ‘perfect woman’, *formamque dedit, qua femina nasci/ nulla potest* and he produces a woman so flawless that he falls in love with his own creation, *operisque sui concepit amorem* (*Met.* X. 248-49). Although Pygmalion’s actions are not those of a rational man, the poet does not designate him ‘mad with passion’ as we have seen him do with women.²⁰ Ovid indicates that these actions are silly, but, “in another mood they could be signs of incipient madness” (Segal 1998: 18).

Pygmalion acts rather strangely: he kisses the statue and believes the kisses are returned, *oscula dat reddique putat*, he speaks to his creation and holds it, *loquiturque tenetque* (*Met.* X. 256), first believing that the ivory yields to his touch and then worrying that he is bruising it (*Met.* X. 257-58). He flatters the statue and brings it gifts (*Met.* X. 259-63), and “in a parody of the lover in Roman elegy” (Segal 1998: 18) he dresses it in robes and adorns it with jewellery (*Met.* X. 263-65). He even puts it in his bed and calls it *tori sociam* (*Met.* X. 268),

²⁰ Scylla, *Met.* VIII. 107; Byblis, *Met.* IX. 635-36.

as though the cold ivory could provide him with warmth in bed. The text, perhaps, hints at his irrationality with the words, *tamquam sensura* (*Met.* X. 269). At the altar of Venus, Pygmalion does not voice his request, *non ausus eburnea virgo dicere*, but Venus knows his desire and grants his silent wish (*Met.* X. 275-79).

The scene describing the vivification of the ivory statue not only invites but forces the reader to look at Pygmalion touching the statue. Orpheus describes Pygmalion touching her again and again as he makes sure that she is real (*Met.* X. 287-88). With the vivification of the statue, Orpheus “makes his creation, Pygmalion, do that which he himself tries to do but fails: bring the beloved to life” (Sharrock 1991: 38). Blushing, the girl lifts her eyes to the light and sees both her *amator* and the sky at the same time, *cum caelo vidit amantem* (*Met.* X. 294). When the statue becomes a real woman, Pygmalion succeeds in creating “the perfect woman, whose whole world is her lover” (Sharrock 1991: 49). He has created a woman who will not be spoiled by *vitia* and *crimina* like the Propoetides and other women. When the statue comes to life, she becomes the “ideal sex-object” and “it restores us to the familiar hierarchies between male and female” (Segal 1998: 18).

Like Byblis, Myrrha, Scylla and Pasiphae, Pygmalion is the victim of an irrational desire. Unlike these women, he is not punished for his desire. His desire is clearly absurd and Ovid lets the reader see this by describing Pygmalion’s interactions with the statue but he does not label Pygmalion as deranged by madness. On the contrary, he vindicates Pygmalion’s abnormal desire with the realization of his beloved object. Ovid, in fact, disregards the original myth in which a king falls in love with a statue of Venus and tries to have sex with it (Anderson 1972: 496). The poet purposefully makes Pygmalion less insane and even rewards him with the vivification of his ivory statue. The opposite occurs in the Medea episode: Ovid removes the external factor which justifies her love for Jason and makes her a victim of her own irrational passion.

7.5 Conclusion

In his works, Ovid presents us with male rapists who dress up as females (*Ars Am.* I. 663-

705) and a male who is raped because he is dressed in women's clothes²¹ but everything turns out well for these men. When a female 'acts male', however, "the result is the unmaning of men, and the narrative makes it clear that this is a bad thing" (Richlin 1992: 166). In the same way, Pygmalion, as a male, is allowed his irrational passion and is vindicated, while the women Scylla, Byblis or Myrrha suffer a terribly complete, literal loss of themselves for theirs.

Agency is disastrous for women in the *Metamorphoses*. Ovid enjoys experimenting with gender roles and norms but he does not take his experimentation too far. Men are allowed to be passive while women are not. Salmacis and the other active women discussed above do not benefit from their agency; instead they are the victims of abnormal desires of which their unusual agency is both the expression and the cause. Ovid portrays these women as crazed and irrational which contrasts strongly with his gentle, indulgent portrayal of Pygmalion. Pygmalion is not irrational but eccentric. Ovid's *praeceptor* in the *Ars Amatoria* declares that women are not meant to do the asking.²² In the *Metamorphoses*, women who do try to initiate sexual love become monsters in their desire and invariably suffer because of their agency, however, even their agency is depicted as a form of grotesque helplessness or passivity.

²¹ Cf. the episode of Faunus and Omphale/Hercules (*Fast.* II. 303-58).

²² Cf. the episode of Achilles and Deidamia (*Ars Am.* I. 277-78).

