Music for Monsters:

Ovid's Metamorphoses, Bucolic Evolution, and Bucolic Criticism

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Abstract: The paper has been written for a collection whose aim is charting the entire development of a genre, pastoral or bucolic poetry, throughout Graeco-Roman antiquity. My discussion complements studies of poems that can be labelled 'bucolic' or 'pastoral' through an external vantage point: the perception of bucolic and pastoral in the perspective offered by Ovid's *Metamorphoses*, a maverick, bulimic epic poem, a poem in which many traces of other genres can be identified and everything undergoes a transformation of some sort. The examination of some individual episodes in the epic suggests ways in which the bucolic/pastoral tradition is being reconsidered, but also challenged and criticized from specific Roman viewpoints, not without satiric undertones.

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OVID'S METAMORPHOSES, BUCOLIC EVOLUTION, AND BUCOLIC CRITICISM

Alessandro Barchiesi

Ovidian epic promises what is potentially important evidence about the evolution of the bucolic genre after Virgil. The setting is a propitious one. After the instant success of the *Eclogues*, and while Theocritus as well as Moschus and Bion were still important poetic voices in Rome, bucolics must have been accepted, for the first time in the Western tradition, as an institutionalized genre. On the other hand, Ovid is the quintessential 'post-generic' poet: his epic presupposes a fully formed system of genres, substantially the very system that would be canonized and transmitted to the European tradition. The *Metamorphoses* constitute an encyclopaedia of genres and so (implicitly) of literary criticism. It is not by chance that Ovid is the first important Roman author who does not construct (implicitly or explicitly) his own work, programme, or persona, as the repetition of an individual *Greek* model (whether the new Menander, Homer, Theocritus, Hesiod, Callimachus, Alcaeus, Aratus, Apollonius and so on). This is surely because he will be competing with all of them and more — and also because by now, in Augustan Rome, it would make even more sense to be appraised as the 'new Tibullus' or the 'new Virgil'. An equally important point (related to the previous one) is that, when the *Metamorphoses* were composed and published, Virgil had already been constructed as a model of a *poetic career*. This factor has consequences for the evolution of the pastoral genre. The career model is based upon the 'ascendant' and 'rising' pattern, and the effect is predicated on a growing sense that a natural hierarchy of genres exists, and that pastoral is in many ways the right way to start before 'upgrading' oneself to the next level. (Some features of traditional bucolic poetry are now especially important, because they function as badges of 'humility': the positioning of shepherds in the social hierarchy of labour; elements of style; the brevity, lightness, humour, variety and sexual innuendo of the poems; the country/city opposition, which for a Roman entails the Supercity of Rome as a counterweight to idyllic *rusticitas*[1]). Two more factors, concomitant but not secondary, are that Virgilian pastoral must, by 8 AD, have already been the object of teaching, parody, and scholarship, and that Theocritean exegesis of the kind we still have access to in the scholiastic tradition is, we may presume, already in place. Therefore, the 'constructive', system-oriented practice observed by Greek interpreters of Theocritus[2]

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[1] A word, we should remember, never attested before Ovid (*Am.* 1.8.4, etc.).

[2] Cf. Fantuzzi's contribution to this volume.

is now at work in both languages: the tradition of saying "this is really bucolic", "this detail needs interpretation as belonging to the world of the shepherds" and so on must be based on reading practices that were already available by the time of Ovid, both in Greek and in Latin.[3]

However, in the first sentence of this paper, the word "evidence" coupled with "Ovid's *Metamorphoses*" must have been enough to generate immediate disbelief, and the following sentences have served as an invocation of mitigating circumstances. For everyone knows that Ovid's poem is not an encyclopaedia of genres, unless one likes unruly encyclopaedias where lemmata are contested by their own definitions and entries tend to blend into each other. The poem is not a witness to a system of shared generic expectations: it is a participant (and a cheating, tricky one at that) in a shifting conversation about generic norms and their validity: at every turn and twist, we can expect a reassertion of conventions, or a defamiliarizing effect, or a spoof. Think about the relationship between epic and bucolic as it is established at the level of reader reception in this work: in many cases the allusion can be interpreted as a pointer to similarity or difference between genres; more difficult still, it might mean that epic and bucolic are compatible, or fundamentally alien to each other; even worse, it could imply that believing in generic essences is a useless task, since both epic and bucolic are impure and even illusory ideas.

We will have to proceed with some caution. To make sure that my examples have some specific relevance, I will stick to episodes in which we can easily recognize not just some pastoral detail, allusion, or scenery, but more specifically a thematic, narrative reference to pastoral song.[4] I should mention, therefore, that I am willingly discarding a much larger area of enquiry, and a potentially fruitful one, since some of the best studies of *Metamorphoses* have recognized that a certain representation of landscape, typical of Ovidian epic, owes much to the tradition of Theocritus and the *Eclogues*, and in fact constructs that tradition as something akin to our modern notion of "idyllic", if only for the purpose of building up disruptive tensions, based on violence,

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[3] Numitorius' *Antibucolica* (*FLP* p. 284) is often accused of having been a silly and pedantic spoof, but when Numitorius targets the expression *cuium pecus*, "who owns the flock?" (*Ecl.* 3.1) and its Latinity he may well be drawing attention to the specifics of a bucolic 'alternative world', in full awareness of Greek learned discussions of Theocritus: that bit of Virgilian *rusticitas* is in fact a sophisticated play on a Theocritean model, as demonstrated by Wills (1993).

[4] This approach is not dissimilar to the choice operated on the vast corpus of Nonnan epic by Harries in this volume, and there are in fact similarities with Ovid, since in the *Dionysiaca* we find watered down influences of bucolic *settings* and natural representations, but also a recurring tendency to recreate bucolic *song* in contexts of illusion, delusion, deceit and impending outbreaks of violence.

lust, and humiliation.[5] By limiting my discussion to the three episodes where bucolic song, and not only bucolic landscape, is foregrounded, I hope to find a counterbalance to the notorious difficulty of pinning down generic matrices in this unstable epic of love and changes. It should also be possible to ascertain a precise awareness in Ovid of how these two elements had been most often coherently combined in Theocritus' poetics of the bucolic world (= bucolics was not just felt as the poetry of irenic landscapes and pastoral characters).[6]

The three episodes[7] are as follows:

(i) Mercury, sent by Jupiter to Argolis in order to dispatch the guardian Argos and to rescue Io, who is being detained in bovine form, disguises himself as a goatherd, and lures Argos to sleep with a song. The theme is the origin of the panpipes, the very instrument Mercury plays to Argos. It is the story of how, in Arcadia, Pan tried to rape the nymph Syrinx, and just before he could catch her, the fleeing nymph was changed into reeds: by chance, Pan's panting breath echoes in the reeds, and so the panpipes were invented. Before Mercury completes the song, Argos falls asleep and is immediately beheaded by the god's scythe (1.664-723).

(ii) Midas, the gold-crazy king of the Phrygians, sobers up and lowers his profile by attaching himself to Pan and his natural way of life. Proud of his musical skills, Pan boldly challenges Apollo the citharist. The contest is arbitrated by Mount Tmolus: he immediately proclaims the artistic superiority of Apollo's lyre over Pan's pipes. Yet Midas, a fan of Pan's performance, criticizes the verdict. In retaliation Apollo gives the king the ears of an ass. Midas hides them under a tiara, but the barber, who is in the know, whispers the secret into a ditch, and lo! a reed-bed is born there and the buried secret is now a message in the wind (11.146-92).

