

A classical painting of Cupid, a winged figure with a bow and arrow, standing against a blue sky. The figure is muscular, with a white loincloth, and is holding a bow in his right hand and an arrow in his left. The wings are large and detailed, with brown and white feathers. The background is a soft, blue sky with light clouds.

OVID'S METAMORPHOSES

ANNOUNCEMENTS

- I am gone Oct. 1-9
- So... there won't be class next week
- But there *will* be class this Wednesday, so you should come
- If anything should change, I'll let you know by email, but I expect to be back in class on Monday, October 11, giving a jet-lagged explanation of St. Augustine





catullus for children **anna jackson**



PRIMA
LUCE

LIBRI PRO LIBERIS

Passer Catulli

(Catullus's Sparrow)



In Latin
and English!
Includes activities
for children and
students.

A simple Latin story
about a girl and her pet

Adapted from Catullus 2 by
Michael Waehner



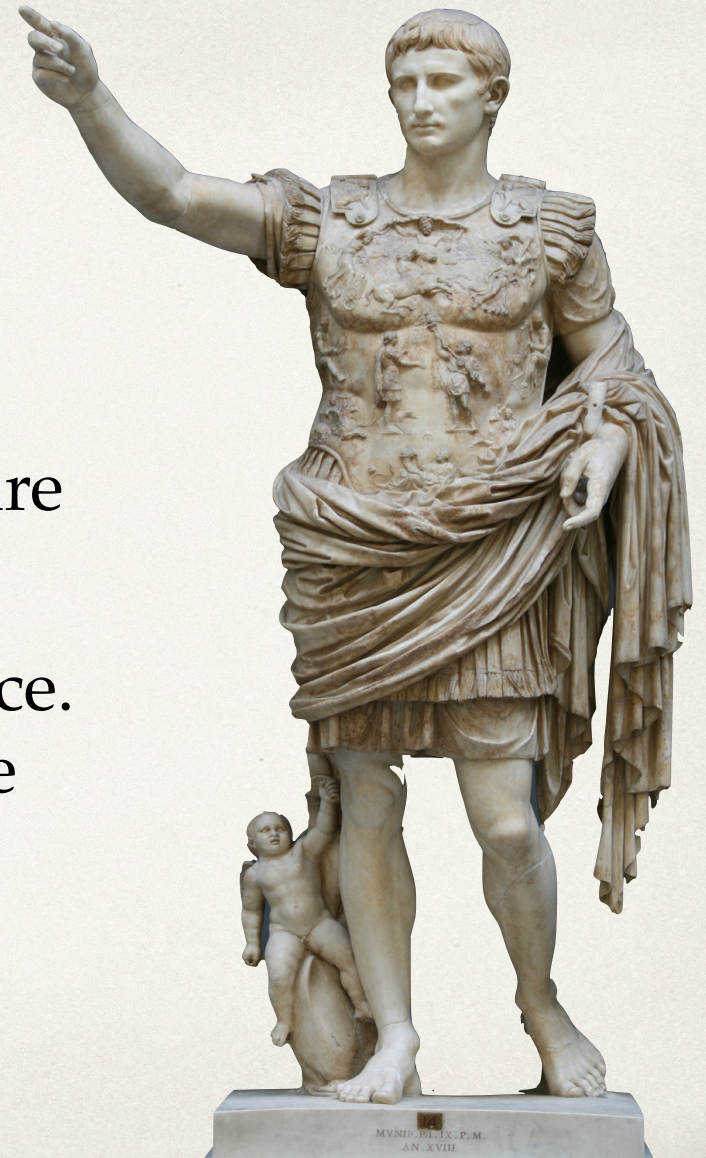
Mourn, O Venuses and Cupids,
and many more charming people:
my girl's sparrow is dead—
the sparrow, my girl's delight:
she loved it more than her own eyes.
For he was honey-sweet and knew
Her as well as a girl knows her mother,
He never moved from her lap,
just hopped around, now here now there
chirping constantly just to his mistress.
Now he takes a shadowy road
there, from where no one returns.
But may it go badly for you, evil shadows
of hell, who devour all beautiful things.
You have taken from me so beautiful a sparrow.
Oh evil deed! Oh wretched little sparrow!
Now through your deeds the my girl's eyes,
swollen with weeping, turn red.