Chapter 8

Conclusion

Every poet is a product of his context and, as such, is subject to ideological pressures and forces from which it is almost impossible to separate him, despite any intentions he may have for a literary work. Ovid was no different. He wrote during a time when women's roles in society, marriage and sexual relationships were clearly defined and circumscribed. After the relative sexual emancipation of women during the late Republic, Augustus had attempted to constrain their freedom by specifically targeting women in his moral legislation, clearly defining their role to be the producers of a new generation of Romans. Women of the early Empire had more freedom than those in the late Republic, but they still held an inferior position to men, and they were by no means considered or treated as equal. In Roman sexual relationships, a woman's designated role was passive and any active woman - any woman initiating love, acting upon feelings of desire, rather than submitting - was considered to be abnormal and 'unnatural'. Rape was a serious crime, not because of a woman's emotional and physical suffering but because of the loss of her male kin's *honor*. The victim's reduced value in a marriage exchange was also treated very seriously since her financial worth to her father was diminished.

The attitudes of contemporary Rome are at least partly reflected in Ovid's poem. In the *Metamorphoses*, women are punished for their agency: Philomela, after her indignant speech to Tereus, has her tongue severed and Salmacis is completely removed from the narrative when she attempts to rape Hermaphroditus. These episodes, like those of Myrrha, Byblis and Scylla, demonstrate that agency is, or must be, destructive in a woman. 'Aggressive sexuality' in Roman women was especially frowned upon because 'sexuality' in Rome was organised on an axis of "active" *versus* "passive," with a 'normal' woman being passive and an 'abnormal' woman being active. The *Metamorphoses* clearly demonstrates that agency is 'unnatural' and damaging in women like Salmacis, Byblis, Myrrha and Scylla, whose desire destroys their human identity or, in the case of Salmacis, her very existence. In these episodes, Ovid fully describes each woman's desire and provides thorough and gratuitous detail. Such descriptions would imaginably have been titillating to a Roman audience who lived in a time, which did not allow women to be active and to act upon their desires.

Rape in Ancient Rome does not appear to have been treated with the same ethical gravity as it is today. In a society where women were often treated as commodities and valued in terms of their financial or exchange potential, Roman rape laws did not seek to prevent the psychological and physical abuse of women. With a different emphasis on the consequences of rape, it is understandable that rape in Ancient Rome was not treated in the same way that it is today. Its recurrence in the *Metamorphoses* does not necessarily mean that Ovid was either particularly misogynistic or sympathetic towards female victims of rape, rather, like modern literary works and films which feature graphic violence and harrowing imagery, it may indicate to us that Ovid understood that while something may not be pleasant to watch or read, it may still be entertaining.

The episodes of Leucothoe and Perimele and the death sentence they receive after their rapes correspond with Roman approaches to rape, but in a more absolute way. Without their virginity, Leucothoe and Perimele have no financial value to their fathers and so they are murdered. Roman rape laws were established to protect not only the *honor* of the individual woman raped, but that of her father or husband too. Rape as a crime was more troubling in terms of what the assault meant for a woman's future as well as her father's, rather than the distress and suffering that it caused the woman herself. Ovid's accounts go a step further in demonstrating how destructive rape was to a virgin's reputation and identity.

The use of silence as a punishment (and the subsequent loss of identity), especially for innocent victims of rape, seems to have been a significant *motif* for Ovid. In his epic, rape victims are inevitably silenced: some through transformation at the hands of their rapist, some through benevolent third parties who wish to save the victims from rape, and some through the malevolence of Juno and other jealous goddesses. Philomela is effectively silenced when her tongue is cut from her mouth by a desperate Tereus, struggling to regain his agency. Salmacis is silenced absolutely when she is removed from the narrative, dissolving into a mere quality of the surviving subject, Hermaphroditus. The relationship between speech and identity is evidently an important one for Ovid. As a poet, he relied on his ability to express himself to establish his own identity, making it clear why such a relationship would be thematic in the poem. Ovid's preoccupation with this theme can also, perhaps, explain how sympathy can be read in those episodes, which deal with victims' silence and their loss of identity.

While it is impossible to know fully Ovid's intentions behind what he wrote, as a poet, one of his primary goals would have been to create a lastingly entertaining work, one that people would delight to hear and read. The objective to entertain does not mean, however, that misogyny and sympathy cannot be read in the *Metamorphoses*, since entertainment, misogyny and sympathy are not mutually exclusive. It is unlikely that we will ever know what Ovid's motives were. Perhaps the *Metamorphoses* is a frank and unapologetically misogynistic treatment of rape victims, or perhaps it was designed to inspire sympathy for these women. All we can ever know definitely is how we, his modern readers, read and react to the *Metamorphoses*. Every reader is subject to his or her own historical and social context and responds in different ways to different works. Ovid's representation of rape victims provides ample space to reflect on the different ways that he and his poem can be read. Whatever Ovid's intentions for the *Metamorphoses* were, it cannot be doubted that his text at least holds up a mirror to the negative treatment of women. Intended or not, the poet shows up attitudes to both rape and its victims and the plight of women. By depicting such violence against women, Ovid exposes the gender equalities that existed during his time. While important scholars like Richlin and Curran read the poet as unquestionably either misogynistic (Richlin) or sympathetic (Curran), I find it hard to pin him down, other than as always seeking to give or share pleasure in his poetic world. Although I struggle sometimes with his treatments of female figures, I understand that my own context significantly influences my reading and that I would have difficulty relating to the Roman audience for whom this was written, influenced as they were by their own context, and current Roman attitudes to and laws concerning rape. While I am informed by the various opinions provided by Ovidian scholars on the poet, himself, and his epic, I do not read Ovid or his critics passively. I am an active reader – a stance, which the poem invites – and above all I wish to remain a sympathetic reader of the Roman poet Ovid.