(iii) The Sicilian nymph Galatea tells her fellownymph Scylla the story of her erotic persecution by the Cyclops Polyphemus. The Cyclops in love performed a song of wooing and lament thatGalatea

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[5] Segal (1969); Hinds (2002) are the two landmarks in this panorama; cf. Schiesaro in this volume on dangerous *loca amoena* in Seneca as well as Ovid.

[6] On the 'programmatic' link between nature and the 'rustic music' as the two key features of Theocritus bucolic *locus amoenus*, see Theocr. 1.1-3, with Hunter (1999) 69-70.

[7] The three crucial discussions for my purposes are respectively Hardie (2002) 130-3 (see also Hardie (2003) on the importance of impersonators and simulation); Kenney (1986) xxvii (on genre hierarchy); Farrell 1992b (on generic impurity: I should have used this important paper in my own account of recent approaches to genre, Barchiesi 2001); but the first episode has generated a considerable amount of important comments in Konstan (1991); Griffin (1999); Murgatroyd (2001); Fabre-Serris (2003); Hardie (2003). More details on this episode in my commentary to books 1-2 of the poem (Barchiesi (2005) ad loc.). On the third episode see the excellent commentary by Hopkinson (2000).

used to listen to while sheltered in a cave in the arms of his rival, the handsome youth Acis. Polyphemus, crazed with jealousy, spots them and crushes Acis under a massive rock: by a miracle engineered by the compassionate Galatea Acis reappears as the homonymous river-god from under the seaside crag, identical in beauty, his new identity marked by horns and a crown of reeds (13.750-898).

I will try to tease out some general implications of each episode for the 'background perception' of the bucolic genre, under the three rubrics of (i) appropriation and impersonation, (ii) hierarchy, and (iii) *auxesis*, but first let me select a few details that function as connections between the three narratives in the order of their appearance. As we shall see, the stories are connected by the presence of the essential god of pastoral, Pan; their respective locations in Arcadia, Phrygia, Sicily are interesting (cf. below n. 10); and the cumulative effect is a continuous line from aetiology (i) to humiliation (ii) and finally to a rise of the genre beyond its own traditional limits (iii). The Ovidian poem tells the origins of bucolic song, how it became too ambitious and was put in its place, and how it ended up (in a specifically Roman version) transgressing its borders.

It becomes legitimate to compare traditional pastoral and Ovidian pastoral. One surprise, in general, is that in Ovidian pastoral it is difficult to find one single 'regular' character: no shepherd is just a shepherd; all the characters are monstrous or portentous actors (the god Hermes in disguise, the half-goat god Pan, the barbarian freak of nature Polyphemus) as well as strange audiences (the hundred-eyed Argos; Mount Tmolus with trees on his ears, and with him the satrap and asinine Midas; the monster-to-be Scylla). Reciprocally, whenever the poem introduces regular, legitimate shepherds, there is no musical or poetic dimension to their lives.[8] In the first episode, to be sure, nobody is as he or she seems: even the cow who is the focal point for the hundred eyes of the *boukolos* is, in fact, a metamorphosed girl. Impersonation and substitution are the rule. Now, we can of course simplify our reactions by saying that this is, after all, a poem of wondrous transformations, and a poem obsessed with simulation, doubling, and spuriousness.[9] Yet if we keep

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[8] Apollo does continue the tradition of Pan's *fistula*, but only when he *impersonates* a shepherd and lover (in the Admetos myth, 2.680-5). Daphnis the archetype of musical shepherds is sidetracked in 4.276-7 (*vulgatos taceo…pastoris amores / Daphnidis Idaei*, "I will pass by the well-known love of Daphnis of Mount Ida"). We should contrast Battos, who has a regular pastoral name but no interest in song (2.687-707); the Apulian shepherds, who inhabit Pan's cave in Italy, but perform only rustic and aggressive imitations of the musical and rhythmic dance of the Nymphs: the episode sounds like a commentary on the contrast between Greek song-and-dance tradition and Italic *asperitas* and *rusticitas*, leading to satire and fescennine, not to bucolic melody (14.514-26). Those and all the other human herdsmen mentioned in the poem are extraneous to the world of song.

[9] Another specific and general link with Nonnos: in his work simulation and identity theft are often

an eye on the institutions of the bucolic genre, we might also decide to read this series of anomalies as a coherent comment on the conventions of bucolics: the conventions that enable readers to accept the appeal of the melodious reality of the pastoral world and yet to question its truth — hence the important habit of fantasizing about bucolic masks and aliases. In Ovid, there is little doubt that bucolics are a masquerade,[10] and that simulation creates the natural world of song.

Before we come to a more episodic discussion, one general point is still needed: all three episodes feature not just inset narrative (a standard feature in Ovidian epic), but more particularly inset song/music; all three culminate in the emergence of the most bucolic of features of a natural landscape,[11] the reed (*harundo* or *calamus*), ready to become the bucolic instrument *par excellence*.

> ... Panaque, cum prensam sibi iam Syringa putaret,
>
> corpore pro nymphae *calamos* tenuisse palustres,
>
> dumque ibi suspirat, motos in *harundine* ventos
>
> effecisse sonum tenuem similemque querenti.
>
> arte nova vocisque deum dulcedine captum

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defined as 'spuriousness', an interesting concept since the *Dionysiaca* is also a poem about strange and deviant procreation. So for example book one features a Zeus νόθος, "bastard" (295), a Cadmus who is a νόθος νομεύς, "sham herdsman" (373), ψευδαλέος... βοτήρ, "counterfeit herdsman" (376), and the usurper Typhoeus called νόθος ποιμήν, "sham herdsman" (521) and ἀντίτυπος... ποιμήν, "feigned herdsman" (423-4). On the use of pastoral in the Typhoeus/Cadmos episode see Harries in this volume and also Hardie (2005).

[10] Note that Hunter's contribution to this volume discusses the impossibility of separating 'pure' bucolics (in Theocritus and Vergil) from reading conventions based on 'masquerade' and aliases.

[11] Do we have connected reasons, and programmatic effects, for the locations of the three bucolic episodes? In the Argos story, the inset song about Pan is located in Arcadia, a traditional dwelling and cultic area for the god, but also the one reinvented by Virgil as the home of a guild of singers (on the complexities of Arcadia in the *Eclogues* see Kennedy (1987), with rich bibliography); Tmolus is not to the best of my knowledge a very pastoral place: it may be significant that before Ovid it is the location of another famous competition, laurel vs olive tree in Callim. *Ia*. 4 (in Callimachus, given the fabulistic style of that poem, is the choice possibly linked to the neighbouring (Ov. *Met*. 11.152) city of Sardis as birthplace of Aesopus, cf. *ia*. 2, fr. 192.15-6 Pfeiffer). A Polyphemus story must of course happen in the traditional location, near Aetna, but the location has added edge because now the *avena pastoris Siculi*, "reed-pipe of the Sicilian herdsman" (a reference to the Theocritean model in *Ecl*. 10.51) is being toted by Polyphemus in person, a character from Theocritus (2our compatriote", Theocr. 11, 7), a Sicilian shepherd transformed by Virgil and later by Ovid into a stabilized 'aetiological' symbol of pastoral origins.