OVID'S METAMORPHOSES



Ancient Rome

- ❖ From 753 BCE – c. 476 CE (Byzantine Empire continues until 1453), but...
- ❖ Was kingdom (753 BCE – 509 CE); then a republic (509 BCE – 29 CE); then an empire (29 BCE – 476 CE)
- ❖ Unparalleled in power, duration, influence. Idea of Latin as *universal* language for the West only dies out after WW II
- ❖ Obsessed with Rome still today; Romans were similarly obsessed with Greece



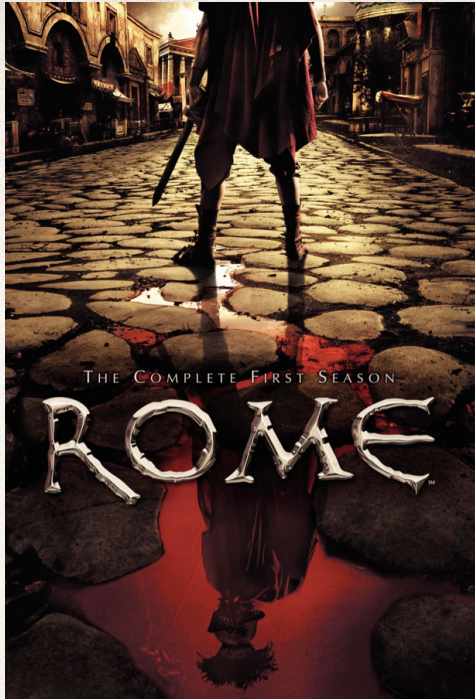
Augustus

- ❖ Augustus (63 BC-14 AD), aka: Octavian, Octavius, Romulus, Caesar, Imperator, Princeps
- ❖ Cicero, Virgil, Julius Caesar, Pompey, Anthony and Cleopatra, and this guy way out in the provinces named Jesus
- ❖ Presided over the transition from the Roman Republic to the Roman Empire
- ❖ July (Julius Caesar) and August (Augustus) were changed from their older names (Quintilis and Sextilis) in their honor





ROMAN EMPIRE
 AT ITS GREATEST EXTENT
 THIRD CENTURY A.D.



Ovid: Life

- ❖ Publius Ovidius Naso (“the Nose”)
- ❖ 43 BCE – 17 CE. Interesting times.
- ❖ Equestrian family; rejects law for poetry
- ❖ Friends with Horace, Propertius; knew Virgil
- ❖ Married three times, divorced twice; wrote a great deal about love
- ❖ Exiled in 8 CE by Emperor Augustus to Tomis (now Romania); we don’t know why, but it might have involved the Emperor’s granddaughter. It definitely involved a poem. He dies in exile. The city of Rome formally rescinded his exile later. In December 2017.



Ovid: Works

- ❖ *Amores* (Loves)
- ❖ *Ars amatoria* (The Art of Love)
- ❖ *Remedia amoris* (The Cure for Love)
- ❖ *Metamorphoses* (Greek: Transformations)
- ❖ *Tristia* (Sorrows)
- ❖ *Fasti* (The Festivals)
- ❖ “*Medicamina Faciei Femineae*” (Cosmetics for the Female Face); see also *Amores* I:14



Amores 1:14

How many times did I tell you, “Stop dyeing your hair!”
Now there’s nothing left to color.
If only you’d left it alone.

How patiently your curls endured the rack of hot curling irons
as you twisted them into ringlets.
Again and again I cried: “It’s a crime, a crime to singe them!
Is your heart cast iron?”

It wasn't the work of a wasting illness — thank the gods —
no envious tongue made your hair fall out.
You alone bear the blame for the loss you feel. Your own hand
poured the poisonous lotion on your head.

Oh dear—she can hardly keep back the tears.
She just stares at the ruins of her hair lying in her lap;
a sacrifice, alas, so misplaced.
Now, dry your eyes. Compose yourself. The loss can be repaired.
You'll soon be showing off your own hair again.

Trans. John Svarlien

Ovid: Style

- ❖ Clever, versatile, and flexible with conventions
- ❖ Like Catullus, sincere but playful; maintains ironic distance from his subject matter (love); not autobiographical (unlike Catullus)
- ❖ Not a moralist in service of the state (Virgil), nor willing to pretend to be one; even so, Medieval works like *Ovide moralisé* attempted to understand *Metamorphoses* as a moral work
- ❖ Poetry as endless transformation (Thales: “everything is water”)



Metamorphoses: Form

- ❖ One long, endless transformation, from origin of Earth to Julius Caesar; *technically* epic (dactylic hexameter, long, but not in couplets)
- ❖ Continuous, but episodic (forced)
- ❖ Encyclopedic account of Greek myth, but more creativity than fidelity to the original
- ❖ Comedy, tragedy, horror, pastoral, lofty, vulgar, playful—flippant?
- ❖ Ekphrastic: describes as if visual art



