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## **Ovidian New Pastoral: The Transformation of the Pastoral Genre through Music in the *Metamorphoses***

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### **Abstract**

There is an innate relationship between music and pastoral poetry that allows Ovid to manipulate the genre through a number of key scenes throughout the *Metamorphoses*. Theocritus' *Idylls* and Virgil's *Eclogues* have established this relationship in pastoral poetry and act as Ovid's inspiration. The aim of this paper is to explore pastoral's development through the analysis of key narratives and highlight the significance of the role of music. The episodes of Argus, Syrinx, Battus, Marsyas, Apollo and Pan's competition, and Polyphemus show the genre's development and changes, and comparison to Ovid's poetic pastoral inspirations, Theocritus and Virgil, highlights its altered form. Ovid takes the simplistic bucolic landscape and its characters and inserts violent, shocking actions within the episodes. The poet constantly subverts the reader's expectations in a supposedly peaceful and rural setting and music is essential to its manipulation.

Ovid's *Metamorphoses* is a vast text spanning a huge variety of topics and genres, including pastoral.<sup>1</sup> This essay will follow the pastoral genre through Ovid's *magnum opus*, in particular its musical emphasis. Previous publications have noted the significance of both music and Ovid's use of the pastoral genre. Yet, very few have focused on their correlation, particularly in episodes where musical influence may not be in the forefront of the narrative, which shall be addressed. Music is quintessential to a bucolic landscape and its transformation by the poet. Ovid manipulates and parodies pastoral throughout the poem but the fundamental element that must be altered to achieve its own metamorphosis is music. A shepherd may still sing far from a shady grove or a long way from a soothing pool of water but once Ovid modifies the music or instruments of the scene, it influences the entirety of an episode. Music is essential to both the definition and the support of the pastoral genre and in the *Metamorphoses*, Ovid plays with the idea of bucolic using this core component. Through analysis of key scenes such as Argus, Syrinx's pursuit, Mercury and Battus, Marsyas' torture, Apollo and Pan's musical competition and Polyphemus' lament for Galatea, the poet's manipulation of the genre, using music and pastoral's integral relationship, shall be explored.<sup>2</sup>

For Ovid, the ideal pastoral setting had been defined by Virgil in his *Eclogues*. Many pastoral landscapes seen in the *Metamorphoses* can be connected to Virgilian bucolic models,<sup>3</sup> which themselves had been heavily influenced by Theocritus' *Idylls*.<sup>4</sup> Ovid primarily uses Virgil, who expanded upon the *Idylls*, as his basis of inspiration, but Theocritus' impact cannot be overlooked. For example, Theocritus' *Idyll* 1, although different from Ovid's version, also provides a story describing how Pan first obtained his pipes; Mercury, or Hermes, is also present in this aetiology (Virgil *Idylls*: 1.128-39).

### **Setting a Pastoral Scene**

There does not appear to be a definitive collection of elements required to create a pastoral scene. There are certainly indicators such as water and shade, and simply

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<sup>1</sup> I would like to express my gratitude to Catherine Ware, for her supervision and many helpful comments in the writing of this paper.

<sup>2</sup> In-text citations from Ovid's *Metamorphoses* are from Martin 2005.

<sup>3</sup> Fulkerson 2012: 31.

<sup>4</sup> In-text citations of both Virgil and Theocritus' texts are from the Loeb Classical Library. See bibliography for full citation.

having Arcadia itself as the setting can place a myth in the bucolic realm.<sup>5</sup> Stereotypical scenes include music contests, laments for different lives or lovers, or merely a lone shepherd singing or playing a narrative. The genre of bucolic poetry has no strict structure, but instead is composed of a variety of organic elements in order to create the aesthetic of the pastoral world and its allusive form.<sup>6</sup> Instead of defining the landscape itself, Virgil determined the genre as an atmosphere.<sup>7</sup> The bucolic world is one that is characterised by an ambience brought about by these elements: shade, still water and wind instruments bring about a calming air. The presence of flocks or herds aid the sylvan backdrop, and it is against this setting that bucolic poets place their characters to care for these animals, such as shepherds, herdsmen, and rustic deities or satyrs. The inhabitants themselves also characterise the genre. The reader must notice certain components and conclude that they have entered the pastoral world, rather than the genre being identified by the poet.