It is evident that the *Metamorphoses* leaves space for a wide range of readings, a characteristic, which has no doubt contributed to the poem's continuing popularity 2000 years after it was written. It is also clear that the *Metamorphoses* can, in parts, be read as showing either misogynistic or sympathetic colourings. The problem, however, lies in characterizing the poet and the poem as unquestionably either one or the other, when there are recurrences of both nuances (and more) throughout the work. It is important to keep in mind, as we research his works, what Ovid's objectives would have been as an artist and poet: he sought to create entertaining and stimulating pieces for his audience and himself, he

sought to be memorable and liked, he sought to charm and even seduce. It is possible that he is neither a misogynist nor particularly sympathetic towards women, but rather is merely 'opportunistic' in his use of sources and choices of *materia* for his public, however problematic that might be for a modern audience, and however much his material may betray the received opinions of his day. Ovid appears to have been amoral rather than immoral in his choice of *material* and he understood and exploited the power of sensational writing. His writing is often gratuitously violent and his imagery provocative in order to draw in his audience and to keep them stimulated. Instead of focusing on what Ovid's intentions might have been, it is more important to look at what Ovid's texts reveal about contemporary Rome. We should see this poet's works as important, if somewhat distorting, reflections of the social values of his contemporaries.

References

- Altieri, C. 1973. 'Ovid and the New Mythologists'. *NOVEL: A Forum on Fiction*. 7, 1:31-40.
- Anderson, W.S. 1972. *Ovid's Metamorphoses: Books 6-10*. Norman: University of Oklahoma Press.
- Anderson, W.S. 1997. *Ovid's Metamorphoses: Books 1-5*. Norman: University of Oklahoma Press.
- Balsdon, J.P.V.D. 1962. *Roman Women: Their History and Habits*. London: Bodley Head.
- Barkan, L. 1986. *The Gods Made Flesh: Metamorphosis & the Pursuit of Paganism*. New Haven: Yale University Press.
- Bennet, C.E. (ed. and trans.). 1927. *Horace: The Odes and Epodes*. Loeb Classical Library. New York: Heinemann.
- Blodgett, E.D. 1973. 'The Well-Wrought Void: Reflections on the *Ars Amatoria*.' *The Classical Journal*. 68, 4: 322-333.
- Braden, G. 2009. 'Ovid and Shakespeare.' In P.E. Knox (ed.), *A Companion to Ovid*, 442-454. United Kingdom: Wiley-Blackwell.
- Brown, S. A. 2004. 'Philomela.' *Translation and Literature*. 13, 2:194-206.
- Brunt, P.A. & Moore, J.M. (edd.). 1973. *Res Gestae Divi Augusti: The Achievements of Divine Augustus*. London: Oxford University Press.
- Buckland, W.W. 1963. *A Text-Book of Roman Law from Augustus to Justinian*. Cambridge: Cambridge University Press.
- Butler, H.E. (ed. and trans.). 1912. *Propertius*. Loeb Classical Library. New York: Heinemann.
- Butler, H.E. (ed. and trans.). 1922. *The Institutio Oratoria of Quintilian Volume IV*. Loeb Classical Library. New York: Heinemann.
- Cahoon, L. 1988. 'The Bed as Battlefield: Erotic Conquest and Military Metaphor in Ovid's *Amores*.' *Transactions of the American Philological Association*. 118, 293-307.
- Cahoon, L. 1990. 'Let the Muse Sing On: Poetry, Criticism, Feminism, and the Case of Ovid.' *Helios*. 17, 197-211.
- Cantarella, E. 1987. *Pandora's Daughters: The Role and Status of Women in Greek and Roman Antiquity*. Baltimore: The John Hopkins University Press.
- Cary, E. (ed. and trans.). 1937. *The Roman Antiquities of Dionysius of Halicarnassus Volume I*. Loeb Classical Library. New York: Heinemann.

