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Genre and Narrative: Ovid's Polymorphous Poem

When Ovid was a young man, Rome's dean of poets, Horace, wrote a poem that styled itself as a letter of literary advice to the young sons of the aristocrat Piso. By the time of Quintilian, around 90 C.E., this was already known as *Ars poetica* (Art of poetry). In it Horace sketches rapidly the origin of the classical Greek verse genres associated with different meters, from elegy, couched in the elegiac couplet of inscriptions (hexameters alternating with shorter, end-stopped pentameters), to the dialogue of comedy and tragedy set in the iambic trimeter coined for satirical invective by Archilochus. But although Horace was himself writing in (a slightly freer version of) the hexameters that Ovid would use for *Metamorphoses*, he says nothing of the generic and stylistic range of hexameter poetry, perhaps just because he is treating it as a basic, or default, meter. The dactylic hexameter was the meter of the earliest known poetry—of oracles, of Homer's epics, of Hesiod, and after him of genealogical and didactic poetry. But while dramatic meters were mostly confined to the stage, both the hexameter and the elegiac couplet came to be used for an increasing variety of writings—new genres (if genres are defined by content, tone, and style). Horace followed Lucilius in using the hexameter for satirical comments and

anecdotes about the world around him and for the personal moral reflections of his *Epistles,* shaped according to their different addressees. Virgil wrote only in hexameters, developing minor variations of technique from his early pastoral songs and poems about song to his didactic *Georgics,* instructing and encouraging the farmer, and his mature national epic.

But after the poetry that formed the culture of classical Athens, the new society created by the Hellenistic empires produced a new poetry, self-consciously different from the classical genres. At Alexandria, Theocritus wrote pastoral and urban poetry in hexameters; Apollonius composed his epic voyage of the Argonauts, an epic colored by the legacy of Euripidean tragedy as well as Homer; and others, such as Aratus and Nicander, produced didactic poems on astronomy, medicine, and botany. The most versatile of these learned cosmopolitan poets was Callimachus, who adapted elegiac couplets to retelling stories of city foundations and the origins of names and customs from all over Greece, freely choosing and changing his versions of other men's myths. Although Callimachus also wrote personal epigrams of love, friendship, and criticism, he was most influential through his less personal elegy, in which irony, detachment, allusiveness, and variety of tone and pace together constituted a distinctive idiom. He also wrote at least one short narrative in hexameters, the *Hecale,* which countered epic content—the hero Theseus setting out to fight the monstrous bull of Marathon, and the establishment of an Athenian festival—with the calculated simplicity of Hecale's hospitality to the hero when he was forced to shelter from the storm in her hut.

Two generations before Ovid, Catullus and his friends adopted Callimachean principles, translating some of his poetry and imitating his techniques in a new kind of hexameter poem. Only Catullus 64 survives, celebrating the wedding of Peleus and Thetis with the embedded internal narrative of Ariadne abandoned on Naxos. His friend Cinna composed a miniature epic on Myrrha's incestuous passion, and Calvus told the story of Io's rape by Jupiter. (The short epic called *Ciris,* on Scylla's criminal passion for Minos, seems to be dependent on Ovid.) Other miniature epics (of unknown authorship) reflect the influence of *Hecale,* such as *Culex,* the pathetic tale of the gnat crushed when he saved a shepherd from a deadly snake, and *Moretum,* a realistic portrait of a peasant rising to light his fire and prepare his lunch. By the time Virgil composed the sixth *Eclogue,* the song he created for Silenus shows that the poet knew or could imagine almost every kind of poetry in hexameters, from cosmogony, to erotic myth, to tales of metamorphosis, and poems celebrating the artistic succession handed down from Orpheus and Hesiod to Virgil's older friend Gallus.

Ovid's own career brought him to narrative hexameter poetry after more than twenty years as a successful composer of love elegy, first "autobiographical," then mythical and even didactic. Didactic poetry was normally composed in hexameters (like Lucretius's *On Nature* and Virgil's *Georgics*), but Ovid had continued to use elegiac verse for his three books of instruction to lovers and one professing to provide remedies for love. He even composed a tragedy, the *Medea.* Ovid may also have begun his new elegiac sequence called *Fasti,* which celebrated the festivals and myths of the Roman calendar, soon after he embarked on the *Metamorphoses.* Familiarity with the ideals of Callimachus had encouraged Roman poets to fuse different types of narrative and levels of seriousness within single works or collections, until, like the menus of cosmopolitan cuisine, the diet stimulated the reader with the piquancy of the hybrid and the unexpected.