However, there is no doubt that music encompasses a physical aspect that defines a landscape as pastoral. The wind instruments most associated with the genre are capable of imitating nature's sounds such as birds or winds.<sup>8</sup> Many have internalised this onomatopoeic function and the flute has since become the emblematic instrument of pastoral, adding to the peaceful, undisturbed atmosphere.<sup>9</sup> Without music, the scene becomes a collection of individual components from nature rather than the foundation of a literary genre.

Making music is itself fundamental to pastoral life.<sup>10</sup> Pastoral poetry can appear in any structure, unlike the dactylic hexameter of epic and therefore can blend into any form. It is defined by a variety of elements that can be altered even to the point of abstraction. Shepherds in the *Metamorphoses* are never truly simple shepherds, the calming shade appears to invite violent events and pleasant music may be used to damn or torture a character. The blank, sylvan landscape and its allusive form lends

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<sup>5</sup> Hinds 2002: 124; Conte 1994: 266.

<sup>6</sup> Conte 1994: 254.

<sup>7</sup> Chandler 2012: 202.

<sup>8</sup> Wind instruments, particularly the flute, have always had a distinct relationship with pastoral in classical music. Their association is most clearly seen in the Romantic period. Examples include Debussy' *Syrinx*, J. Mouquet's *Pan et Les Oiseaux* and Saint-Seans' *Volière*.

<sup>9</sup> Hopes 2017: 16.

<sup>10</sup> Pace 2002: 140.

itself to the openness and fragility of pastoral, allowing Ovid to manipulate it to a great extent.<sup>11</sup>

### **Subverting Expectations**

There is not an overwhelming number of pastoral appearances in the *Metamorphoses*. The narratives of Argus, Syrinx, Battus, Marsyas, Midas and Polyphemus highlight the genre in the text, but it is confined within these episodes, while epic and elegy encompass the majority of the work. Ovid had come from an elegiac background, having written the *Amores*, and the *Metamorphoses* invoked the gods in its prologue to complete an epic poem (Ovid *Metamorphoses*: 1.1-5). The various pastoral landscapes seem isolated as sporadic entities spread through the text rather than encompassing a larger group of narratives.<sup>12</sup> However, they are connected through conjoining elements.

The episodes of Syrinx, Midas and Polyphemus in particular follow a distinct path and display the world of music and pastoral throughout their development. Pan and Syrinx's aetiology establish the basis of the genre in the world of the *Metamorphoses*, while Midas and Polyphemus follow its challenges and growth. These narratives contain connective elements which include Pan's presence, an inset song and the reed's role as a bucolic instrument.<sup>13</sup> This continuous line of components allows the reader to follow the development of music itself from the pipes' aetiology to its final form. Meanwhile, within this narrative line, the story of Mercury and Battus is an extension of the god's interaction with Argus while Marsyas' myth explores the musical competitions so prevalent in a number of Virgil's *Eclogues* (3, 7, 8). Each of these key scenes build upon Ovid's goal to reinterpret traditional pastoral themes and subvert expectations.

### **The *Primus Pastor***

The context surrounding Pan and Syrinx is the first explicitly bucolic scene in the text. The *Primus Pastor*, as named by Sarah McCallum, will remain the point to

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<sup>11</sup> Arcadia's first appearance in the *Metamorphoses* is in Lycaon's episode (1.301-5). Introducing it as the home of a savage subverts generic expectation.

<sup>12</sup> For example, book 4, 5 and 7 of the *Metamorphoses* contain episodes heavily inspired by epic. Between these two books Juno enters Hades (4.572-766), famously seen in the *Aeneid*, the hero Perseus' story is told (4.828-1094, 5.1-361), and scenes from the *Argonautica* (7.1-226).

<sup>13</sup> Barchiesi 2006: 4.

which other pastoral episodes will return. Syrinx's *harundines* will be repeated in other pastoral episodes, constantly reminding the reader of their origins. Ovid has already introduced an image of a pastoral landscape, through the *locus amoenus* of the Daphne episode and again utilised in Io's narrative, the latter also being set in Arcadia and including a herdsman.<sup>14</sup> Daphne introduces the landscape while Io establishes the locations and characters. Ultimately, in the third iteration of this scene, pastoral is formally established with the addition of Pan's reed pipes. Yet, in each of the sylvan landscapes, atrocious violence forces its way through. Their tranquil, bucolic interaction and a murder bookends the creation of pastoral music and institutes Ovid's goal to destabilise the assumed calmness in such a setting.