- Churchill, L.J. 1993. *Heroic Erotics: The Anatomy of Misogyny in the Ars Amatoria*. Ann Arbor: UMI Dissertation Services.
- Citroni, M. 2009. 'Poetry in Augustan Rome.' In P.E. Knox (ed.), *A Companion to Ovid*, 8-25. United Kingdom: Wiley-Blackwell.
- Culham, P. 1990. 'Decentering the Text: The Case of Ovid.' *Helios*. 17, 197-211.
- Curran, L.C. 1984. 'Rape and Rape Victims in the Metamorphoses.' In J. Peradotto & J.P. Sullivan (edd.), *Women in the Ancient World: The Arethusa Papers*, 265-286. Albany: State University of New York Press.
- Currie, H.M. 1964. 'Ovid's Personality.' *The Classical Journal*. 59, 4:145-55.
- Cutter, M.J. 2000. 'Philomela Speaks: Alice Walker's Revisioning of Rape Archetypes in the Color Purple.' *Melus*. 25, 3/4:161-180.
- Davis, G. 1983. *The Death of Procris: "Amor" and the Hunt in Ovid's Metamorphoses*. Rome: Edizioni dell'Ateneo S.P.A.
- DeLacy, P. 1947. 'Philosophical Doctrine and Poetic Technique in Ovid.' *The Classical Journal*. 43, 3:153-161.
- Devereaux, M. 1990. 'Oppressive Texts, Resisting Readers and the Gendered Spectator: The New Aesthetics.' *Journal of Aesthetics and Art Criticism*. 48, 4:337-47.
- Dixon, S. 2001. *Reading Roman Women*. London: Duckworth.
- Dobson, M. 1993. 'Review: Pornography and Representation in Greece and Rome by Amy Richlin.' *Journal of the History of Sexuality*. 4, 2:293-95.
- Eagleton, T. 1996. *Literary Theory: An Introduction* (Second Edition). Cambridge: Blackwell Publishers.
- Elliot, A.G. 1985. 'Ovid and the Critics.' *Helios*. 12, 9-19.
- Fairclough, H.R. (ed. and trans.). 1929. *Horace: Satires, Epistles and Ars Poetica*. Loeb Classical Library. New York: Heinemann.
- Fantham, E. 1983. 'Sexual Comedy in Ovid's *Fasti*: Sources and Motivation.' *Harvard Studies in Classical Philology*. 87, 185-216.
- Fantham, E. 1994. *Women in the Classical World: Image and Text*. New York: Oxford University Press.
- Fantham, E. 2006. 'Ovid, Germanicus, and the Composition of the *Fasti*.' In P.E. Knox (ed.), *Oxford Readings in Classical Studies: Ovid*, 373-414. Oxford: Oxford University Press.
- Farrell, J. 1999. 'The Ovidian *Corpus*: Poetic Body and Poetic Text.' In P. Hardie, A.

- Barchiesi & S. Hinds (edd.), *Ovidian Transformations: Essays on Ovid's Metamorphoses and its Reception*, 127-141. Cambridge: Cambridge Philological Society.
- Feeney, D. 2006. 'Si licet et fas est.' In P.E. Knox (ed.), *Oxford Readings in Classical Studies: Ovid*, 465-488. Oxford: Oxford University Press.
- Feldherr, A. 1997. 'Metamorphoses and Sacrifice in Ovid's Theban Narrative.' *Materiali e discussioni per l'analisi dei testi classici*. 38: 25-55.
- Foster, B.O. (ed. and trans.). 1919. *Livy Volume I*. Loeb Classical Library. New York: Heinemann.
- Foster, B.O. (ed. and trans.). 1922. *Livy Volume II*. Loeb Classical Library. New York: Heinemann.
- Fowler, D. 2000. *Roman Constructions: Readings in Postmodern Latin*. New York: Oxford University Press.
- Fränkel, H.F. 1945. *Ovid: A Poet Between Two Worlds*. Berkeley: University of California Press.
- Frazer, J.G. (ed. and trans.). 1989. *Ovid in Six Volumes, Volume V, Fasti* (Second Edition, revised by J.P. Goold). Loeb Classical Library. Cambridge: Harvard University Press.
- Galinsky, K. 1996. *Augustan Culture*. New Jersey: Princeton University Press.
- Gamel, M-K. 1990. 'Reading Reality.' *Helios*. 17, 175-85.
- Gardner, R. (ed. and trans.). 1970. *Cicero in Twenty-Eight Volumes, Volume XIII*. Loeb Classical Library. London: Heinemann.
- Gardner, J.F. 1986. *Women in Roman Law and Society*. London: Croom Helm.
- Gold, B.K. 1993. "'But Ariadne was Never There in the First Place": Finding the Female in Roman Poetry.' In N. S. Rabinowitz & A. Richlin (edd.), *Feminist Theory and the Classics*, 75-101. New York: Routledge.
- Gosselin, C.A. 1994. *Rape, Seduction and Love in Ovid's Metamorphoses*. Ann Arbor: UMI Dissertation Services.
- Green, P. 1982. *Ovid: The Erotic Poems*. Harmondsworth: Penguin Books.
- Greene, E. 1998. *The Erotics of Domination: Male Desire and the Mistress in Latin Love Poetry*. Baltimore: The John Hopkins University Press.
- Gross, N.P. 1979. 'Rhetorical Wit and Amatory Persuasion in Ovid.' *The Classical Journal*. 4:305-318.