Bernini, *Daphne & Apollo*



Poynter, *Orpheus & Eurydice*



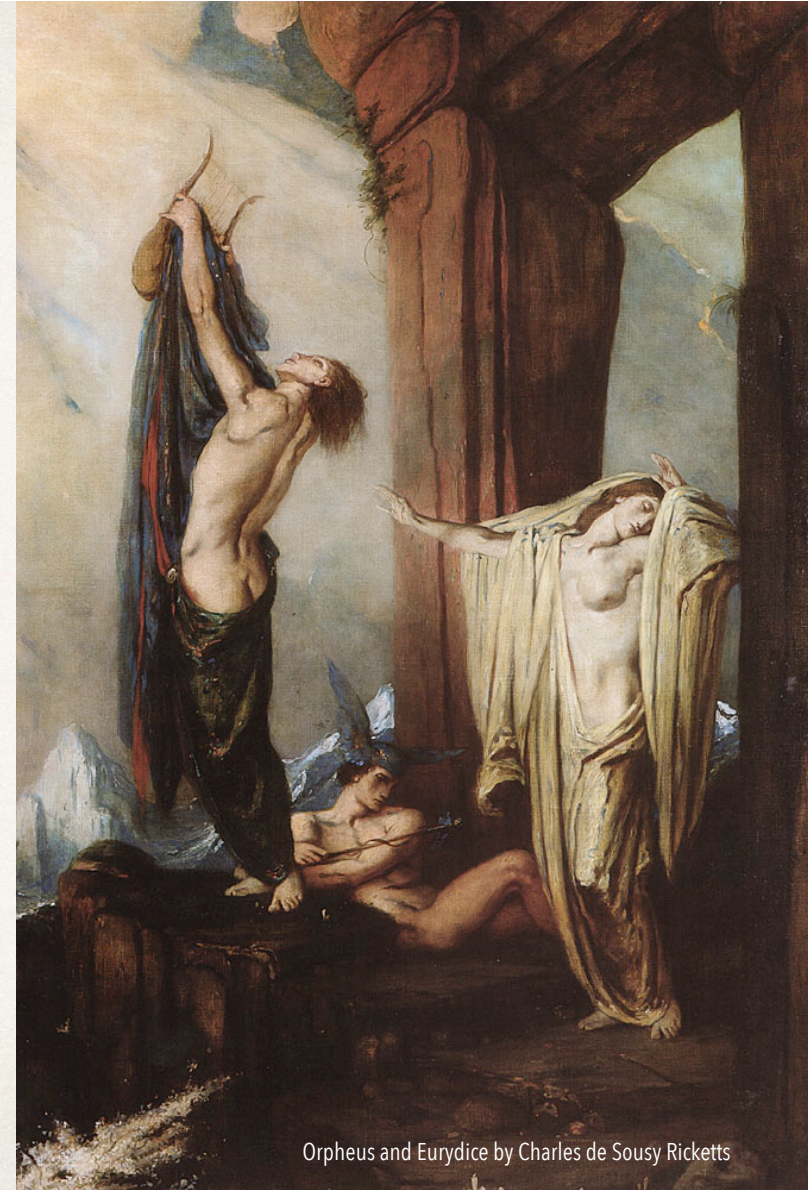
Orpheus & Eurydice

- ❖ A tragic flaw: lack of trust
- ❖ The power of love
- ❖ The power of lyric poetry
- ❖ Orpheus is the bard whose powers of tone, rhythm and language subordinate all around him: other people, plants, animals, rocks—even death itself



Orpheus & Eurydice

- ❖ *Fantasy* is not wish-fulfillment, but desire's impossibility
- ❖ Orpheus & Eurydice are a *structure*, that of "courtly love"—their love has power and meaning *because* they cannot be together.
- ❖ All that is left is desire and longing, the motor of Ovid's *Metamorphoses*



Orpheus and Eurydice by Charles de Sousy Ricketts

The sloping path was taken, through mute silence, arduous, dark, dense with impenetrable fog.

They were not far from the edge of the cave's top.

He—fearing she might slip—and desperate to see her, turns his eyes backwards in love. At once she falls back, stretching out arms, struggling to take and be taken.