"hoc mihi colloquium tecum" dixisse "manebit",
atque ita disparibus *calamis* conpagine cerae
inter se iunctis nomen posuisse[12] puellae. (1.705-12)

(it remained to relate) how Pan, when now he thought he had caught Syrinx, instead of her
held nothing but marsh reeds in his arms; and while he sighed in disappointment, the soft air
stirring in the reeds gave forth a low and complaining sound. Touched by this wonder and
charmed by the sweet tones, the god exclaimed: "This converse, at least, shall I have with
you". And so the pipes, made of unequal reeds fitted together by a joining of wax, took and
kept the name of the maiden.

creber *harundinibus* tremulis ibi surgere lucus
coepit et, ut primum pleno maturuit anno,
prodidit agricolam: leni nam motus ab austro
obruta verba refert dominique coarguit aures. (11.190-3[13])

but a thick growth of whispering reeds began to spring up there, and these, when at the
year's end they came to their full size, they repeated his buried words and exposed the story
of his master's ears.

       ... tum moles iacta dehiscit,
*viva*que per rimas proceraque surgit *harundo*,
osque cavum saxi sonat exsultantibus undis,
miraque res, subito media tenus exstitit alvo
incinctus iuvenis flexis nova cornua *cannis*. (13.890-4)

then the mass that had been thrown cracked wide open and a tall reed sprang up alive
through the crack, and the hollow opening in the rock resounded with leaping waters, and,
wonderful! suddenly a youth stood forth waist-deep from the water, his new-sprung horns
wreathed with bending rushes.

In all cases, the *harundo* is connected to natural acoustic phenomena, a sort of vocalisation of the

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[12] *posuisse* Tarrant: *tenuisse* mss.

[13] Cf. 11.171 *Pana iubet Tmolus citharae submittere cannas*, "Tmolus ordered Pan to lower his
reeds before the lyre".

landscape (through wind, or an echoing cave); in all cases, the botanic *mirabile dictu*, while forming the metamorphic coda to a narrative sequence, is preceded by a specific reference to the use of reeds as musical instruments for bucolic song: cf. 1.683-4 *iunctisque canendo…harundinibus*, "making music on his pipe of joined reeds"[14] (cf. 1.711-12 *atque ita disparibus calamis compagine cerae / inter se iunctis…*, "and so the pipes, made of unequal reeds fitted together by a joining of wax""); 11.154 *et leve cerata modulatur harundine carmen*, "(Pan) plays light songs upon his reeds close joined with wax"; 13.784 *sumptaque harundinibus compacta est fistula centum*, "(the Cyclops) took his pipe made of a hundred reeds" (always with the choice of *harundines*, the most appropriate if one wants to align bucolic song with the natural landscape of a reed-bed). In the final instance, the reed is even 'alive': 13.891 *viva…surgit harundo*, "the reed sprang up alive". One could, of course, argue that here the presence of 'closural' reeds is less relevant to the bucolic atmosphere than it was in the previous two examples, because they would be the normal paraphernalia of a water deity. To this I would object that on the one hand the river Acis is mentioned in a significant passage of Theocritus' *Id*. 1 (l. 69), and so the episode ends up contributing to the ideal landscape of bucolic music, Eastern Sicily, its eagerly awaited best source of water; on the other hand, Acis is not just a (born again) river, but the offspring (13.750) of a fluvial nymph and of Faunus, the Italian equivalent of Pan. The symbolism of reeds is thus doubly motivated. Like Syrinx, Acis is fittingly represented *post mortem* by a sudden efflorescence of *harundines*.

In the first instance, in particular, the musical technology of reeds precedes and 'creates' (by narrating, that is) their natural appearance, which in itself (circularly) is the aetiology of the panpipe: without Hermes' panpipe we would not know how Pan (that is, a random encounter between metamorphosis, nature, and desire — and a compromise between Lucretian physiology and mythological imagination[15]) created the panpipe out of a thicket of marshland reeds (and were *harundines* around before the metamorphosis of Syrinx? We are not told, as often in the poem, whether one metamorphosis is supposed to account for the first appearance and aetiology of a whole class of natural objects. In fact the previous 'technological' breakthrough by a god in the narrative of book 1 is also an *harundo*, the reed-and-lead arrow of Cupid back in 1, 471). Bucolic art is the only way to know how art has been created out of nature; sophistication precedes and (re)creates the bucolic naïve; a malicious impersonator gives us access to the original invention of bucolics, and the inventor turns out to be his son — this inversion of effects and causes being the

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[14] Of course in the Argos story the pipe has a traditional function; cf. Aesch. *Prom*. 575 and Barchiesi (2005) ad loc. on the Ovidian text and its models.

[15] On the interpretation of 1.707 *dumque ibi suspirat*, "while he sighted in disappointment", see Cameron (2004) 302 — but I must caution that Pan is also believed to have invented masturbation: Dio Chrys. *Or*. 6.20.

essence of bucolic chic.

The systematic reference to *fistula* and *harundines* presupposes[16] the importance of references to musical reeds in Virgil as genre-markers. *Calamus, harundo* (besides *fistula* and *cicuta* and *avena)* in fact have an impressive record in the *Eclogues*, striking even if one considers the traditional use of σῦριγξ, κάλαμος, and δόναξ in the Greek bucolic and epigrammatic poets: *Ecl.* 1.10 *calamo…agresti*, "on the rustic pipe", 6.8 *agrestem tenui meditabor harundine Musam*, "now will I woo the rustic Muse" (cf. *calamus,* 2.32, 34; 3.13; 5.2, 48; 6.8, 69; 8.24; *avena,* 1.2; 10.51, with Ov. *Met.* 1.677; cf. 8.192).[17]

1. Appropriation, Impersonation

The Argus episode is the first episode in the long poem where we can easily identify bucolic resonances. Considering that this is an epic poem *posing* for awhile as a pastoral text, it is entirely fitting that at the outset we see Mercury *impersonating* a shepherd (1.674-77):

> desilit in terras; illic tegumenque removit
> et posuit pennas, tantummodo virga retenta est:
> hac agit, ut pastor, per devia rura capellas

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[16] In his posthumous work on the imagery of the book in ancient poetry, forthcoming Oxford UP, Don Fowler points out that long before those references became programmatic for the 'live' musical atmosphere there was a regular technology of *writing* based on 'reeds', the reed-pen, *calamus*, being attested in this sense since Plautus and Cato, although *harundo* not before Persius (3.11). Then of course it becomes relevant that the σῦριγξ is a combination of two important elements in the technology of writing, the *calamus* and the wax. As it is practiced by Virgil, bucolics is a genre that invokes *writing* as its foundational medium, precisely when it foregrounds 'live music' as its ideal content.

[17] One easily understands that it is important for Virgil's native river, the Mincius, to be so densely populated with "slender reeds", cf. *Ecl.* 7.12-13 *hic uiridis tenera praetexit harundine ripas / Mincius*, "here Mincius fringes his green banks with slender reeds".