Ovid immediately establishes key signifiers to inform the reader that Mercury and Argus' interaction will be an archetypal pastoral setting. The poet writes:

That flock of yours will find  
the grass is nowhere greener, and you see  
that there is shade here suitable for shepherds. (Metamorphoses: 1.942-4)

and mentions "the idyllic mountains of Arcadia" (Metamorphoses: 1.954). It was Virgil who established Arcadia as the quintessential bucolic landscape, and its mention undoubtedly places this episode in that world.<sup>15</sup> It is also noted that Mercury is "playing tunes upon his pipe of reeds. The guardian of Juno is quite taken by this new sound" (Metamorphoses: 1.938-40), the pipe being the main feature of Mercury's transformation to a shepherd. Its novelty is emphasised to the reader repeatedly, Ovid is accentuating its significance and foreshadowing the aetiology soon to follow.

Music is clearly essential to the description of this pastoral landscape and calls to mind Virgil's poems about musical exchanges and storytelling, such as *Eclogues* 1, 5 and 9. In Ovid's creation of pastoral, the essence of a pastoral narrative is music itself, as Mercury does not just tell the story of Pan and Syrinx but plays it to Argus. However, while the casual musical exchange is a cliché for the genre, a monster and disguised shepherd are not.<sup>16</sup> The poet expands upon his model to create his own

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<sup>14</sup> Murgatroyd 2001: 622.

<sup>15</sup> E.g. *Eclogues*: 4.58-9. Jenkyns 1989: 26.

<sup>16</sup> The only monster seen between Virgil and Theocritus is Polyphemus in *Idyll* 11, there are no instances of gods disguised as shepherds but plenty of musical exchanges (*Idylls*: 1, 10; *Eclogues*: 1, 5, 9).

pastoral where nothing is to be taken at face value.<sup>17</sup> This seems to be an archetypal bucolic landscape although in true Ovidian fashion, the simple mortal shepherds in Virgil's *Eclogues* are replaced by a god in disguise.

### **A Pastoral Parody**

In order to begin the development of pastoral and any future impact it may have, the bucolic landscape receives its full form from Mercury's story and its inset narrative. In an ideal bucolic landscape, a shepherd, Mercury in disguise, sings the aetiology of Pan's reed pipes: how the god of pastoral received its emblematic instrument. This prologue to Syrinx's narrative implies an encouraging future for the pastoral genre throughout the text.<sup>18</sup> However, the violence committed against Argus and the attack on Syrinx contradicts the reader's expectations and raises possible apprehension when this genre is introduced again.<sup>19</sup> Due to its atypical elements, deceptive characters and violence, the passage becomes a parody of the genre and leaves it fragile and exposed which invites further manipulation.

Since the passage evolves from the introduction of the reed pipes in Ovid's text to the aetiology of the instrument in its civilisation, the instrument's birth reflects the creation of bucolic itself.<sup>20</sup> Music, its aetiology, and Pan have been intertwined since Theocritus' time (*Idylls*: 1.123-30). Ovid has continually stressed the novelty of the world since the Flood and is utilising its newness to establish a catalogue of aetiologies. Music is perceived when the Flood is ended by the playing of Triton's conch (*Metamorphoses*: 1.463). Music is inherent in Syrinx's episode as it is essential to the development of both the prologue and its inset narrative. Music as the nucleus of this inset narrative is incurred by its function as a didactic aetiology.

Ovid appropriates pastoral elements but distances himself from his Virgilian model through the inclusion of violent elegiac elements; love is addressed in the *Eclogues*, but rape is never a consideration.<sup>21</sup> Daphne's episode had pastoral imagery that was explicitly rejected, which downplayed any potential reinterpretation of the genre (*Metamorphoses*: 1.708-9), but as Pan is Arcadia's pastoral god, his presence

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<sup>17</sup> Barchiesi 2006: 4.

<sup>18</sup> Barchiesi 2006: 11.

<sup>19</sup> Parry 1964: 275.

<sup>20</sup> Galasso 2020: 76.