- Gubar, S. 1987. 'Representing Pornography: Feminism, Criticism, And Depictions of Female Violations.' *Critical Inquiry*. 13, 4:712-41.
- Gummere, R.M. (ed. and trans.). 1925. *Seneca: Ad Lucilium; Epistulae Morales*. Loeb Classical Library. New York: Heinemann.
- Heath, J. 1991. 'Diana's Understanding of Ovid's Metamorphoses.' *The Classical Journal*. 86, 3:233-243.
- Hejduk, J.D. 2011. 'Epic Rapes in the *Fasti*.' *Classical Philology*. 106, 1:20-31.
- Hemker, J. 1985. 'Rape and the Founding of Rome.' *Helios*. 12:41-47.
- Hermerén, G. 1975. 'Intention and Interpretation in Literary Criticism.' *New Literary History*. 7, 1:57-82.
- Hinds, S. 1998. *Allusion and Intertext: Dynamics of appropriation in Roman Poetry*. Cambridge: Cambridge University Press.
- Hinds, S. 2002. 'Landscape with Figures: Aesthetics of Place in the *Metamorphoses* and its Tradition.' In P. Hardie (ed.), *The Cambridge Companion to Ovid*, 122-149. Cambridge: Cambridge University Press.
- Hollis, A.S. 1973. '*Ars Amatoria* and *Remedia Amoris*.' In J.W. Binns (ed.), *Ovid*, 84-115. London: Routledge and Kegan Paul.
- Hollis, A.S. 1977. *Ars Amatoria: Book I*. United Kingdom: Oxford at the Clarendon Press.
- Irigaray, L. 1985. *This Sex which is not One*. Ithaca: Cornell University Press.
- Jackson, J. (ed. and trans.). 1956. *Tacitus: The Annals*. Loeb Classical Library. Cambridge: Harvard University Press.
- Jackson, J. & Moore, C. (edd. and trans.). 1956. *Tacitus: The Histories and the Annals Volume II*. Loeb Classical Library. Cambridge: Harvard University Press.
- Jacobsen, G.A. 1984. 'Apollo and Tereus: Parallel Motifs in Ovid's Metamorphoses.' *The Classical Journal*. 80, 1:45-52.
- Janan, M. 1994. "'There beneath the Roman Ruin Where the Purple Flowers Grow': Ovid's Minyeides and the Feminine Imagination.' *The American Journal of Philology*. 115, 3:427-448.
- Jenkins, T.E. 2000. 'The Writing in (And of) Ovid's Byblis Episode.' *Harvard Studies in Classical Philology*. 100, 439-451.
- Johnson, W.R. 1985. 'Ringing Down the Curtain on Love.' *Helios*. 12, 21-28.
- Johnson, W.R. 1996. 'The Rapes of Callisto'. *The Classical Journal*. 92, 1:9-24.

- Joplin, P.K. 1991. 'The Voice of the Shuttle is Ours.' In L.A. Higgins & B.R. Silver (edd.), *Rape and Representation*, 35-66. New York: Columbia University Press.
- Joshel, S.R. 1992. 'The Body Female and the Body Politic: Livy's Lucretia and Verginia.' In A. Richlin (ed.), *Pornography and Representation in Greece and Rome*, 112-130. Oxford: Oxford University Press.
- Karras, R.M. 2000. 'Active/Passive, Acts/Passions: Greek and Roman Sexualities.' *The American Historical Review*. 105, 4:1250-1265.
- Keith, A. 1999. 'Versions of Epic Masculinity in Ovid's Metamorphoses.' In P. Hardie, A. Barchiesi & S. Hinds (edd.), *Ovidian Transformations: Essays on Ovid's Metamorphoses and its Reception*, 214-239. Cambridge: Cambridge Philological Society.
- Keith, A. 2009. 'Sexuality and Gender.' In P.E. Knox, (ed.), *A Companion to Ovid*, 355-369. United Kingdom: Wiley-Blackwell.
- Kenney, E.J. 2009. 'The Metamorphoses: A Poet's Poem.' In P.E. Knox, (ed.), *A Companion to Ovid*, 140-153. United Kingdom: Wiley-Blackwell.
- Keuls, E. 1990. 'The Feminist View of the Past: A Comment on the Decentering of the Poems of Ovid.' *Helios*. 17, 221-24.
- Keyes, C.W. (ed. and trans.). 1928. *Cicero: De Re Publica, De Legibus*. Loeb Classical Library. London: Heinemann.
- Knox, P.E. 2009. 'A Poet's Life.' In P.E. Knox, (ed.). *A Companion to Ovid*, 3-7. United Kingdom: Wiley-Blackwell.
- Leach, E.W. 1964. 'Georgic Imagery in the Ars Amatoria.' *Transactions and Proceedings of the American Philological Association*. 95:142-154.
- Lee, A.G. 1953. 'Ovid's Lucretia.' *Greece and Rome*. 22, 66:107-18.
- Liveley, G. 1999. 'Reading Resistance in Ovid's Metamorphoses.' In P. Hardie, A. Barchiesi & S. Hinds (edd.), *Ovidian Transformations: Essays on Ovid's Metamorphoses and its Reception*, 197-213. Cambridge: Cambridge Philological Society.
- Lord, L.E. (ed. and trans.). 1937. *Cicero: The Speeches*. Loeb Classical Library. London: Heinemann.
- Lyne, R.O.A.M. 1980. *The Latin Love Poets*. Oxford: Clarendon Press.
- Mack, S. 1988. *Ovid*. New Haven: Yale University Press.
- Marder, E. 1992. 'Disarticulate Voices: Feminism and Philomela.' *Hypatia*. 7, 2:148-166.
- Miller, F.J. (ed. and trans.). 1916. *Metamorphoses, Volume I*. Loeb Classical Library. New York: Heinemann.