The Mincius is mentioned once in every Vergilian poem, always with accompanying *harundo*, but at growing degrees of separation from bucolic atmosphere; at *ge.* 3.14-15 *tardis ingens ubi flexibus errat / Mincius et tenera praetexit harundine ripas*, "where great Mincius wanders in lazy windings and fringes his banks with slender reeds", the river is *ingens*, "great", fittingly since it is the setting for the epic temple in honor of Octavian, but still has slender reeds, and at *Aen.* 10.205-6 the river is now the figurehead of a war-ship, its *harundo* not *tenera*, "slender", but *glauca*, "gleaming", and sailing the open sea.

dum venit abductas, et structis cantat avenis.

> (Mercury) removes his cap and lays aside his wings. Only his wand he keeps. With this, in the character of a shepherd, through the sequestered country paths he drives a flock of goats which he has rustled as he came along, and plays upon his reed-pipe as he goes.

Some standard attributes are lost in this transition from epic to pastoral: the magic wand alone remains, since it is needed as a pastoral *baculum*: we are not told about another epic instrument, the curved blade that will pop up later in the episode, and only for the killing. It is also important that, being a god of theft, Mercury appropriates the goats with casual spontaneity: the speed of *agit...capellas dum venit abductas*, "he drives a flock of goats which he has rustled as he came along", expresses not only the nonchalance of the god, but also the typical Ovidian velocity of the shift from epic to a different genre. In fact, the question of the 'ownership' of flocks had already been used by Virgil as an important pointer to issues of 'control' over literary predecessors. The question that opens *Ecl.* 3, *cuium pecus*, "who owns the flock?" should be read as a meta-literary pointer to the appropriation, or *furtum*, of a Theocritean model,[18] and a witty anticipation of unavoidable controversies over Theocritean 'thefts'.

If we continue to focus on perceptions of the bucolic genre as a horizon for this episode, it becomes significant that the narrative outcome depends on Argus *falling asleep*. When Argus invites the shepherd Mercury to enjoy some relax with him (1.679-81):

> ... "at tu,
> quisquis es, **hoc poteras mecum considere** saxo",
> Argus ait, "neque enim pecori fecundior ullo
> herba loco est, aptamque vides pastoribus umbram".

> "You, there", Argo calls, "whoever you are, you might as well sit beside me on this rock; for nowhere is there richer grass for the flock, and you see that there is shade convenient for shepherds".

his language not only presupposes a very Virgilian[19] theory of pastoral *umbra*, but also replays the

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[18] For this approach see Henderson (1998) 236-8; for a similar approach to land ownership in the *Eclogues*, see Hunter's contribution to this volume. On the Greek model for *cuium pecus* see above, n. 3.

[19] Note the influential emphasis of Clausen (1994) xxv: "it was Virgil who introduced shade and

invitation to rest uttered by Tityrus at the end of Virgil's *Ecl.* 1 (l. 79):

> **Hic** tamen **hanc mecum poteras requiescere** noctem.

> Yet this night you might have rested here with me on the green leafage.

The witty point of the allusion is that Argus as a shepherd is interested in rest and shade, but not, unlike all the conventional shepherds, in sleep: his eyes are always wide open. Ironically, Mercury will turn the relaxing properties of pastoral style against him, when an easy alternative is at hand: he is the very god who presides over slumbering, the one who always has a sleep-inducing wand (the contradiction is highlighted at 1, 735-6, when the wand is used merely to 'intensify' the sleep already started by the pastoral song).

 When Mercury achieves his aim of Argus dozing off, we have on the one hand an intensification of the main positive value of bucolics — quiet, now transvalued into something soporific — and on the other hand, an echo of many important passages of pastoral poetry where sleep is programmatically praised as a beneficent, sound-provoked quality of idyllic country-places. Virgil explicitly compares the pleasure of poetry to the pleasure of sleep *en plein air*, and connects the music of nature with the music of humans. In *Ecl.* 5 music/song is as pleasant as a nap on the grass (ll. 45-6):

> Tale tuum carmen nobis, diuine poeta,
> quale sopor fessis in gramine…

> Your lay, heavenly bard, is to me even as sleep on the grass to the weary...

In *Ecl.* 1, bucolic happiness is represented through the sleep-inducing properties of natural *susurrus* (ll. 51-5):

> fortunate senex, hic inter flumina nota
> et fontis sacros frigus captabis opacum;
> hinc tibi, quae semper, uicino ab limite saepes
> Hyblaeis apibus florem depasta salicti
> saepe leui somnum suadebit inire susurro.

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shadows into the pastoral landscape".

>Happy old man! Here, amid familiar streams and sacred springs, you shall enjoy the cooling
>shade. On this side, as of old, on your neighbour's border, the hedge whose willow blossoms
>are sipped by Hybla's bees shall often with its gentle hum soothe you to slumber.

The convergence of relaxation, song, and natural sounds is also important in programmatic texts by Meleager, who was particularly influential in Rome[20], and of course in the Theocritean and Meleagrian incipit of the *Eclogues*. Bucolic poetry, Ovid suggests, is by convention walking a thin line between 'laid back' and boring[21].

2. Hierarchy

If we discount the overtones of boredom, the ending of our first story seems to promise a bright future for the evolution of bucolics, but our next episode, the competition between lyre and pipe in the story of Midas in book XI, reveals the possibility of decline. The fascination here is less triumphal: not Argos' eyes, but the proverbially less-than-reliable-ears of Midas are the only sensors taken with this kind of music. The reeds of Pan surrender to the un-bucolic lyre of Apollo. One sensitive reader of Ovid and Vergil, Calpurnius Siculus, seems to have sensed a potential for subversion in this hierarchy: cf. Calpurn. 4.65-6 *... et qui posset avena / praesonuisse chelyn*, "and one who could on the reed-pipe outplay the lyre".[22] But he, of course, had a conflict of interest.

It is fair to say, as a first impression, that the contest of Pan and Apollo is not one of those traditional bucolic contests in which it is notoriously difficult to find a rationale for victory and defeat. This may, at least in part, be because in Ovid the competition is slightly unconventional non-conventional? from the very start. The culture of Greek *mousike* was based almost entirely on agonistic performances[23], but who ever heard of direct competition for an award between a citharist and a pipe-player? The Athenian Panathenaia, to quote just one conspicuous example, had separate

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[20] Cf. the epigrams on the grasshopper (*AP* 7.195 = *HE* 4058ff.) and the cicada (*AP* 7.196 = *HE* 4066ff.), both centered on song and sleep (cf. Gutzwiller (1998) 318-19; Fantuzzi Hunter (2004) 177-8), and very influential on Vergil.

[21] Cf. the familiar argument that Argos yields to sleep exactly when Mercury is going to replay what is for the Ovidian reader an already too familiar ending, very similar to the ending of the Daphne story, and repetition at close range is going to generate boredom: so when the tale, and Argos' head, are cut off, the principle of variation typical of *Metamorphoses* carries the day (see, e.g., Konstan (1991)).

[22] Other indications that Calpurnius combines Vergil with Ovidian 'revisionist bucolics': Midas as a shepherd/umpire in *Ecl.* 4, and the inversion of 11.154 *leve carmen*, "light song", in 2.30 *non leve carmen*, "text of no light import" (see Magnelli's contribution to this volume).