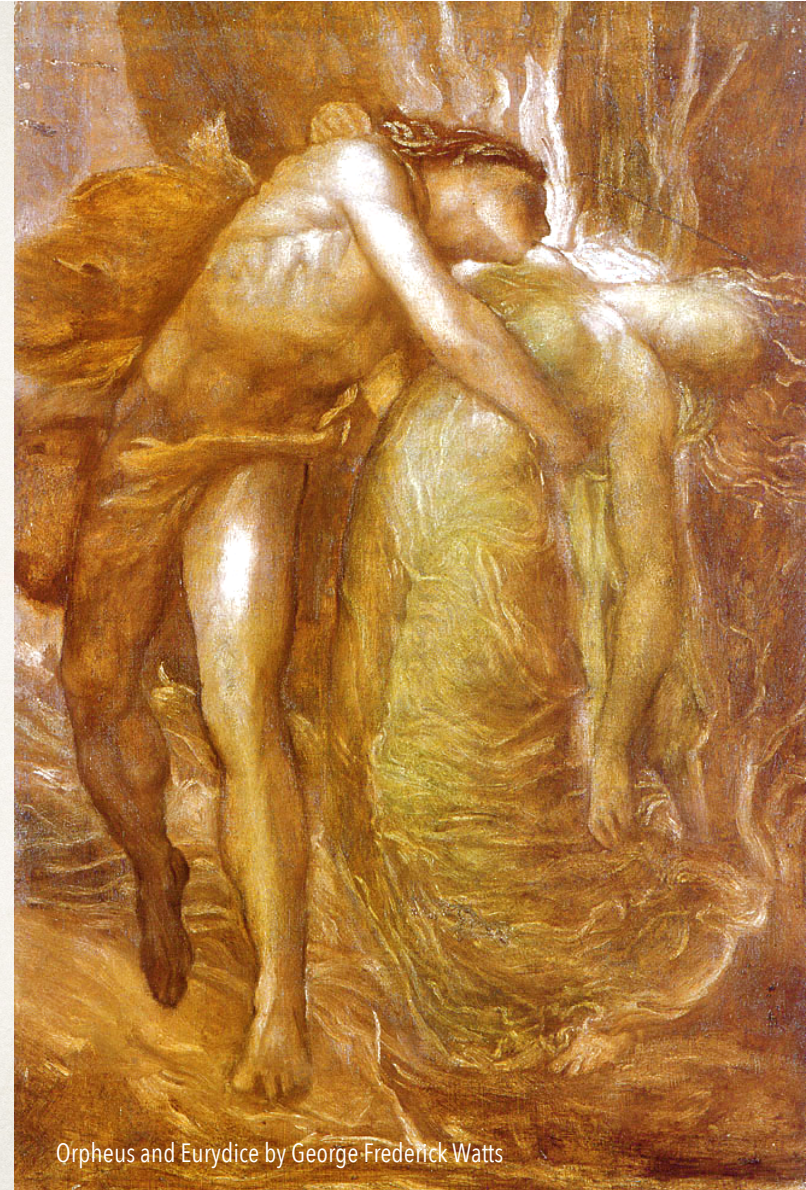
But they grasp nothing, if not the yielding air.

In dying again, his spouse has no complaint (complain about being loved too much?), and she utters a final farewell.

It scarcely reaches his ears. She turns around, and goes back.

Orpheus & Eurydice

- ❖ Orpheus grieves and sings songs of love (much of book X), makes the rocks weep, and is eventually killed by women who want a happy song
- ❖ He is torn limb from limb and thrown in the river; uncannily, the song goes on as his body dissolves into the ocean
- ❖ “Water is everything” becomes “poetry is everything”—the endless flow of language



Orpheus and Eurydice by George Frederick Watts

One of the women,
hair blown back in the light breeze, says: "Look, look!
Here is the one who spurned us once before!"
She sends a *thyrsus* spear at his singing
mouth, at Apollo's bard, a spear covered
in thick leaves; it left a mark but no wound.
The next weapon is a stone, which—even
hurtling through the air—is won over
by his harmony, his voice, and his lyre;
almost as if begging forgiveness for
the women's frenzied daring, the stone lay
at his feet.

But then the reckless women
escalate their war, and moderation
disappears while mad Fury reigns. All of
their weapons would have been likewise softened
by his song, but their enormous racket—
curved horns, Cybelian pipes, tambourines,
hand-clapping and Bacchan shrieking—drowned out
the sound of his *kithara*, so that the
rocks, finally heedless of his song,
made the bard blush with blood.



Marie Chouinard, *Orpheus & Eurydice*

Orpheus in Music

- ❖ Adapted for opera at least six times, including Monteverdi, Gluck, Haydn and Offenbach
- ❖ rock opera twice
- ❖ a musical twice
- ❖ a folk opera once
- ❖ ballet on numerous occasions
- ❖ numerous pop and rock songs
- ❖ Films by Jean Cocteau and Marcel Camus (*Black Orpheus*)
- ❖ also, at least one video game (*Don't Look Back*)

PINCHGUT OPERA

JOSEPH HAYDN'S
L'ANIMA DEL FILOSOFO:
ORPHEUS+
EURYDICE
DON'T LOOK BACK

2, 4, 7 DEC AT 7.30PM
+ 5 DEC AT 5PM
City Recital Hall
Angel Place, Sydney

BOOKINGS/ENQUIRIES
City Recital Hall, Angel Place
02 8258 2222 or cityrecitalhall.com