<sup>21</sup> Fulkerson 2012: 32.

emphasises Ovid's manipulation. Pan's aggressive pursuit of Syrinx resembles hunting, which is not a notable feature of pastoral life but is addressed in various texts, including Virgil himself. This allows Pan's violent chase in the *Metamorphoses* not to exit the pastoral sphere completely.<sup>22</sup> Rape and hunting both imply a violent goal.<sup>23</sup> Yet, since this goal is never reached, as Syrinx is transformed moments before Pan can catch her, the violence is never completed. If Pan had been successful, his cruelty would have removed the passage from the bucolic world.

Syrinx introduces the programmatic element of pastoral and its radical influence on Ovid's poem as a whole.<sup>24</sup> Utilising Pan and his pipes' association with the genre, it pre-empts the various other pastoral episodes to come later in the poem and will be used as their fundamental basis.<sup>25</sup> It will show how Ovid is continuing to subvert the traditional components of the genre, as defined by earlier poets and formally establishes the fact that Ovid has altered the traditional definition of pastoral and its innate association with music, to include violence from the very start. The creation of the pipes allows this instrument to be placed at the heart of forthcoming episodes and will be the key element in allowing Mercury to commit another atrocious act against a sylvan backdrop.

### **Music as Distraction**

A short and often overlooked passage describing Mercury's theft of Apollo's cows and the herdsman Battus' betrayal is possibly the most simplistic pastoral scene to be found in the text (*Metamorphoses*: 2.937-79). The theme of disillusionment is prevalent in this episode, there is a pattern of concealment emerging in Ovid's pastoral scenes.<sup>26</sup> This was first introduced when Ovid replaced a typical shepherd character with Mercury in disguise, meeting Argus. Apollo himself can be seen as disguised while chasing Daphne; the god dismissed his pastoral associations in order to take on a more epic form (*Metamorphoses*: 1.708-9). Apollo now metamorphoses into a truly pastoral god, as indicated by his adoption of Pan's programmatic, bucolic pipes (*Metamorphoses*: 2.942-7), rather than the lyre he is

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<sup>22</sup> Griffin 1999: 105.

<sup>23</sup> As implied by the metaphor regarding Apollo, "he accelerates, and runs as swiftly as a Gallic hound chasing a rabbit through an open field" (*Metamorphoses*: 1.735-37).

<sup>24</sup> McCallum 2016: 133.

<sup>25</sup> McCallum 2016: 129.

<sup>26</sup> Keith 1992: 97.



previously identified with (Metamorphoses: 1.716).<sup>27</sup> The landscape is typically bucolic, reflecting earlier pastoral descriptions, and includes forests, countryside, pasture, and mountains (Metamorphoses: 2.946-55). This episode alludes to Virgil's *Eclogue* 3, which in turn takes inspiration from Theocritus' *Idyll* 4.<sup>28</sup> In Virgil's interpretation of the scene, he changes the original character's name from Battus, to Menalcas but Ovid refers to both his models by including the herdsman's first given name and a theft.

As McCallum observes, this scene is an extension to the previous interaction between Mercury and Argus. This is the second time that Mercury has used pastoral elements in order to defeat his adversary and the scene is a mirror image of his defeat of Argus.<sup>29</sup> Music is used as a distraction for the atrocious actions in both passages, the tranquil pastoral background is a backdrop for committing heinous acts against others. Where Mercury had used music and the story of Syrinx to put Argus to sleep, Apollo is now playing Pan's pipes and pining for a love interest. Mercury took advantage of Argus while he was sleeping, and now does the same to Apollo while he is distracted, to achieve his goal once again. Apollo has been adopted into pastoral by replacing Argus in this mirror image. He is playing the pipes and has adopted the position of the pastoral shepherd. Here, music is not only used as a key characteristic in defining the pastoral narratives but is crucial in driving the poem forward in the form of Mercury's actions.

Using music, Ovid has manipulated bucolic poetry almost to the point of parody. Pastoral appears as extremely fragile. Apollo switching from the epic lyre to the pipes, and the mirror images narrative of Mercury disguised as a shepherd, emphasise how easy it is for one to penetrate and manipulate the genre.

### **Marsyas and the Pastoral Lament**

In the Marsyas episode, Ovid introduces further changes to pastoral. Marsyas' narrative differs from the typical bucolic frame that Syrinx's story established. There is no inset narrative, which Syrinx's episode is itself, or *locus amoenus* and Pan is

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<sup>27</sup> McCallum 2017: 31.