We saw that the *Metamorphoses* opens with the poet's assertion of his independent pursuit of novelty. But the expectation of epic set up by Ovid's meter would not be disturbed by the opening cosmogony and portrayal of the golden age. The council of the gods was another epic feature of the *Iliad, Odyssey,* and *Aeneid.* But then this council invites a second level of reading. This Jupiter is more angry than just, and the gods clearly fear to offend him. Jupiter makes himself the sole witness of what he claims is a monstrous conspiracy among men and of an attempt on his life by Lycaon, which he has already punished. But he is not content with this: humanity must be eliminated before it infects the world. In the circumstances, the comparison of Olympus with the Augustan Palatine

does more to demean Jupiter and his yes-gods than exalt Augustus. Ovid provides a grandiose flood, but the demigods involved, such as Boreas and Triton, are too fanciful to be convincing, and the paradoxes of the flood, as seals are caught in treetops and wolves swim for their lives alongside lambs, counteract the awe it might otherwise provoke. Even Ovid's originality and symmetry of expression, reversing the increase of the waters by their decrease, teases with a formal patterning that cancels emotional involvement. But despite his skillful distancing of emotion, Ovid will not allow the listener or reader to relax and enjoy the narrative like a satirical novel: the new act of creation by Deucalion and Pyrrha leads to highly imaginative, quasi-Lucretian accounts of the genesis of life and the hazards of misformed creatures.

With the monstrous Python, killed by Apollo as his first heroic feat, one might anticipate a return to grand divine narrative and the foundation of the Delphic oracle, as lovers of Greek poetry would remember from the Homeric and Callimachean hymns to Apollo. Instead, Ovid prefers the love stories passed over by "Homer" and confronts his audience with a new beginning (1.452–3): "Apollo's first love was Daphne, Peneus's daughter. This was not caused by unwitting chance but by Cupid's savage anger." Talk of the god's first love suggests that there will be other love stories (there will); the trigger of Cupid's savage anger would instantly recall the savage anger of Juno that persecuted the first man to come from Troy. The tale unfolds as Cupid, angered by Apollo's taunt that his brother is too young to play with real heroic weapons, turns his bow against Apollo and wounds him through the heart. Again the audience would recall how Ovid himself was wounded through the heart by Cupid in the opening poem of his elegiac *Amores* and became lovesick but was rapidly provided by Cupid with an accommodating girl as the object of his poems and attentions (*Amores* 1, *Elegies* 1, 2, and 3). In *Metamorphoses* Cupid spitefully complements his first shot with a second, of a lead-tipped arrow that turns away from love, so that Apollo is smitten with love for Daphne, who has just been inoculated with aversion. His address to Daphne is in familiar

elegiac terms and might seem a reasonably acceptable form of wooing if she were not already in flight. The situation is designed to produce elegiac paradigms of behavior but then disappoint them. When Daphne rejects his plea to run more slowly, Apollo turns from persuasion to contemplate force. By the time her transformation into a laurel tree puts her beyond his reach, the reader is no longer willing to accept his promise to honor her branches in Roman triumphs, or as ornaments for the doorway of Augustus, as fair compensation. The compliment to the princeps is undercut by the foolishness of the young god—Augustus's patron god at that.

Readers who had enjoyed Ovid's earlier work were no doubt relieved to meet the familiar sentimentality of elegy but then disturbed to find the episode transforming as it evolved. It is not only Ovid's characters but his stories that metamorphose, like Arachne's web, with "subtle, delicate tints / that change insensibly from shade to shade, so when the sunshine strikes a shower of rain / the bow's huge arc will paint the whole wide sky / and countless different colours shine" (6.62–6, tr. Melville). And they shift through all the generic colors. The most frequent and recognizable counterweight to epic grandeur in this composite poem is surely the world of elegy: *amor* outweighs *arma*, and women have a most undesirable prominence. As elegy thrived on the jealousy, frustration, and separation of lovers, and the contemplation of death, so Ovid selects myths that provoke such emotions.