[23] Griffith (1990) 185-207.

prizes for the *aulos*, *cithara*, rhapsodes, etc. (e.g. *IG* II^2.2311 col. i). On the other hand, the rules of the contest in Phrygia are not particularly unfair or suspicious. Tmolus as umpire is not criticized in the narrative,[24] and if one thinks of two related stories of artistic competitions between gods and lesser gods or humans as told by Ovid, the atmosphere here is more professional and less hysterical or cruel. The competition of Athena with the weaver Arachne from Hypaepa ("modest" Hypaepa, 6.13, mentioned again as a locale under the highlands of Tmolus where Pan and Apollo compete, 11.152: the name itself indicates a lower elevation) ends up with Arachne undefeated, and therefore Athena tears her tapestry to pieces, beats her, and transforms her into the basest and lowliest of weavers, the spider. The flute competition between Marsyas and Apollo (often assumed to be related to the ill-attested match of Apollo and Pan in our episode) is, as narrated by Ovid, a short auletic prologue to the real event, the skinning of one contender by the other (6.384-5). In both situations, we dispense with referees and formalities. In the Midas episode, on the contrary, there is no need for violence and suffering: the confrontation quietly takes for granted that lyric has more authority than pastoral music. Pan of all people should have known better. Not only is he a humbler god than Apollo, he is also the one who famously paid homage to the greatest of lyric composers, Pindar the disciple of Apollo, by performing Pindar's *Hymn to Pan*: the story is evoked in the following epigram by Antipater (*AP* 16.305 = *GPh* 487ff.), who mentions that the lyre rises above all instruments, and that Pan accepted the superiority of lyric and forgot about his pastoral reeds:

Νεβρείων ὁπόσον σάλπιγξ ὑπερίαχεν αὐλῶν,
    τόσσον ὑπὲρ πάσας ἔκραγε σεῖο χέλυς,
οὐδὲ μάτην ἀπαλοῖς ξουθὸς περὶ χείλεσιν ἑσμὸς
    ἔπλασε κηρόδετον, Πίνδαρε, σεῖο μέλι.
μάρτυς ὁ Μαινάλιος κερόεις θεὸς ὕμνον ἀείσας
    τὸν σέο καὶ νομίων λησάμενος δονάκων.

As much as the trumpet outpeals the fawn-bone flute, so much does your lyre outring all others. It was not idly, Pindar, that that swarm of bees fashioned the honeycomb about your tender lips. I call to witness the horned god of the Maenalus, who chanted one of your hymns and forgot his reed-pipe.

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[24] The story as Ovid tells it (and we do not have a control on previous tradition, since it is not attested anywhere else before Ps.-Hyginus) is not fully comparable to the pattern of biased and unfair judgments discussed by Griffith (1990) 190, and in his important paper Mark Griffith slightly misrepresents the facts in Ovid to have him fit the general paradigm of un-straightforward contests ("Midas, the 'official' judge, prefers Pan's song").

The only situation I know of when a pastoral hero claims to have defeated the lyre of Apollo is the treacherous, ridiculous, boasting speech by Cadmus, the faux-shepherd of Nonnus (*Dion*. 1.399-400): there Cadmus, who is actually a pipe-player instructed by Pan, uses an *ad hoc* invention to fool Typhon,[25] because he needs the sinews of Zeus to re-string (he says) his lyre. It is also relevant that the Ovidian Apollo is, in the Midas episode, almost his own statue as a Citharoedus (cf. 11.169 *artificis status ipse fuit*): a Roman audience would have recognized this as the iconography of the Scopadean Apollo, the one revered in the temple of Apollo Palatinus next to the house of the Apolline leader Augustus. The victory of Apollo is thus over-determined: the competition is, so to speak, polygeneric; the winner capitalizes on political authority as well as musical superiority; the judge Tmolus is, by definition, a high mountain, perhaps superficially promising for the mountain-loving Pan, and he even has *silvae* (11.164), but is naturally supportive of 'high' *vs* 'low'.

As if to seal the verdict with an objective disproportion, the Ovidian narrative of Pan's song highlights at least two weaknesses. While the iconography of Apollo is Panhellenic, international, and therefore also Roman, Pan 'goes Phrygian', and presumably tailors his song on his fan Midas (11.161-3): *calamis agrestibus insonat ille / barbaricoque Midan … carmine delenit*, "then Pan made music on his rustic pipes, and with his rude notes quite charmed king Midas". *barbarico* spells 'Phrygian', and carries over dangerous overtones of corrupted musical style; *delenit* is not the right kind of bucolic sweetness, and *agrestibus* recalls rusticitas not the 'new chic' of Virgilian country music: localism is wedded to cheapness. Then of course Midas is a discredited supporter: the satrap is not a bona fide shepherd, more like a spoiled groupie of Pan (11.146-7 *ille perosus opes silvas et rura colebat / Panaque…*, "but Midas, hating wealth, haunted the woods and fields, and worshipped Pan"). He has had his chance to meet a higher version of bucolics, and has blown it: he starts his Ovidian episode by gaining control over a tied-up Silenus, precisely the situation that originates the highest level of Vergilian bucolics, *Ecl*. 6:[26] but all he can make of the occasion is an accursed gold rush. So the episode presents us with a spurious version of bucolic poetics, one in which the keynote is lowly but not simple and pure, élite audiences are corrupted, and *rusticitas* is divorced from elegance. To find a new occasion, we will have to endure a face-off with Polyphemus in book 13.

3. Auxesis

In fact, in the Polyphemus story, this low-key version of pastoral becomes a rising performance: Joseph Farrell has rightly selected *auxesis* as the dominant feature of the episode.[27] This is true even

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[25] Hardie (2005) 123-5 on numerous metamorphoses of bucolic song in the episode. .

[26] On the serious philosophical background to the capture of Silenus in Vergil see Hubbard (1975) 55-62.

[27] Cf. Farrell (1992b) 246.

at the most basic of levels, that of line numbers: at 81 lines, the lovesong of Polyphemus is exactly (and intentionally, I suspect) as long as the entire Theocritean text that serves as its main model, *Id.* 11. A similar ratio obtains at the level of music: the Cyclopian panpipe has 100 reeds (13.784), not the usual 7 or 9, more like the hundred mouths typically required for high epic. Its sound is described by Galatea as *pastoria sibila*, "rustic pipings" (13.785), and the pathetic fallacy involves *toti montes*, "all the mountains" and the sea-waves, not the usual *locus amoenus*: the sound effect is a repeated *senserunt*, "felt" (13.785-6), which means more than the usual echo — not exactly a soft spell, more like rattling wild nature. *sibila* are found in the Lucretian description of natural sounds when primitive pipe-music began from imitation of nature (5.1382), but not in Virgilian representations of musical acoustics. In addition, Ovid might have been aware of scholarly debates on the nature of the ῥοῖζος (Hom., *Od*. 9.315), a "whistling sound" (?) used by Homer's Cyclops to shepherd his flocks. It is not by chance that the expansionist song begins with a comparative, *candidior*, "whiter" (13.789), when the Theocritean Cyclops had begun with ὦ λευκὰ Γαλάτεια, "O white Galateia", and only in the second line had moved on to a comparative (λευκοτέρα, "whiter").[28]

The song is even more impressive for its wholeness, for being full and totalizing, if one remembers that snippets of Cyclops song or of songs about the Cyclops or of quotations of those songs had been typical of the fragmentation and decontextualisation that we recognize in the evolution of bucolics as recapitulated by Vergil.[29] The rhetorical matrix of this *auxesis* is of course the Cyclops' own body: he is proud of being huge and shaggy (13.842-50):

> aspice, sim quantus: non est hoc corpore maior
> Iuppiter in caelo...
> > …rigidis horrent densissima saetis
> corpora…
> barba viros hirtaeque decent in corpore saetae…

> "Just look how big I am! Juppiter himself up there in the sky has no bigger body ... and do not think it ugly that my whole body is covered with thick, bristling hair ... so a beard and shaggy hair on his body well become a man".