pinchgutopera.com.au

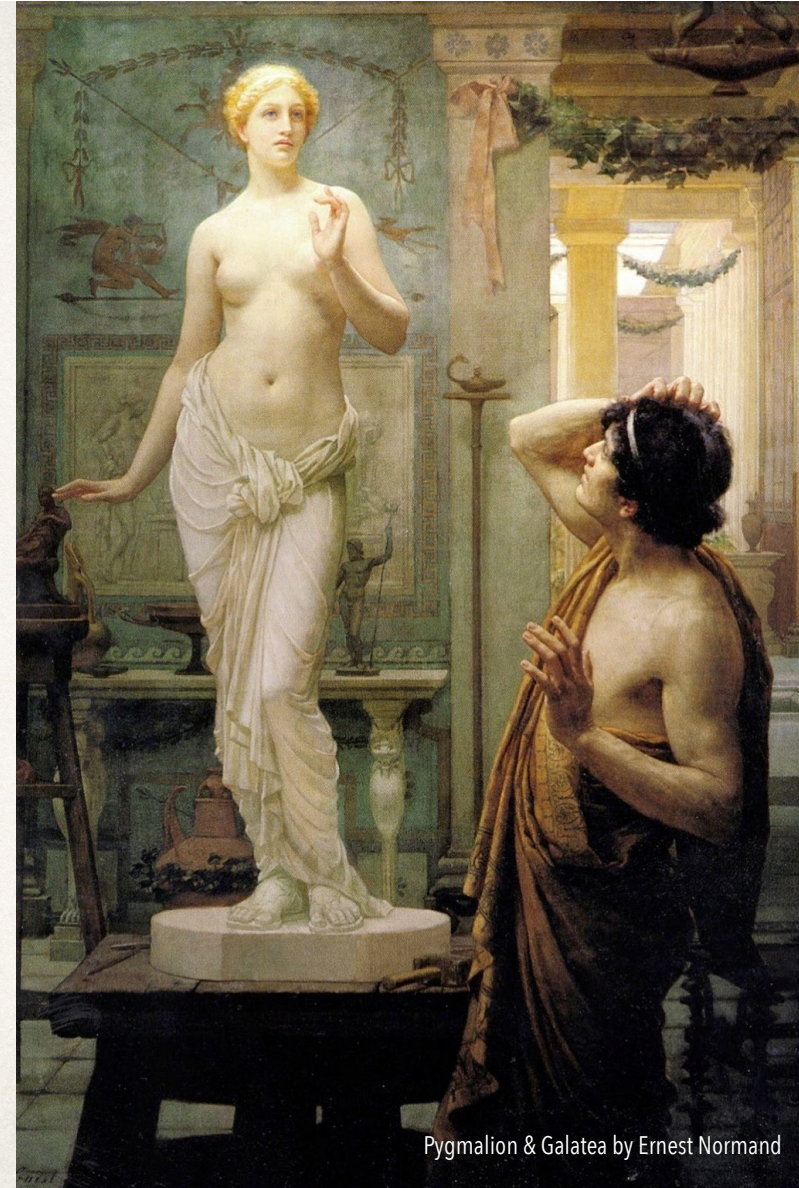




Giulio Bargellini, *Pygmalion & Galatea*

Pygmalion & Galatea

- ❖ One of many stories of artificial life in the ancient world
- ❖ Ovid has *very* passive women (cfr. Eurydice, Daphne, Echo)
- ❖ Perhaps *the* (cishet) male fantasy: to *make* the ideal woman: *technē* → sex.
- ❖ Like Orpheus, however, also allegory about power of art. Creation is normally a divine power, but Ovid repeatedly turns to scenes of human artifice (cfr. Daedalus)



Pygmalion & Galatea by Ernest Normand

Often he moves his hands to feel his own work.

Is this a real body or an ivory one? He doesn't want to admit it might be ivory. He gives it kisses, believes them returned! He speaks, he holds, believes his fingers sink into the limbs he touches, worries that he might bruise them.

Now he offers compliments, now he brings her gifts, the kind girls like—shells and polishes stones, little birds, flowers of a thousand colors, lilies, painted balls, and the tears from the tree of the Heliads. He adorns her with clothes, puts jewels on her fingers, a necklace around her neck, bright pearls to her ears. She is no less beautiful than when naked. He places her on a couch dyed indigo, calls her his partner of the marriage-bed, and lays her down on soft pillows as if she could feel.



Pygmalion & Galatea by Jean-Léon Gerôme



My Fair Lady (1964)



Weird Science (1985)



It's all in the name of science. **Weird Science.**

With a lot of wishful thinking and a little help from the supernatural, Wyatt and Gary accidentally brought Lisa, their ultimate fantasy, to life.

Now she's showing them how to live with fast cars, expensive clothes and a party that's getting wilder and weirder.