But some love is too easily satisfied to be elegiac. Jupiter can consummate whatever desire takes him, and Mercury meets no serious rejection; the latter's sexual adventures are nearer comedy than elegy. But when Mercury prinks himself and straightens his cloak before going to find his beloved Herse, he is following Ovid's prescription for the elegiac suitor in the *Art of Love*. Nor do all lovers earn readers' sympathy: even selfish Narcissus derives his thoughts and actions from his role as lover—if only of himself. In his *furor*, or sick passion, his long unanswered appeals take the form of pleas to a distant beloved and culminate in the romantic notion of sharing death together, an elegiac extravagance which provides the climax

of the tale of Pyramus and Thisbe in book 4 and of Ceyx and Alcyone in book 11 (the shared death and transfiguration of Baucis and Philemon depend on the same tender sentiments).

Gods cannot die, and cannot weep, as Ovid reports (2.621–2) at the death of Apollo's faithless beloved, Coronis. But they can lament, and lament is a fundamental mode of elegy that goes back to the myth of Orpheus. Yet critics have differed in reading his pleas to the lords of the dead (10.17–39) as unrelieved pathos or as rhetorical overkill, calculated to distance sympathy. On his return Orpheus adopts his professional persona to present a song program colored by his eroticism. As the first poet, he should have sung an epic lay about the first great conflict between gods and giants, but Ovid exploits his own predecessors and makes the fact that Orpheus sang of such things in Apollonius's epic an excuse to limit his current themes to "boys beloved of the gods" and "girls struck by illicit passion duly punished for their lust" (10.148–54). So his lay begins and ends with elegiac material: the love of a god for a mortal and lament for his death. It is elegiac that both Apollo and Venus desert their cult sites to be with their beloved and humble themselves as hunting companions; that Hyacinthus causes his own death by rushing to catch Apollo's discus; that Adonis, whose beauty Ovid compares with Cupid himself, incurs his fatal wound by neglecting Venus's warning and hunting a savage boar. When Orpheus's father, Apollo, apostrophizes Hyacinthus, reproaching himself for his death, he utters a lament that echoes Virgil's account of the first lament of Orpheus (*Georgics* 4.464–6) and that is constructed around pathetic reiteration of "you": "you will always be with me and stay on my unforgetting lips; it is you whom the lyre struck by my hand and our poems will celebrate." Orpheus may be an oral bard but Ovid is a textual poet, so his Apollo presents the writing of a text as Hyacinthus's best memorial, inscribing his groans AIAI on its leaves, so that the flower bears this inscription (10.215–6; see p. 78). And lest the readers should forget Orpheus's self-imposed choice of "the lighter lyre" or Ovid's Greek erudition, his last words are an etymology: Adonis's flower is called "anemone" because the winds (*anemoi*) blow it away, "quick to fall because of its lightness" (737–8).

Besides elegiac sentimentality it may be useful to distinguish three other recurring modes, without treating them as mutually exclusive or ignoring their occasional coincidence. Indeed, whether the primary tone of a narrative is solemn, comic, or ironic, elegy is always within reach, simply by adding brushstrokes of elegiac diction, like "endearments" (*blanditiae*), "girlfriend" (*puella*), or "mistress" (*domina*). Ovid's control of vocabulary and sentence structure can produce instant or gradual shifts of tone. What I have called the solemn mode is not a parody but is to some extent a conscious role-playing, as Ovid applies the traditional patterns of epic. In his Medea narrative, when the dragon must be put to sleep (7.149–58), Ovid constructs long complex periodic sentences, using formal relative clauses, anaphora (7.155), poetic compound adjectives like *pervigil* and *praesignis* (ever-watchful, most-conspicuous), periphrases like *Aesonius heros* (the hero born of Aeson), wordplay such as the allusion to Medea as *spolia altera* ("secondary spoils"; cf. 13.624), and assonance (on *a* and *r* in 7.151, on *i*, *c*, and *o* in 7.158). There are similar extended and enriched passages at 7.179–87 (Medea's night magic), 9.229–38 (where Ovid apostrophizes the transfigured Hercules), 13.632–9 (Anius's temple ritual), and 14.845–51 (the deification of Romulus's wife, Hersilia). Most of these high-epic passages are short, perhaps because Ovid has difficulty restraining his humor and irony. Certainly, just as he can raise his tone with grandiose compounds, so he can bring the reader down to earth with prosaic words and images, most famously when he compares the blood gushing from Pyramus's wound to water from a burst pipe (4.121–4).