<sup>28</sup> In Virgil's *Eclogue* 3, Menalcas accuses Damoetas of stealing from him. In *Idyll* 4 there is a conversation between two goatherds, Battus and Corydon which begins with questions about the care of the herd.

<sup>29</sup> McCallum 2017: 30.

not present. Ovid assumes his audience's knowledge of the satyr's mythology and his most prominent version of the musical competition with Apollo after Minerva discarded the newly created instrument and his subsequent flaying.<sup>30</sup> Although Ovid skips over Marsyas' own history to affront the reader with his flaying, the fact that the competition is missing from the text emphasizes its importance and makes it more crucial through its omission.<sup>31</sup> The audience must work harder to remember the missing information, rather than it being simply offered to them. By making his readers think about what Marsyas did to deserve such a punishment, Ovid is keeping Marsyas as a bucolic character without explicitly explaining how he embodies the genre and repeating well-known information.

As a satyr, Marsyas is an innately pastoral character (*Metamorphoses*: 1.266, 957), and the scene is modelled on the pastoral lament, as seen in Theocritus' *Idyll* 1 and Virgil's *Eclogue* 5. There is a tradition in Virgil's work that minor forest deities and shepherds lament another's suffering, but placed alongside the violence being actively committed, it is jarring to see the peaceful, pastoral world tainted by such cruelty.<sup>32</sup> Repeatedly shown in Virgil's works (*Eclogues*: 3, 7, 8) and his inspiration, Theocritus' *Idylls* (6, 8, 9), another standard and recurrent theme of bucolic writing is a musical competition.<sup>33</sup> The events surrounding the satyr's flaying, a contest and lament, combine to make a strong pastoral setting.

The main pastoral theme in this episode is the lament, taking half of the lines attributed to this story (*Metamorphoses*: 6.561-74). Yet, this lament has occurred because of Ovid's interpretation of the pastoral competition. The poet continues to place violence into the centre of a pastoral episode, Marsyas' flaying now joins Argus' death, Syrinx's violation, and Battus' punishment. Ovid has used two typical bucolic scenes to surround the violence:

And as he cries, the skin is stripped from his body  
until he's all entirely one wound:  
blood runs everywhere, and his uncovered  
sinews lie utterly exposed to view. (*Metamorphoses*: 6.554-7)

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<sup>30</sup> This description can be found in a variety of sources such as Apollodorus' *The Library* (1.4.2) and Hyginus' *Fabulae* (165). Ovid addresses this account twice in his own works; here in the *Metamorphoses* but also referencing it in the *Fasti* (6.649-710).

<sup>31</sup> Niżyńska 2001: 154.

<sup>32</sup> Niżyńska 2001: 156.

<sup>33</sup> Moch 2017: 63.

Marsyas' punishment reflects the breakdown of pastoral's integrity, made explicit using the literal deconstruction of Marsyas to display the metaphorical breakdown of the genre, "Why do you deconstruct me?" (Metamorphoses: 6.551). In each episode, pastoral characters have been constantly and violently attacked in what should be their own tranquil refuge. Marsyas' flaying and its explicit description pushes the cruelty to its limits, exceeding the traditional boundaries of the genre.

### **Creation and Rebirth**

However, bucolic reappears after Marsyas' punishment in the form of the lament, a symbolic rebirth. The topic of creation, in particular the reeds of Syrinx's episode, is extremely prevalent from this point onwards. It will be seen in both Midas' and Polyphemus' narratives. Music is clearly a foundational element to the genre as it is this component that Ovid must modify to achieve an overall transformation. Bucolic poetry will now be transformed so excessively that it will barely resemble its humble, simplistic beginnings.

Both Syrinx's transformation and this narrative include the topic of rebirth. The lament for Marsyas provides a miniature cosmos in the birth of the river, as it includes the elements of land, sea and sky.<sup>34</sup> Music itself is repeatedly being associated with creation and development. The birth of music could be guessed in Syrinx's metamorphoses but now Marsyas, a martyr for bucolic music itself, also provides an aetiology. At this point, music is intrinsically linked with both pastoral and creation, particularly seen regarding musical and poetic rivalry and its association with rebirth.<sup>35</sup> Music and pastoral's link with resurrection will be highlighted when bucolic poetry challenges epic, in the competition between Apollo and Pan, ending in the return of the *harundines*.<sup>36</sup>

Midas' narrative is thrust into the bucolic world through Bacchus' association with Mount Timolus (Metamorphoses: 11.118-24). The king is introduced using subtle references to music until it finally becomes clear how he came to judge the competition between Pan and Apollo. His relationship with bucolic and music is first

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<sup>34</sup> James 2004: 75.