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[28] The choice of the comparison in the first line (13.789), *candidior folio nivei…ligustri*, "whiter than snowy privet-leaves", shows awareness of the mediation of Vergil: *alba ligustra*, "white privets", are mentioned by the poet only in 2.18, an eglogue conditioned by the memory of the Theocritean Cyclops.

[29] As Papanghelis shows in this volume, pp. **???**

This goes beyond the standards of Theocritus and Virgil. We should remember that Latin rhetoric knows not only the 'grand' style, but also 'shaggy' as a quality of style, more or less 'old-fashioned, primitive, unrefined', as in the presentation of Ennius' *Annales* by Ovid himself (*Trist.* 2.259): *nihil est hirsutius illis*, "nothing is ruder than they" (cf. *Met.* 13.765-6 *rigidos capillos...hirsutam…barbam*, "shaggy hair, rough beard"). The peculiar tension of this episode is that the Cyclops has been trying to control this alarming 'growth': according to Galatea he is using the tools of Ovidian elegiac *cultus* towards a complete cleanup (combing, shaving, using a mirror, making faces at the mirror: 13.764-67), until during the speech he lets loose and moves from *cura placendi* to epic horror.

Ovid is not the first to scrutinize the Homeric storyboard and discuss the aesthetics of *auxesis*. An episode of criticism reported by Seneca the Elder (*Suas.* 1.12) might be relevant here:

> Corruptissimam rem omnium quae umquam dictae sunt ex quo homines diserti insanire coeperunt putabant Dorionis esse in metaphrasi dictam Homeri, cum excaecatus Cyclops saxum in mare reiecit. Haec quo modo ex corruptis eo perveniant ut et magna et tamen sana sint aiebat Maecenas apud Vergilium intellegi posse. Tumidum est: ὄρους ὄρος ἀποσπᾶται. Vergilius quid ait? "rapit haud partem exiguam montis". Ita magnitudini studet <ut> non inprudenter discedat a fide.

> It was generally agreed that the most decadent thing said since the eloquent began to go mad was a remark of Dorion paraphrasing Homer, where the blinded Cyclops flings a rock into the sea. Maecenas used to say that you could tell from Virgil how this, instead of being decadent, could be made grand and yet sane at the same time. It is bombastic to say: "Mountain is torn from mountain". So what does Virgil say? His character seizes "no small part of a mountain". He keeps size in mind without ill-advised departure from truth.

The infamous Dorion, "most corrupted ever" of writers, in his paraphrasis of the *Odyssey* in Greek had substituted "a mountain is torn from the mountain" for the Homeric "summit of a great mountain" (*Od.* 9.481). Virgil avoids the trap of bombastic *magnitudo*, "size" by using litotes: *haud partem exiguam montis*, "no small part of a mountain". As if aware that this is a sensitive test, Ovid goes one better with the studied simplicity of *partemque e monte revulsam*, "mountain is torn from mountain" (13.883, spoken by Galatea), not even the emphasis of litotes — one has to go back to the Cyclops' song and then realize that the Cyclops had been using *pars montis* (13.810) about his own immense *antra*, "cavern". So how big is really a *pars montis*, "part of a mountain"? And how regular a mountain is Aetna? This kind of simplicity is different from the casual, distancing reference of Theocr. 7.152 ὃς ὥρεσι νᾶας ἔβαλλε, "he who would cast mountains at ships": it

presupposes readers who will scrutinize every move of the new poet within the competitive spirit of Roman literary debates. Amusingly, the hype of *auxesis* invests the bucolic lovesong of Polyphemus more than the epic narrative of Galatea.

A simple dualism of epic and bucolics is, on the other hand, too schematic.[30] When Ovid rewrites Polyphemus, bucolic and elegiac codes had been in contact for a long time, and it is difficult to separate them. Polyphemus' song has been described as a bucolic *paraclausithyron*, and in a world of caves and boulders one needs a mighty voice to be heard; but it is more important to realize that the Cyclops is a paradox in elegiac terms. He introduces himself as the *dives amator* and the wooing poet: a contradiction for an elegist. The interplay of elegiac and bucolic is seen in a microcosm at 13.824 *pauperis est numerare pecus*, "it is a poor man's business to count his flocks": true enough, it is a witty correction of the 'thousand sheep' of Theocritus and Vergil (*Id.* 11.35 and *Ecl.* 2.21 respectively), and *numerare pecus*, "to count the flocks" is an obvious activity for a shepherd (cf. Verg. *Ecl.* 3.34 "twice a day"), but there is also a precise allusion to Tibullus 1.5.25 *numerare pecus*, 1.5 being the very poem in which the oppositional language of *dives amator / pauper poeta*, "rich lover / poor poet" originates. The Cyclops distances himself from the model of the *pauper poeta*, only to fall into the trap of the *dives amator*: both roles are losing ones, when the rival is a stunning teenager.

The Cyclops had always been, since Theocritus, a model for the prehistory of bucolics: he had been shaped both as a prehistory-cum-difference and as a pioneer of the genre. He is a perennial

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[30] In the context of this paper I cannot discuss further generic complications in the representation of the Cyclops, such as satiric drama, or pantomime. On the Cyclops as a pantomime hero note Hor. *ep.* 2.2.124-5 *ludentis speciem dabit et torquebitur, ut qui / nunc Satyrum, nuc agrestem Cyclopa movetur*, "he will offer the appearance of playfulness, and yet be on the rack, like someone who represent by dancing now a Satyr, and now a clownish Cyclops" ("dances": for details see Brink (1982) 346-8). It has been conjectured that the Satyr is Acis and the entire reference is to a Cyclops and Galatea show, but this is unnecessary. However, it is not entirely impossible that Ovid includes pantomime in his 'dialogue of genres'. Then the final cue in the lament of the Cyclops, *nec tu, Galatea, moveris!*, "and you, Galatea, do not care at all" (13.868), could be read as a witty double-entendre (with Galatea not only unresponsive, but also reluctant to enter her pantomime role, *moveri*, "to represent by dancing", being one technical word for bodywork in pantomimes, cf. Brink (1982) 348 and Brink (1971) 284); likewise, *notis saltibus errat*, "wanders through familiar glens" (13.872) in the raging bull simile, would be even too appropriate to a pantomimic Cyclops, *notis saltibus* being his customary antics on stage as a dancer, with *saltare* as a technical word of pantomime, cf. Hor. *sat.* 1.5.63 *pastorem saltaret uti Cyclopa rogabat*, "he begged him to dance the Cyclops' shepherd-dance".

surprise for readers who focus on the opposition between the wild and the cultivated: he turns out to be more sophisticated than readers of Homer would expect, and at the same time, too wild and primitive for a 'modern' bucolic singer.