A favorite contrast with the epic mode comes from the humor of trickery, imitating not specific ancient genres but actions and attitudes common to comedy and mime. Deception in a trivial cause such as seduction is its essence. Thus, we would probably deny the name of comedy to Mercury's killing of Argos, as Ovid implies by his melancholy apostrophe "you lie dead, Argos, and the light you had in so many orbs of light is quenched, while a single night has possessed a hundred eyes" (1.720–1). But Mercury's trick on the dishonest Battus is pure comedy, as he returns in disguise to bribe

the old man to break his promise. Disguise is a favorite theme of comedy, and so gods and shape-shifters, with their control over metamorphosis, usually bring comedy: witness Vertumnus, who dresses as an old woman to woo Pomona for himself, or Mnestra, the shape-shifting daughter of bankrupt Erysichthon (8.846–74), who takes a new shape each time that she is sold and escapes from each master in turn.

More complex is Ovid's play with irony. Irony is not a genre, but it is perhaps the best single term for the mode of Ovid's oblique and shifting Callimachean narratives. An early example is the sequence in book 2 adapted from Callimachus's *Hecale,* where Ovid glides from the new plumage of Juno's peacock to the tale of how the raven (Apollo's sacred bird) lost her whiteness as punishment for informing on Coronis's infidelity. The raven is intercepted in mid-flight by a crow (2.547), who buttonholes him with her life story: she too was once beautiful, indeed a princess, until she angered her patron goddess Minerva. This conversation between birds, which survives in fragmentary form in *Hecale,* is quite alien to previous epics. Each tale leads back and away from its starting point, so that the story of the daughters of Cecrops is suspended until we hear how Minerva saved the princess from rape by turning her into a crow. Undeterred, the raven completes his destructive mission, driving Apollo to kill his pregnant beloved, whereupon he grieves over her corpse but saves her child.

This child, Aesculapius, becomes the new focus as he is fostered by the centaur Chiron, and Chiron's daughter Ocyroe foretells his second escape from death—and is punished, like the birds, for telling what should be kept secret. As she describes her gradual transformation into a mare, Ovid diverts us with her protest, "Why should I become completely horse? My father has both horse and human shape." Why indeed? The unanswered question momentarily preoccupies the reader; what was she before?

But the story has taken off again, and its rapid pace is part of the mechanism that prevents emotional engagement. Chiron begs Apollo for help, but Apollo cannot disobey Jove—and anyway he is out of earshot, playing shepherd and sounding the panpipes obsessed by

love (2.676–83). It is up to the reader to remember the story of Apollo's service as shepherd to King Admetus, before Mercury seizes the chance to rustle Apollo's unguarded cattle, which leads to the tale of Battus, turned by Mercury into a stone that still marks the spot.

As Mercury approaches Athens, the devotee of Callimachus would have recognized lines echoing a local reference from *Hecale* (2.709–10). Mercury spots Herse as he flies overhead and primps himself before approaching the home of the three daughters of Cecrops. Aglauros intercepts him and, like Battus, plans to cheat him of his request. Now Ovid reminds the reader of Aglauros's intrusion on Minerva's secret (748–9 recalls 560–1), as she demands gold from Mercury and sends him away. Pallas, who punished the crow by withdrawing her favor, sees Aglauros's behavior and sends Jealousy to torment her. (Here Ovid indulges in the double ekphrasis, or descriptive set-piece, discussed in ch. 8.) Readers will never know the outcome of Mercury's interest in Herse, but when Aglauros bars the door, he turns her—again like Battus—to stone on the spot, its livid color a lasting witness to her jealousy.

Only some of these linked stories come from the single context in Callimachus, and even so, the main motif of his *Hecale* is reserved for book 8, where Theseus is intercepted by Achelous and subjected to his host's tales of past misfortune. Achelous's hospitality is far from Hecale's humble fare, but Ovid reserves that theme for a tale he has inserted into the after-dinner conversation—the hospitality of Baucis and Philemon.

In what spirit do readers or listeners accept and follow—if they can—this chain of stories of malice and indiscretion punished? Perhaps the birds set the tone, directing listeners to hear their tales as Aesopian fables. Nowhere else in the *Metamorphoses* do transformed humans act and talk in their animal form. Some of this is comic, but the melodramatic fates of Ocyroe and Aglauros invite a moral reaction.

Much of the elusive tone of this sequence has been contributed by successive narrators. Ovid makes brilliant play with "unreliable" narrators, starting with Jupiter himself. We also meet in this first

book the recycling of a story by Mercury, whose protracted narrative of Pan and Syrinx (echoing Apollo and Daphne) bores Argos to sleep but does not prevent the poet intervening in person to complete the tale. Book 5 contains the celebrated doubly embedded narrative in which a Muse repeats to Pallas Athene Calliope's epic tale of Persephone and, within this mini-epic, the triply embedded narrative in which the Muse repeats Calliope's formal introduction of Arethusa's narrative of her narrow escape from rape by Achelous. Cephalus in book 7 has good reason to offer a different, self-exonerating version of his troubled and finally fatal marriage to Procris.