**WEIRD
SCIENCE**

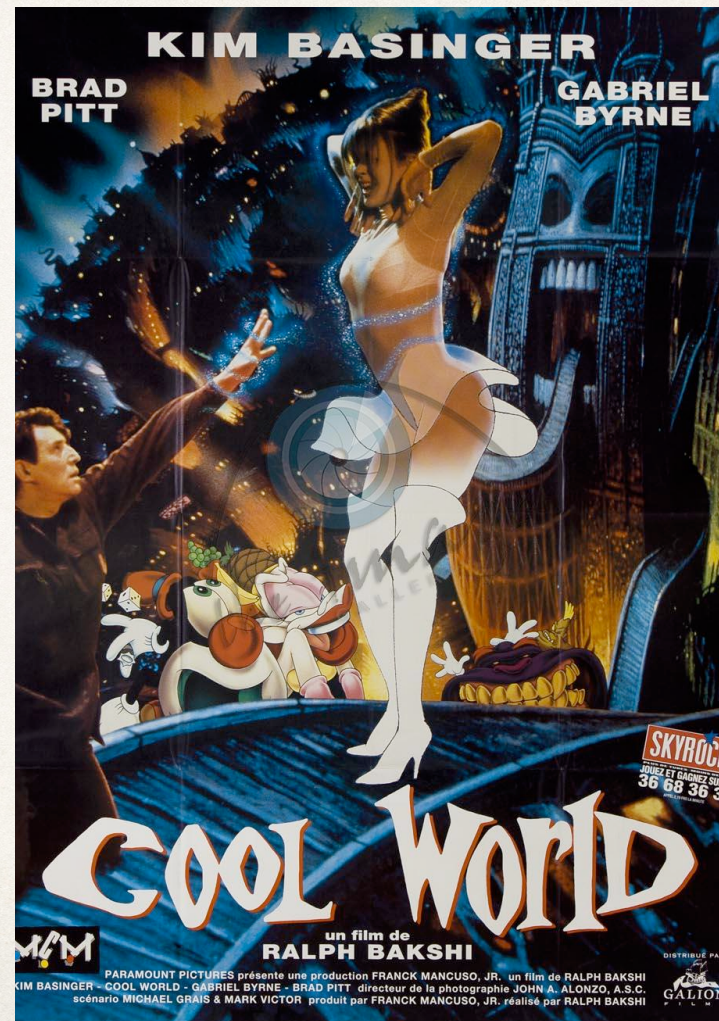
A JOHN HUGHES Film A HUGHES/SILVER Production "WEIRD SCIENCE" JOHN HUGHES

Ruby Sparks (2012)

of always out of high school
 times she's embarrassed about
 food painter it doesn't really
 ca Woodman and Lucien Freud.
 liany. Her favorite album is
 tens to a lot of Phil Collins.
 and John Lennon. She cried when
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 . She likes to hold hands in
 . Ruby hates hypocrites, loves
 for the underdog. She likes
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 can't drive. She has been a
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Cool World (1992)