In the Cyclopian tradition of bucolic song (Theocr. *Id*. 11 and 6, as well as presumably Moschus and Bion, not to speculate on predecessors in dithyramb, "new music", and mime), the singer may be primitive but he is not innocent of literature:[31] Polyphemus uses older models and is also used by them — the Cyclops is both smarter than we think, and naïve as suits a primitive singer. For example, while the Theocritean Cyclops appropriates Sappho,[32] the Ovidian Cyclops reuses a Callimachean text of Horace (13.791):

splendidior vitro, tenero lascivior haedo.

more sparkling than crystal, more frolicsome than a tender kid.

splendidior vitro, from Hor. *carm*. 3,13,1, is even more pointed as a compliment if one remembers its Callimachean quality (*Hec*. 18.2 Hollis "the sky was more shiny than crystal") of *leptotes* (programmatic?) in the Horatian poem about the *locus amoenus* of the *fons Bandusiae*. However, as befits Cyclopian poetics, the allusion is also awkward, because of the proximity of *tenero lascivior haedo*, "more frolicsome than a tender kid": the pure water of the Horatian spring (3.13.3-7 *cras donaberis haedo… gelidos inficiet tibi / rubro sanguine rivos / lascivi suboles gregis*, "tomorrow shall you be honored with a kid ... this offspring of the frolicsome flock shall dye your cool waters with its own red blood") will be stained by the blood of a kid from a "frolicsome flock" (lamb and calf had been the animals mentioned in the model of Theocr. *Id*. 11, 12 and 20), and the contrast suggests that for Polyphemus it is possible to be both tender and bloodthirsty.

Now the musical Cyclops even appropriates, and obviously mishandles, the most sophisticated device of the bucolic genre: amoebean performance.[33] He must be adapting the device from his own experience as a character in Theocr. *Id*. 6 and as a persona in various eclogues (2, 7, and 8: often in amoebean exchanges, of course): but the effect has been lost on many a commentator. The infamous sequence of 19 lines of comparatives and comparative ablatives[34] has

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[31] Goldhill (1991) 258-9 has fundamental insights on the instability of oppositions between naiveté and sophistication.

[32] Hunter (1999) 229-30.

[33] On amoebean practice as a typical occasion for quotation, framing, and the appropriation of tradition see Breed in this volume.

[34] In the *Eclogues*, according to Clausen (1994) 226, the structure with comparative and ablative is

elicited negative comments: but if we adopt a truly bucolic reading, the long initial sequence is not just bad and shapeless in a random way. The real problem is that the sequence turns out to have an over-nice symmetrical (and thus parodic) structure of competitive exchange. The Cyclops sings nine lines of praise and ten lines of *querelae* about Galatea; the first block includes 13 comparatives (in praise of her beauty) and the second block responds with 13 comparatives (lamenting her unresponsive nature). Grand scale indeed, but still impressive competence: it is typical of agonistic performances in the pastoral tradition to exploit a repartee structure. But now the same performer is playing both roles. Voracious, ravenous as he is, the swelling Cyclops has ingested the entire tradition of bucolic performance.

It is important to realize that *auxesis* in the episode operates from the inside out: it is activated from the lungs of Polyphemus, not from the narrative voices of Galatea and the epic narrator. The landscape, of Vergil's Bucolics or of Theocr. 11, offer an analogy for this situation: the Cyclops is not only a shepherd "in the Sicilian mountains" (cf. Verg. *Ecl*. 2,21, about Corydon - Polyphemus), or, indeed, a shepherd to whom Aetna carries its cool water (cf. Theocr. 11.47-8 ἔστι ψυχρὸν ὕδωρ, τό μοι ἀ πολυδένδρεος Αἴτνα / λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι, "there is chill water, that for me deep-wooded Aetna sends down from the white snow, a draught divine!"). He actually says that he has Aetna inside him: *cumque suis video translatam viribus Aetnam / pectore ferre meo*, "I see that I am carrying Aetna, transported, with all its violence, into my own chest", *Met*. 13.868-9 (*translatam* draws attention to the bold and lofty metaphor he uses *vs* the standard amatory language of "I am on fire"). In this poem at least, mention of the volcano is inseparable from the mythological theme that typically suggests 'high epic style', Gigantomachy: Aetna is the mountain piled on top of the impious giant Typhoeus (as pointed out at 5.346-58 and 14.1), so it has an impious fire-spitting monster inside: the paradigm is activated when Polyphemus crushes Acis under "a piece of the mountain" (13.882-3), but also when he despises not only Jove but even his thunderbolt: *Iovem et caelum et sperno et penetrabile fulmen*, "I scorn Jove and his heaven and his all-piercing thunderbolt" (13.857). In other words there is no way to cope with Polyphemus's love for Galatea, since it threatens to outgrow not only bucolics, but even the *Odyssey* and the *Aeneid*, in the direction of the always excessive Gigantomachies: *Nerei, te vereor, tua fulmine saevior ira est*, "I fear you alone, o Nereid: your anger is more deadly than the thunderbolt" (13.858).[35]

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only found (with one exception) in *Ecl*. 7, a poem marked by the theme of the wooing Cyclops, and only in imitations from Theocritus (it is of course a structure typical of praise in love poetry, cf. Nisbet-Hubbard on Hor. *carm*. 1.19.6).

[35] Cf. the splendid reading of Connors (2005) 252-3. I draw attention to it, since her paper is officially on the XVII cent. Latin novel Argenis by John Barclay, and so likely to escape Ovidian

Finally, the new ambitions of this Cyclops are also revealed by his impact on the landscape of the Sicilian coast. Ovidian singers are also landscape artists: they rearrange through their performance the appropriate landscape, instead of simply representing it. When Orpheus as *vates* needs *umbra*, "shadow" (10.88-90), he attracts a *nemus*, "wood" (10.143).[36] The Cyclops sings on a natural promontory shaped like an arrowhead[37] (13.778-9 *prominet in pontum cuneatus acumine longo / collis*, "a wedge-shaped promontory with long, sharp point juts into the sea") and in the end he will smash Acis with a corner of a boulder (13.882-4). The final result is a *moles*, "mass" (13.887 and 890) on the seaside, and the *moles* is suddenly pierced by an image of Acis as a river-god. The violent efforts of Polyphemus turn out to have created some kind of pleasure resort on the seaside, a maritime villa. *Moles* is a keyword of ambitious luxury in this kind of architecture (cf. Hor. *carm.* 2.15.2; 3.1.34), and a fountain of fresh water would be a welcome addition, especially if decorated with an appropriate water deity. This is interesting because all the characters in the context, not only Acis, but also Polyphemus, Galatea, and Scylla, could claim a role in the mythological decoration of a wealthy beach resort, complete with grottoes, fountains, pools, gondolas, and statues. Polyphemus is, in fact, the most common decorative subject for mythological decoration found in Roman villas, particularly the ones bordering on water (one could variously compare Sperlonga, Castelgandolfo, Tivoli, Baiae, even the Domus Aurea[38]). The story of Acis and Polyphemus thus ends up producing the kind of 'natural' setting in which the mythical tradition would be best appreciated: the artificial complex of a typical Roman villa, which is in turn the appropriate theatre for the consumption of bucolic poetry. If Orpheus is a typical master of the *ars topiaria*, assembling a carefully chosen selection of trees and shrubs (cf. 10.90-106), Polyphemus specializes in rocky seascapes. In fact, as we shall see in a final section, he anticipates the character of the ideal reader and consumer of bucolic poetry: the Roman villa owner, the one who assembles a park in order to listen to Orpheus or Tityrus.