- Miller, F.J. (ed. and trans.). 1984. *Ovid in Six Volumes, Volume IV: Metamorphoses* (Second edition, revised by J.P. Goold). Loeb Classical Library. Cambridge: Harvard University Press.
- More, J. De Luce. 1974. *Mutatae formae : studies in Ovid's Metamorphoses*. Ann Arbor: UMI Dissertation Services.
- Mozley, J.H. (ed. and trans.). 1979. *Ovid in Six Volumes, Volume II, The Art of Love, and Other Poems* (Second Edition, revised by J.P. Goold). Loeb Classical Library. Cambridge: Harvard University Press.
- Myers, S. 1999. 'The Metamorphosis of a Poet: Recent Work on Ovid.' *Journal of Roman Studies*. 89, 190-204.
- Nagle, B. R. 1983. 'Byblis and Myrrha: Two Incest Narratives in the Metamorphoses.' *The Classical Journal*. 78, 4:301-315.
- Nagle, B. R. 1984. 'Amor, Ira and Sexual Identity in Ovid's Metamorphoses.' *Classical Antiquity*. 3, 2:236-255.
- Nguyen, N.L. 2007. 'Roman Rape: An Overview of Roman Rape Laws from the Republican Period to Justinian's Reign.' *Michigan Journal of Gender and Law*. 13:75-112.
- Nugent, G. 1990. 'This Sex Which Is Not One: De-Constructing Ovid's Hermaphrodite.' *Differences: A Journal of Feminist Cultural Studies*. 2,1:160-185.
- Parker, H.N. 1997. 'The Teratogenic Grid.' In J.P. Hallet & M.B. Skinner (edd.), *Roman Sexualities*, 47-65. New Jersey: Princeton University Press.
- Parry, H. 1964. 'Ovid's Metamorphoses: Violence in the Pastoral Landscape.' *Transactions and Proceedings of the American Philological Association*. 95:268-282.
- Perrin, B. (ed. and trans.). 1914. *Plutarch's Lives in Ten Volumes, Volume I*. Loeb Classical Library. London: Heinemann; New York : Putnam.
- Pomeroy, S.B. 1975. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity*. New York: Schocken Books.
- Postgate, J.P. & Mackail, J.W. (edd. and trans.). 1988. *Catullus, Tibullus, Pervigilium Veneris* (Second edition, revised by J.P. Goold). Loeb Classical Library. Cambridge: Harvard University Press.
- Rabinowitz, N.S. 1993. 'Introduction.' In N.S. Rabinowtiz & A. Richlin (edd.), *Feminist Theory and the Classics*, 1-22. New York: Routledge.
- Shepherd, W.G. 1986. *Horace: The Complete Odes and Epodes: with Centennial Hymn*. Harmondsworth: Penguin.
- Radice, B. & Baldick, R. (edd.). 1955. *Plato: The Republic*. Harmondsworth: Penguin Books.

- Richlin, A. 1983. *The Garden of Priapus: Sexuality and Aggression in Roman Humour*. New Haven: Yale University Press.
- Richlin, A. 1990. 'Hijacking the Palladion.' *Helios*. 17, 175-85.
- Richlin, A. 1992. 'Reading Ovid's Rapes.' In A. Richlin (ed.), *Pornography and Representation in Greece and Rome*, 158-179. Oxford: Oxford University Press.
- Richlin, A. 1993. 'Not Before Homosexuality: The Materiality of the Cinaedus and the Roman Law Against Love Between Men.' *Journal of the History of Sexuality*. 3,4:523-573.
- Rimell, V. 2006. *Ovid's Lovers: Desire, Difference, and the Poetic Imagination*. Cambridge: Cambridge University Press.
- Robinson, M. 1999. 'Salmacis and Hermaphroditus: When Two Become One: (Ovid, Met.4.285-388).' *The Classical Quarterly*. 49, 1:212-223.
- Rolfe, J.C. (ed. and trans.). 1920. *Sallust*. Loeb Classical Library. London: W. Heinemann; New York: Putnam.
- Rolfe, J.C. (ed. and trans.). 1998. *Suetonius Volume I*. Loeb Classical Library. Cambridge, Mass.: Harvard University Press.
- Salzman-Mitchell, P.B. 2005. *A Web of Fantasies: Gaze, Image, and Gender in Ovid's Metamorphoses*. Columbus: Ohio State University Press.
- Schmitt Pantel, P. 1994. 'Representations of Women.' In G. Duby & M. Perrot (edd.), *A History of Women: From Ancient Goddesses to Christian Saints*. London: The Belknap Press of Harvard University Press.
- Seaton, R.C. (ed. and trans.). 1912. *Apollonius Rhodius, the Argonautica*. Loeb Classical Library. London: W. Heinemann; New York: G.P. Putnam's Sons.
- Segal, C. 1994. 'Philomela's Web and the Pleasures of the Text: Reader and Violence in the Metamorphoses of Ovid.' In J.F. De Jong & J.P. Sullivan (edd.), *Modern Critical Theory and Classical Literature*, 257-280. Leiden: Brill.
- Segal, C. 1998. 'Ovid's Metamorphic Bodies: Art, Gender, and Violence in the Metamorphoses.' *Arion*. 5, 3:9-41.
- Shackleton Bailey, D.R. (ed. and trans.), 2000. *Valerius Maximus Volume II*. Loeb Classical Library. Cambridge: Harvard University Press.
- Sharrock, A. 1991. 'Womanufacture.' *Journal of Roman Studies*. 81, 36-49.
- Sharrock, A.R. 1994. 'Ovid and the Politics of Reading.' *Materiali e discussioni per l'analisi dei testi classici*. 33, 97-122.