Peter Paul Rubens, *Death of Semele*

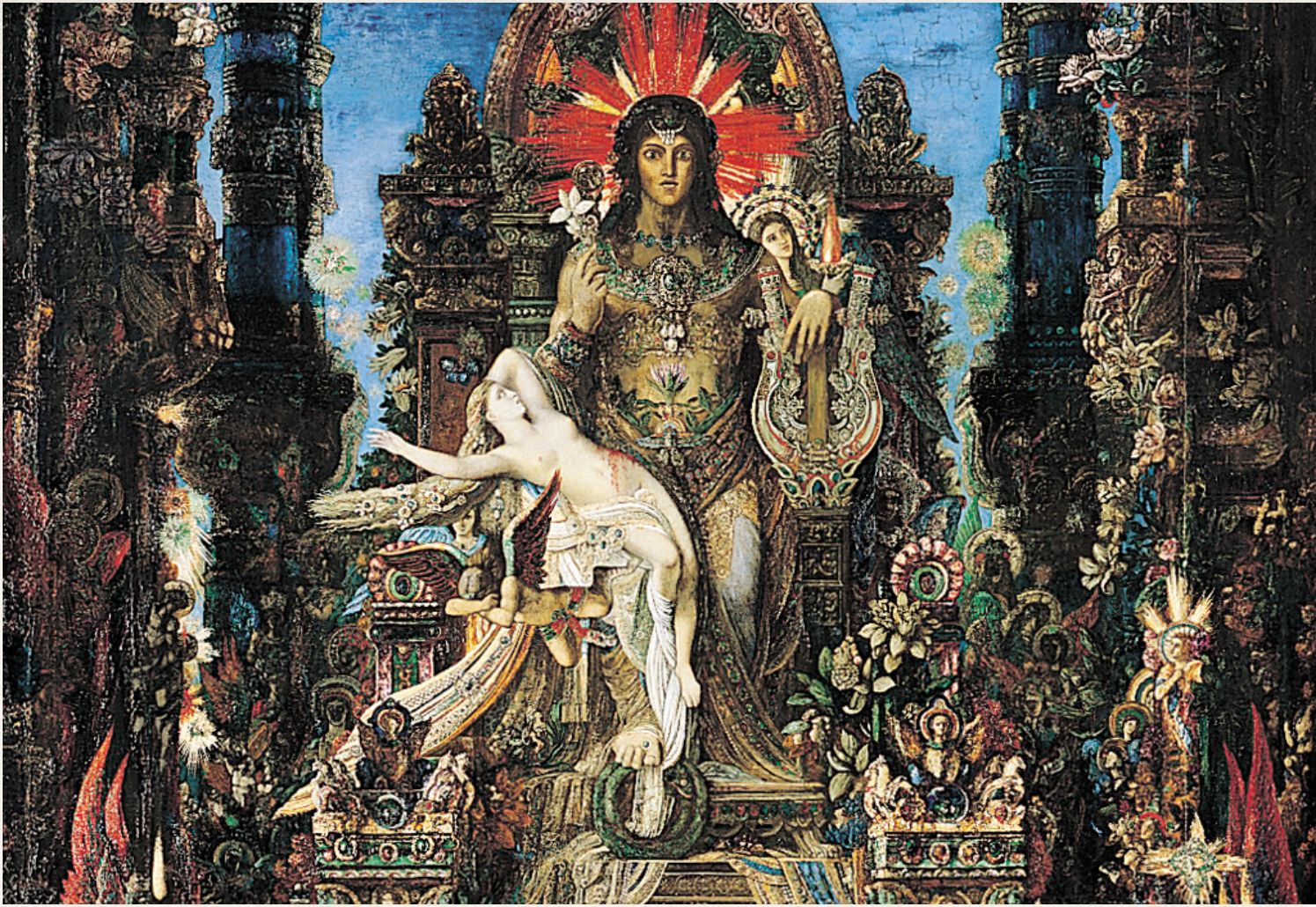
Ovid's Semele

- ❖ Juno as a narcissistic schemer
- ❖ Terrifying male power destroys woman
- ❖ Woman's crushing inferiority at the sight of Man fully revealed; mythic origin of Freud's "penis envy"
- ❖ Fantasy of male pregnancy, aka "Venus envy"
- ❖ Typically Greek (not really her fault or about fault)

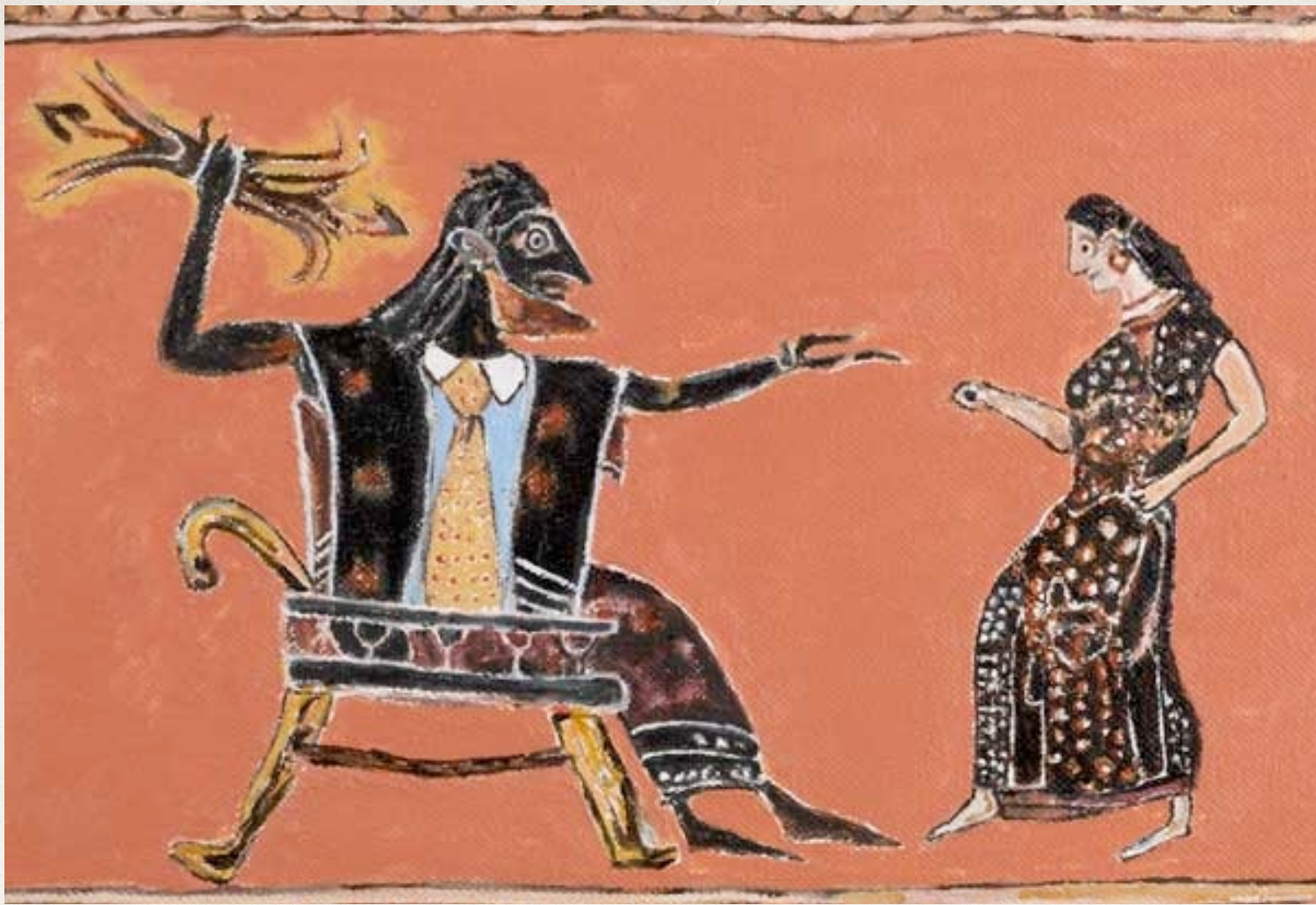


“Have him give you a sign of love: ask that he embrace you the same way that he is received by lofty Juno, wearing his full regalia in front of you.”