<sup>35</sup> James 2004: 81.

<sup>36</sup> Unfortunately, the full extent of this aspect of music and pastoral is too immense for a paper this length, but it is an interesting note to keep in mind.

shown through his association with Silenus. Midas took in the lost satyr with great hospitality and safely returned him to Bacchus (Metamorphoses: 11.128-41).

Silenus is the key character in Virgil's *Eclogue* 6, where he was similarly captured but, in this instance, forced to sing (Eclogues: 6.23-6). Music, pastoral and creation are intertwined when he sings of a cosmology (Eclogues: 6.31-41). A combination is repeated in pastoral episodes where creation is produced through violence, the pipes created from Syrinx's transformation and the river brought about by Marsyas' death. Pastoral is coming across as constantly fighting to survive, with the reiterated violence in every episode seen thus far, and its rebirth being reflected in its constant references to creation.

The introductory passage regarding Midas is not inherently pastoral, but satyrs are innately associated with the genre and provide links to the bucolic realm. Ovid links Midas' negative experience from Bacchus' golden gift to his retreat into the pastoral world, "detesting wealth, he dwelled in woods and fields, and worshipped Pan" (Metamorphoses: 11.205-6), in order to place Midas in the position to judge Pan and Apollo's contest.

Unlike the Marsyas narrative, Midas' episode does contain features shared with other pastoral episodes and thus, is instrumental in music's development in Ovid's world. Similarly to how Mercury and Argus' narrative can be seen as mirrored in the story regarding Mercury and Battus, Marsyas' episode is used as a forewarning to any other who may decide to challenge a god. His narrative does not have the required features to fit into the aforementioned thread of episodes containing Pan's presence, an inset narrative and the playing of the reeds, while Midas is only missing the inset narrative. Both Midas and Marsyas' stories are set in the same location and thus, do share an association.<sup>37</sup> Apollo has already struck Marsyas down for daring to challenge him with the reed pipes, there is little doubt that this contest will be much different. Here, Pan utterly disregards Marsyas' actions and subsequent punishment to challenge Apollo in the same way during the competition judged by Midas.<sup>38</sup>

## Gods in Different Forms

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<sup>37</sup> Griffin 1999: 110.

<sup>38</sup> Griffin 1999: 113.

As seen in previous episodes, gods have adopted different personas to meet their needs. Originally, Apollo rejected his pastoral image (Metamorphoses: 1.708-9) while Mercury disguised himself as a shepherd (Metamorphoses: 1.933-8). In the story of Battus, Apollo was adopted back into the bucolic sphere by taking Argus' place as a flock's guard (Metamorphoses: 2.942-7). Apollo is present and is utterly himself within the bucolic world for Marsyas' competition, but he is competing against pastoral and thus showing himself to oppose the genre. Marsyas and Midas' narratives finally show the gods as themselves, but it is only at this point, after pastoral has been manipulated and weakened, that the gods emerge in their original forms.

In this competition, epic and pastoral poetry actively oppose each other through their respective gods. Immediately, Ovid introduces it as an "uneven contest" (Metamorphoses: 11.218). Bucolic song has not been explicitly celebrated in the text thus far, but it has received respect as a genre, through the praise of the pipes in other episodes. However, the poet is explicitly damning the genre once placed alongside epic. While Virgil's Tityrus had been praised for playing the reeds, "wooing the woodland Muse on slender reed" (Eclogues: 1.1-2), Ovid condemns the genre through his negative language, "Pan made a noise on his outlandish reeds, and that barbaric song charmed Midas" (Metamorphoses: 11.225-6).

The introduction of the two gods could not be any more contrasting. Pan is simply introduced as the "shepherd-god" (Metamorphoses: 11.223), while Apollo receives multiple lines dedicated to describing his kingly, even Augustan, appearance (Metamorphoses: 11.230-6).<sup>39</sup> The victor has already been decided before any music is even played yet Midas completely overlooks the clear bias towards Apollo and the possible consequences for disagreeing with this conclusion. Pan himself is similarly blind to the result of challenging a god but does ultimately accept the final decision without opposition.