In his fall of Troy in books 12–13, Ovid resorts both to internal narrators and to a multigeneric sequence. Rather than compete with Homer by reprising his epic narrative, Ovid substitutes episodes taken from other genres. For the *Iliad,* he substitutes Achilles' earlier combat with the superhuman Cycnus, Nestor's rambling account of the wedding brawl of the Lapiths and centaurs, a full-length rhetorical *agon* of Ajax and Ulysses competing for dead Achilles' armor (13.1–398), and the core of a Euripidean tragedy, *Hecuba.* From this tragic action Ovid adapts the messenger speech and Hecuba's lament for her children, then converts and compresses the dramatic catastrophe into an epic narrative. To all this he attaches a sort of epilogue deliberately recalling the supplication of Achilles' mother, Thetis, in the *Iliad,* where Memnon's divine mother successfully appeals to Jupiter for honors to her dead son.

For his alternative version of Virgil's *Aeneid* 2–3, Ovid brings the Trojans swiftly to the Straits of Messina, then diverts his readers with a number of local excursions. When Aeneas reaches Sicily, primed with Helenus's directions (13.722–4), the mention of Scylla, the local hazard, sends the narrative looping back to old cautionary tales. Ovid goes back to the time when Scylla is not yet a sea monster but a beautiful nymph who boasts of the young lovers she has deceived. Like the raven princess, she is warned in vain by one of her own kind, the nymph Galatea, who tells of her own loss as Scylla combs Galatea's hair.

The tale of Galatea is the remarkable love triangle involving her beloved Acis and the unwelcome suitor Polyphemus. Acis has no previous literary existence, though he has a future in Handel's splendid opera. Galatea, whom Raphael will immortalize in the wonderful wall-painting of the Farnesina, has appeared only once before in classical poetry, as the silent and uncooperative sea nymph wooed in vain by Theocritus's young Cyclops in *Idyll* 6. There the Cyclops is a clumsy and lovesick but harmless shepherd, who bravely accepts his single eye and his hairy features. So, when Galatea begins, Ovid's audience may have expected a retelling of Theocritus. But there are significant differences. Ovid's Galatea has a handsome boy lover, in whose lap she lies cuddled in her grotto. And his Cyclops is a dreadful figure, making inanimate nature shudder in revulsion, ruthless to strangers, and contemptuous of the gods. But now he has been struck by love, he is indifferent to his sheep and cave home. Like Mercury, or Theocritus's young Cyclops, Polyphemus, for it is he, tries to make himself smart, combing his stiff hair with a rake and shaving with a scythe (there is a vivid second-century mosaic in Cordova that shows Galatea turning away to her pet sea serpent as the Cyclops woos her, holding a huge lopsided rake). Ovid marks him as the bloodthirsty Polyphemus of the *Odyssey* but rewrites the authentic Homeric warning: Polyphemus boasts that when he was warned by the prophet Telemus that his eye would be stolen from him, he only laughed, claiming "another has already stolen it" (13.768–78).

Ovid concentrates his parodic skills in the pseudopastoral song of Polyphemus (13.789–869). It starts with the comparative sequence of Theocritus's love song ("O ruddier than the cherry . . ."), but both the positive images of Galatea's beauty and the negative symbols of her cruelty run to excess, culminating in the triple comparison of her speed in flight with deer, wind, and breeze, and a sinister threat ("if you only knew, you would curse your delaying and strive to keep me"). Like Theocritus's young shepherd, the ogre proudly describes his assets of cool grotto and rich fruit from every kind of tree, his flock beyond counting and abundant milk and

cheese. He has love gifts of does and pigeons and twin bear cubs, which he has kept "for my mistress!" (how soon will they be as shaggy and ungovernable as he is?). The ogre even praises his hairiness and compares his hideous single eye to a great shield, an orb equal to the sun itself. Like an ordinary suitor, he boasts of his high birth, from the sea god, and belittles Jupiter.

So far the song seems to be pastoral-comical-elegiac. What breaks the illusion is the fury of his jealousy at the thought of Acis and his violent threats to tear the boy limb from limb and scatter his body over the waters, as he burns with a passion that makes him feel a veritable Aetna.