4. Roman Perspectives on Bucolic Poetics: Ownership and Quietism

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scholars. Barclay, who is an astute reader of Ovid, inter alia imagines (Connors, cit.) a mythological villa fountain in Sicily commemorating the death of Acis: he is thus close to my own approach to Ovid, see below.

[36] More than 20 qualities are represented, as befits a villa park: among them, casually thrown in, symbolic plants of Vergilian pastoral, *fagus*, "beech" (10.92) and *tenues myricae*, "slender tamarisk" (10.97).

[37] Possibly an anticipation of the fate of *Acis*, whose name could have suggested 'tip' in Greek.

[38] Balensiefen (2005) independently suggests a link between those decorations and Ovid's narratives about Acis and Scylla.

Two general points instead of a precise conclusion. If there is a pattern in the three episodes, it must be about surprising revisions of bucolic topoi: the two revisited Cyclopian topoi that deserve special attention from historians of the bucolic genre concern the economy and the ideology of the pastoral world.

The first is about the material world inhabited by the giant. We are prepared to the idea that the Cyclops will sing the praises of his life to Galatea. But the Ovidian Polyphemus turns commodities and benefits of pastoral life into a landowner's checklist. The Theocritean model of 11.45-7 ἐντὶ... ἐντὶ... / ἔστι... ἔστ'... / ἐστι, "are...are...is...is...is", is constructed as 'naif' *vs* the language of ownership of 13.821-30, *meum est...sunt…sunt quoque…mihi...adest*, "is mine...there are...there are also...there is for me": the Theocritean Cyclops stresses availability and nature's bountiful *loca amoena*, the Ovidian Cyclops is a well-organized *vilicus*. We should remember[39] that the Midas story had already suggested a certain critique of bucolic 'natural' life: its most committed supporter was in fact an Asian billionaire who had nearly been choked to death by his own wealth. Now with the Cyclops we have the beginning of an economic *auxesis* of pastoral life: what he has is not just animals, but a cheese factory, and trees are his 'slaves' (13.820 *omnis tibi serviet arbor*, "every tree shall yield to your desire").

This feature of course can be explained, or explained away, as parody, since it is regularly important for a parodic or satiric mode to mix conventional topoi and realistic references, with the intention of laying bare the artificial and interested nature of conventions. Yet it is more important to remember that references to ownership, land, and agricultural activity were a specific aspect of what may be termed the Romanisation of pastoral poetry.[40] Were they perceived by Roman readers as the sign of a transformation inflicted on the 'unbearable lightness' of Theocritean pastoral?

Some of the surprising references to agriculture on Met. 13.789-837 — in a land where, according to the Homeric perspective of *Met.* 14.2-3, nobody knew about *rastra*, "plows",[41] and oxen — bring us, in poetic terms, into georgic territory: the Cyclops may be a mad shepherd, but he knows about grape, well-watered orchards, *indomitae iuvencae*, "untamed heifers", willows, vine,[42] weeds, plums and other fruit. If Ovid does mean to cross the divide between pastoral and georgic

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[39] Above, p. **???**.

[40] The presence of ownership and farming in the pastoral life of Virgil is still a powerful topic in criticism of the *Eclogues*: note e.g., in different directions, Connolly (2001); Osgood (2006).

[41] At 13.765, ironically, Polyphemus was using *rastra* to comb his hair.

[42] Although here with Homeric precedent, a passage that was (and is) likely to stimulate controversy among interpreters: according to *Od*. 9.111 the Cyclopes have something called οἶνος ἐριστάφυλος, "wine made of fine grapes".

world, the operation would make sense in terms of a recapitulation of Vergil's oeuvre[43]. The Cyclops and Galatea story is based on the intertext of Virgil's *Eclogues*, but it is an interlude in the chronicle of Aeneas' journey, and in a while the epic poem will move on to a recreation of the Cyclops adventure in the *Aeneid-cum-Odyssey* (14.158-220). The same geography, the same character and the same poem are now bridging the *Eclogues* and the *Aeneid*, and by the end of the bucolic section of this Life of Polyphemus we do perceive serious indications of 'rising'[44] and of the most epic of passions, anger:[45] it is perhaps no coincidence that Polyphemus shows the intention to trespass into the *Georgics*, the obvious middle ground between pastoral and heroic poetry, before he rattles the narrative space of the Ovidian *AeneOdyssey*. (To judge by the amount of facial and body hair mentioned at 13.765-6 and 846-50, he is now significantly older than the young Cyclops of Theocr. *Id*. 11 and 6,[46] approaching the epic maturity of the cannibal. After the Acis episode, he will cross over to heroic epic, and his trajectory will be a de-evolution into the harshest primitivism: ancient theory often puts cannibalism before the first steps of *Kulturgeschichte*, herding, then tilling the ground[47]).

The other surprise is that the pursuit of *otium* and *hasychia*, quiet pleasures amid lulling natural sounds imitated in music and song, as famously portrayed in Theocritus and Virgil and programmatically evoked at the beginning of their respective collections, and famously intensified in Virgil with the help of Epicurean resonances, turns out to be problematic in Ovid: a dangerous trap for pastoral characters. Argos' relaxation becomes deadly as soon as his hundredth eye yields to sleep, and the invitation to relax becomes an invitation to a beheading; Midas courts the natural life, but ends up as an asinine version of Pan; Acis and Galatea strike the perfect pose of bucolic *otiosus*: they lie down in a sheltered cave as they listen to the music, but in the end the deep voice of the Cyclops heralds a spoiled afterglow for Acis.

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[43] Similarly analysed by Most (1987) 208-9 in the *Culex*.

[44] Note the importance of 14.871 *surgit*, "springs up" (well noticed by Farrell (1992b) 258, who points out the use of *surgere* as a closural indication at the end of the *Eclogues* book), followed by the georgic simile of the sexually frustrated bull.

[45] 13.876-7, after the end of what is described as a lament (870 *talia nequiquam questus...*, "such vain complaints he uttered"): *tantaque vox, quantam Cyclops iratus habere / debuit, illa fuit: clamore perhorruit Aetne*, "his voice was big and terrible as a furious Cyclop's voice should be. Aetna trembled with the din of it".

[46] Hunter (1999) 244 on the relative chronology of Polyphemus in Theocr. *Id*. 11 and 6.

[47] Brink (1971) on Hor. *A.P*. 392.