Upon placing the two genres against each other and seeing the criticism of pastoral poetry, Ovid returns to the theme's origins:

And on that spot, there started to spring up  
a thickly planted grove of whispering reeds,

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<sup>39</sup> Galasso 2020: 80.

which, at year's end, when they had reached their growth,  
betrayed their secret - stirred by the south wind,  
they breathed the hidden words, and so revealed  
the secret story of the master's ears. (Metamorphoses: 11.265-70)

After the bucolic genre has been embedded with violent attacks, deceptive characters, and cruel criticism, the reeds have risen defiantly in response. The *harundines* will undergo one final distortion and rebirth in the episode of Polyphemus and Galatea. As previously mentioned, the pastoral landscape provides a blank canvas and its lack of form aids Ovid's manipulation of the genre. Yet, Ovid is showing through his manipulation how strong and supple bucolic poetry can be and rather than testing its limits, is showing how much it can tolerate while still retaining its original, sylvan atmosphere.

### **Epic Characters**

Pastoral's final appearance is a critical element of Polyphemus' lament for Galatea (Metamorphoses: 13.1144-265). This episode is clearly pastoral, it is located in the rural area of Mount Etna and each character, Polyphemus, Galatea, and Acis are cast as typical bucolic figures. Polyphemus tends sheep, plays a pan pipe and sings, as well as carries a staff, while Acis and Galatea relax in shelter and listen to the soothing music.<sup>40</sup> There are a multitude of examples showing characters as the lamenting shepherd or the reclining listener in Virgil's *Eclogues* (Eclogues: 1, 2, 5, 8).

Polyphemus has been defined as an extremely pastoral character since his appearance in *Idyll* 11. The image of the cyclops has always been a model for the origin and oldest history of the pastoral world and its genre because of Theocritus' portrayal.<sup>41</sup> However, his monstrous, epic persona in Homer's *Odyssey* is an equally significant image. The *Metamorphoses* has entered its epic section, writing of Homeric and Virgilian heroes and stories.<sup>42</sup> Ovid alludes to his epic character using a reference to his future, most famous, encounter:

That eye of yours, the only one you've got,  
and which you wear in the middle of your head,  
is going to be taken – by Ulysses! (Metamorphoses: 13.1119-21)

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<sup>40</sup> Farrell 1992: 24.

<sup>41</sup> Barchiesi 2006: 16.

<sup>42</sup> Martin names book 12 "Around and about the *Iliad*" and book 13 "Spoils of war and pangs of love", referencing the many epic stories within them.

Polyphemus is huge in both the physical sense and the literary, as he is such an established figure in Homer's *Odyssey*. By referencing this epic, Ovid is not utilising the Theocritean, pastoral Polyphemus, but has made it explicitly clear that this is the Homeric Polyphemus. The poet is forcibly placing a large, epic character into the small, humble pastoral genre.<sup>43</sup> This distortion only continues to be enhanced.

The central element to this episode is the presence of *auxesis*, translated as growth. Due to the Cyclops' gigantism, everything he is in contact with must be equally enlarged in order to stay in proportion.<sup>44</sup> It is augmented to the point of comedy:

Polyphemus, and now you take a rake  
against your matted locks, and are well pleased  
to trim your shaggy beard with a great scythe. (Metamorphoses: 13.1108-10)

This particular narrative ultimately becomes hyper-pastoral due to this *auxesis*, even his pipe enlarges to the size of 100 reeds, rather than the usual seven or nine (Metamorphoses: 13.1137-8).<sup>45</sup> The stark contrast between the grotesque view of the Cyclops as an enormous monster and the beautiful, calming sylvan landscape draws one in. Its distortion destabilises the episode and parodies its controlled pastoral surroundings.<sup>46</sup>

The forced growth affects every aspect, including the bucolic genre itself. It becomes perverted after undergoing this metamorphosis into gigantism in order to fit the Cyclops' pastoral world.<sup>47</sup> Ovid is once again manipulating the pastoral genre, but in this instance, he is testing its limits. He had reduced its significance in the contest between Apollo and Pan but is now almost playing with its elements by expanding them beyond its traditional boundaries. The one rule he follows is that nearly every element must be impersonated or substituted.<sup>48</sup> The poet takes the typical elements and thwarts them; a shepherd is not simply a shepherd and here the role is played by a Cyclops, the music is no longer simple as it has been transformed into a comically large version of itself.