- Sharrock, A. 2002a. 'Ovid and the Discourses of Love: The Amatory Works.' In P. Hardie (ed.), *The Cambridge Companion to Ovid*, 150-162. Cambridge: Cambridge University Press.
- 2002b. 'Gender and Sexuality'. In P. Hardie (ed.), *The Cambridge Companion to Ovid*, 95-107. Cambridge: Cambridge University Press.
- Shorey, P. (ed. and trans.). 1946. *Plato: the Republic Volume I*. Loeb Classical Library. New York: Heinemann.
- Showerman, G. (ed. and trans.). 1977. *Ovid in Six Volumes, Volume I, Heroides and Amores* (Second edition, revised by J.P. Goold). Loeb Classical Library. Cambridge: Harvard University Press.
- Skinner, M.B. 1997. 'Introduction: Quod multo fit aliter in Graecia...' In J.P. Hallet & M.B. Skinner (edd.), *Roman Sexualities*, 3-25. New Jersey: Princeton University Press.
- Small, J.P. 1976. 'The Death of Lucretia.' *American Journal of Archaeology*. 80, 4:349-60.
- Solodow, J. B. 1988. *The World of Ovid's Metamorphoses*. Chapel Hill: University of North Carolina Press.
- Stirrup, B.E. 1977. 'Techniques of Rape: Variety of Wit in Ovid's Metamorphoses.' *Greece and Rome*. 24, 2:170-84.
- Sullivan, J.P. 1962. 'Cynthia Prima Fuit: A Causerie.' *Arion*. 1, 3:34-44.
- Syme, R. 1997. *History in Ovid*. Oxford: Clarendon Press.
- Theodorakopoulos, E. 1999. 'Closure and Transformation in Ovid's Metamorphoses.' In P. Hardie, A. Barchiesi & S. Hinds (edd.), *Ovidian Transformations: Essays on Ovid's Metamorphoses and its Reception*, 142-161. Cambridge: Cambridge Philological Society.
- Treggiari, S. 1991. *Roman Marriage: Iusti Coniuges from the Time of Cicero to the Time Of Ulpian*. Oxford: Clarendon Press.
- Tsitsiou-Chelidoni, C. 2003. 'Nomen Omen: Scylla's Eloquent Name and Ovid's Reply (Met.8, 6-151).' *Materiali e discussion per l'analisi dei testi classici*. 50, 195-203.
- Veyne, P. 2000. *The Roman Empire*. London: The Belknap Press of Harvard University Press.
- Walker, B. (ed.). 1885. *The Commentaries of Gaius and Rules of Ulpian* (trans. J.T. Abdy & B. Walker). Cambridge: Cambridge University Press.
- Walters, J. 1997. 'Invading the Roman Body.' In J.P. Hallet & M.B. Skinner (edd.), *Roman Sexualities*, 29-43. New Jersey: Princeton University Press.

- Warmington, E.H. (ed. and trans.). 1938. *Remains of Old Latin Volume III: Lucilius and The Twelve Tables*. Loeb Classical Library. New York: Heinemann.
- Watts, N.H. (ed. and trans.). 1935. *Cicero: The Speeches*. Loeb Classical Library. New York: Heinemann.
- Wheeler, A.L. (ed. and trans.). 1924. *Ovid: Tristia, Ex Ponto*. Loeb Classical Library. New York: Heinemann.
- Wilkinson, L.P. 1962. *Ovid Surveyed: An Abridgment of Ovid Recalled*. Cambridge: Cambridge University Press.
- Young, A.M. 1951. 'Of the Nightingale's Song.' *Classical Journal*. 46, 4:181-84.