But is this song comic? The ogre's mounting frenzy moves from incongruous adoration of the Nereid and fear of her anger to an outburst of rage at the name of Acis. As Joseph Farrell (1992) has shown, this is the brutal Cyclops of the *Odyssey* and *Aeneid,* inflamed with an arrogance that despises Olympus and who compares himself with the sun or a great shield like that of Achilles that stands for the world itself. The voice of pastoral is overlaid with epic through Ovid's allusions not only to Homer but to two Virgilian adaptations: the lovesick shepherd Corydon of *Eclogue* 2 and the Cyclops of *Aeneid* 5. It is this brute who gets the upper hand in the battle of genres, culminating in murder as he crushes the fleeing boy Acis with a great lump torn from the mountain (13.883). When Odysseus blinded him, the Cyclops missed his aim and the ship escaped, but Ovid's Ulysses is still to come. Luckily, Galatea uses her grandfather Nereus's powers to give Acis new life, and he emerges as a noble river, taller than before and most magnificently blue.

Ovid has not forgotten Scylla and uses a similar motif, the transformation of a new blue sea god, to bring on the ex-fisherman Glaucus as her suitor. Her rejection takes him to Circe, whose jealousy when Glaucus spurns her leads her to infect Scylla's bathing pool and disfigure her rival with a girdle of yapping dogs (14.25–67). Finally, we are back to Scylla, point of departure in 13.730.

In some respects this chain of lovers' spite echoes the Callimachean chain of stories in the second half of book 2. And parts of this sequence not only are Callimachean in manner but must surely

derive from that poet's lost work, *Glaucus*. We do not know whether Ovid or Callimachus originated the striking first-person reminiscences of Ovid's narrative. Glaucus tells "how I became a god" (13.930–57). Hippolytus, now renamed Virbius, as his Italic second self, offers an unparalleled report of "how I was fatally wounded by my horses" (15.506–29) in a myth that we know Callimachus included in his *Aitia*.

It seems, then, that Ovid can weave a chain of iridescent tales out of one or more preexisting texts, using material from different genres or grafting threads drawn from his own imagination with equal ease. To change the image, the *Metamorphoses* and its many narratives are like a complex necklace whose central strand sustains loops (both short and long) of beads of different colors and materials, which separate and rejoin the main ordered sequence at different places to create an overall symmetry. I have singled out from this epic sequence arabesques of pathetic (elegiac), comic, ironic, and multivoiced narratives, but there is no comprehensive account that will do equal justice to Ovid's shifting tones, his generic play, and his gift for evoking the most memorable phrases and moments of each and every Greek and Roman poetic tradition.

Further Reading

On Ovidian narrators and narrative, see Joseph B. Solodow, *The World of Ovid's "Metamorphoses"* (Chapel Hill, 1988), chs. 2, 4, and 5. On elegiac elements in the *Metamorphoses,* see P. E. Knox, *Ovid's Metamorphoses and the Tradition of Augustan Poetry,* Proceedings of the Cambridge Philological Society, Suppl. 11 (Cambridge, 1986); S. E. Hinds, *The Metamorphosis of Persephone* (Cambridge, 1988); A. Barchiesi, "Narrative Technique and Narratology in the *Metamorphoses*," in *The Cambridge Companion to Ovid,* ed. P. R. Hardie (Cambridge, 2002). On book 2, see A. M. Keith, *The Play of Fictions: Studies in Ovid's "Metamorphoses" Book 2* (Ann Arbor, 1992). On Ovid's "little *Aeneid*," see G. Tissol, *The Face of Nature: Wit, Narrative, and Cosmic Origins in Ovid's "Metamorphoses"* (Princeton, 1997).

On Cephalus, see R. J. Tarrant, "The Silence of Cephalus: Text and Narrative Technique in Ovid," *Transactions of the American Philological Association* 125 (1995): 99–111. On Polyphemus, see J. Farrell, "Dialogues of Genre in Ovid's 'Love-Song of Polyphemus,'" *American Journal of Philology* 113 (1992): 235–68. On the elegiac Apollo in books 1 and 10, see John F. Miller, "The Lamentations of Apollo in Ovid's *Metamorphoses*," in *Ovid: Werk und Wirkung. Festgabe . . . von Albrecht* (Frankfurt, 1999), 413–21.

Ovid's *Metamorphoses*

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