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<sup>43</sup> Creese 2009: 563. See for the comedic effect of placing Polyphemus in unfamiliar literary worlds.

<sup>44</sup> Creese 2009: 565.

<sup>45</sup> Farrell 1992: 246.

<sup>46</sup> Pietropaolo 2018: 192-3.

<sup>47</sup> Galasso 2020: 80.

<sup>48</sup> Barchiesi 2006: 4.

Just as in the contest between Apollo and Pan, Ovid is challenging a variety of genres against the sylvan background. The root of this episode is as a bucolic one, but Polyphemus also takes on an elegiac persona while using actions associated with his epic character to take revenge on his rival, Acis.<sup>49</sup> As seen in Virgil's *Eclogues*, lamenting for a lover is typical in the pastoral world, but we do not normally experience the addressee's reaction. The raw violence in Polyphemus' actions against Acis, crushing him under a boulder, recalls both the infamous scene from Homer's *Odyssey* (*Odyssey*: 9.480-99), and the variety of other episodes in the *Metamorphoses* where brutality is juxtaposed with the peaceful sylvan landscape. The three genres are battling: the elegiac emotions, the epic actions but it is the bucolic music that overtakes them all and subsequently, the only one to undergo *auxesis*.

In this hyper-pastoral scene, the musical component is the one which causes the transformation and is the key element in illustrating the change. The narrative is built around Polyphemus' bucolic song, so it serves as its foundation, but it is the Cyclops himself which demands the music's *auxesis* as it is his gigantism which forces his surroundings to enlarge. The distortion of the pan pipe leads to this manipulation of the music itself. Not only are the objects surrounding the Cyclops enlarged, but the song is also transformed. It develops from a humble love song, "O Galatea, whiter than the snowy white flowers that decorate the privet hedge" (*Metamorphoses*: 13.1144-5), to violent threats:

I'll tear his living gut out and I'll scatter  
his body parts in fields and in your waters  
so you can mingle with his mangled limbs! (*Metamorphoses*: 13.1257-9)

Finally, the reeds emerge for the last time. Martin's translation portrays Acis as reborn as a river god "wreathed in streaming rushes" (*Metamorphoses*: 13.1300), but the Latin describes him as a living reed, *viva... surgit harundo* (*Metamorphoses*: 13.891).<sup>50</sup>

By this episode, pastoral music has developed from a simple setting and through its distortion has expanded beyond its limits. The genre had been degraded in the contest between Apollo and Pan but now the music has taken on a life of its own and

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<sup>49</sup> Galasso 2020: 81.

<sup>50</sup> Ovid, *Metamorphoses* (Miller, LCL).



envelops Arcadia as Polyphemus serenades Galatea, far away in her cave with Acis. This final pastoral episode is utterly absorbed by the music within it. It has once again shown how Ovid alters the genre utilising music and instrumentation. The poet has manipulated the genre repeatedly but here it becomes overwhelmingly altered from its original, humble form sung by simple shepherds in the countryside to a Cyclops possessing an enormous pan pipe in a mythical landscape. It is further changed by Galatea, who has broken the cycle Syrinx began by surviving Polyphemus' advances unscathed.<sup>51</sup> None of this metamorphosis would have been possible without the presence of music. It is the base of the genre and the element that must be altered if one is to manipulate the genre as a whole. Ovid has never left it untouched in his modified bucolic scenes.

Syrinx's metamorphosis into the pan pipes serve as the foundation and the pipes act as pastoral's point of reference for the remainder of the text. Key scenes such as Argus, Syrinx's pursuit, Mercury and Battus, Marsyas' torture, Apollo and Pan's musical competition and Polyphemus' lament for Galatea display its development. From Syrinx onwards, Ovid embeds violence and deceptive characters wherever he can in order to push this genre past its limits to its greatest extent and ultimate *auxesis* by Polyphemus. However, as is shown by the rebirth of Acis as a reed, the symbol of pastoral music, the genre is capable of consistently returning, showing that its apparently fragile form, despite being easily manipulated, is constantly resilient.

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<sup>51</sup> Creese 2009: 577.

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