Table of Rapes in The *Metamorphoses*

Victim/Potential Victim	Rapist/Potential Rapist	Book and Verse Numbers	Attempted or Successful Rape	Indirect Victims	Type of Transformation	Preventive or Vindictive Transformation	Page Reference
Daphne	Apollo	I.452-567	Attempted	-	Changed into a laurel tree	Preventive	15; 16; 57-72; 77; 86; 92; 93; 94; 96;
Io	Zeus	I.587-746	Successful	Juno	Changed into a cow	Vindictive (Jupiter transforms Io in order to save himself from Juno's wrath)	57-72; 86
Syrinx	Pan	I.689-721	Attempted	-	Changed into reeds	Preventive	57-72; 86; 92; 96
Callisto	Zeus	II.409-530	Successful	Juno, Diana	Changed into a bear, then with her son into a constellation	Vindictive (Juno), then taken pity on by Jupiter and changed into a constellation	57-72; 74; 77; 79; 89-90; 91; 92; 93; 95
Cornix	Neptune	II.572-588	Attempted	-	Changed into a crow	Preventive	-
Semele	Zeus	II.843-875	Successful	Juno	-	-	74
Europa	Zeus	II.833-875	Successful	Juno	-	-	93
Liriope	Cephisus	III.342-344	Successful	-	-	-	-
Leucothoë	Sol	IV.195-255	Successful	-	Changed into a frankincense bush	Leucothoë is changed by Sol after she is killed by her own father	63; 73; 87-88; 89; 90; 94; 107
Hermaphroditus	Salmacis	IV.285-388	Attempted	-	Hermaphroditus and Salmacis become one but Salmacis ceases to exist after the transformation.	-	55; 63; 86; 93-97; 106; 107

Victim/Potential Victim	Rapist/Potential Rapist	Book and Verse Numbers	Attempted or Successful Rape	Indirect Victims	Type of Transformation	Preventive or Vindictive Transformation	Page Reference
Medusa	Neptune	IV.790-803	Successful	Minerva	Minerva transforms her hair into snakes	Vindictive	74; 76
Proserpina	Hades	V.390-424	Successful	Cyane	Cyane changes into a pool after trying to stop Hades from taking Proserpina against her will.	-	93; 95
Arethusa	Alpheus	V.585-641	Attempted	-	Arethusa transforms herself into a pool in fear after Diana hides her in a cloud of mist		57; 60; 62; 65; 66; 67; 68; 69; 70; 92
The following rape stories are included in Arachne's tapestry: Europa	Zeus (as a bull)	VI.103-128	Successful	Juno	-	-	93
Asterie	Zeus (as an eagle)	VI.103-128	Successful	Juno	-	-	-
Leda	Zeus (as a swan)	VI.103-128	Successful	Juno	-	-	-
Antiope	Zeus (as a satyr)	VI.103-128	Successful	Juno	-	-	-
Alcmena	Zeus (as Amphitryon)	VI.103-128	Successful	Juno	-	Juno tried to prevent Hercules' birth	74
Danaë	Zeus (as a golden shower)	VI.103-128	Successful	Juno	-	-	-

Victim/Potential Victim	Rapist/Potential Rapist	Book and Verse Numbers	Attempted or Successful Rape	Indirect Victims	Type of Transformation	Preventive or Vindictive Transformation	Page Reference
Aegina	Zeus (as a flame)	VI.103-128	Successful	Juno	-	-	-
Mnemosyne	Zeus (as a shepherd)	VI.103-128	Successful	Juno	-	-	-
Proserpina	Zeus (as a snake)	VI.103-128	Successful	Juno	-	-	93; 95
Canace	Neptune (as a bull)	VI.103-128	Successful	-	-	-	-
Iphimedeia	Neptune (as Enipeus)	VI.103-128	Successful	-	-	-	-
Theophane	Neptune (as a ram)	VI.103-128	Successful	-	-	-	-
Ceres	Neptune (as a horse)	VI.103-128	Successful	-	-	-	-
Medusa	Neptune (as a bird)	VI.103-128	Successful	-	-	-	-
Melantho	Neptune as a dolphin	VI.103-128	Successful	-	-	-	
Isse	Apollo (as a shepherd)	VI.103-128	Successful	-	-	-	-
Erigone	Bacchus	VI.103-128	Successful	-	-	-	-
Philyra	Saturn (as a horse)	VI.103-128	Successful	-	-	-	-
Philomela	Tereus	VI.424-674	Successful	Procne	Philomela, Procne and Tereus are all changed into birds	-	77-87; 89; 90; 95; 101; 102; 106; 107
Orithyia	Boreas	VI.682-721	Successful	-	-	-	-
Ariadne	Theseus	VIII.174-82	Successful	-	-	-	25

Victim/Potential Victim	Rapist/Potential Rapist	Book and Verse Numbers	Attempted or Successful Rape	Indirect Victims	Type of Transformation	Preventive or Vindictive Transformation	Page Reference
Perimele	Acheloüs	VIII.592-610	Successful	-	Changed into an island after her father killed her for being raped, Acheloüs prayed to Neptune to transform her.	-	73; 87; 88; 89; 95; 107
Mestra	Neptune	VIII.843-884	Successful	-	Neptune grants her the ability to change her form voluntarily.	-	-
Deianira	Nessus	IX.110-133	Attempted	-	-	-	-
Dryope	Apollo	IX.324-393	Successful	-	-	-	84
Ganymede	Zeus (disguised as an eagle)	X.155-161	Successful	Juno	-	-	-
Thetis	Peleus	XI.221-265	Successful	-	Thetis changes her shape in an attempt to avoid rape.	Preventive	-
Chione	Apollo and Mercury	XI.321-22	Successful	Diana	Murdered	Vindictive	76