Her mortal body could not bear the ethereal assault, and she burned from his marriage gifts. Her unfinished baby was torn from the womb of its mother, and was sewn into his father's thigh (if you can believe it), and so completed his maternal term.



Gustave Moreau, *Jupiter & Semele*



Philip Persinger, *Semele & Zeus*

Handel's Semele

- ❖ Semele as a narcissistic schemer; about female power
- ❖ Her ambition, not Juno's rage
- ❖ Scandalous female pleasure
 - ❖ "Endless Pleasure"
 - ❖ "I'll take no less"
 - ❖ "Myself I Shall Adore"



SEMELE. CONSUMÉE PAR LA Foudre de JUPITER. | Semele durch den blitz von Jupiter verzehret.
Semele is consum'd by Jupiter's thunder. | Semele door den blixem van Jupiter verteert.



Handel's *Semele* by Sara Brodie



Handel's *Semele*, Vivian Westwood



Continuous Flow

...The infancy of Dionysus, twice-born, passed safely. They say that Jove, warmed by nectar, set aside his weighty duties and took up casual play with idle Juno. The pleasure in making love," he said, "is surely greater for you than that which falls to the men." She disagreed. They decided to ask learned Tiresias' opinion as to which it might be....

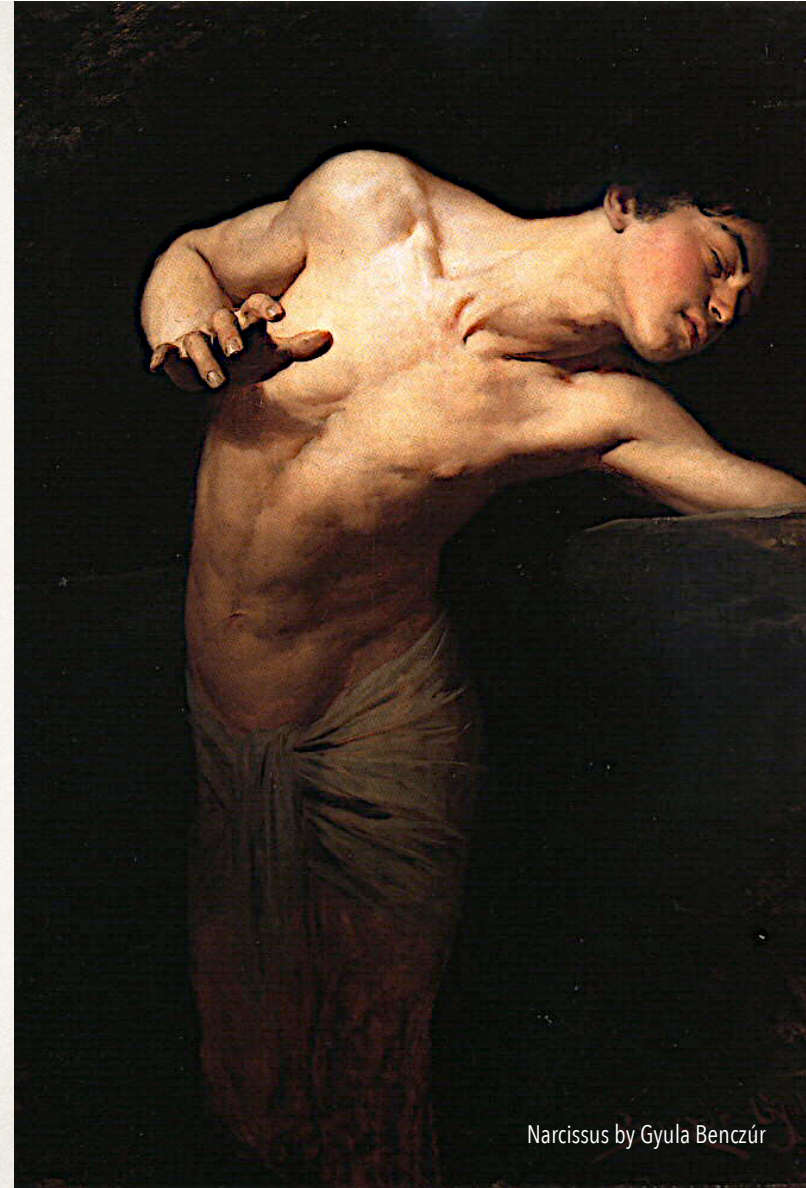
...Tiresias, now a celebrity throughout the Aonian cities, gave faultless answers to all those who asked....



Waterhouse, *Echo & Narcissus*

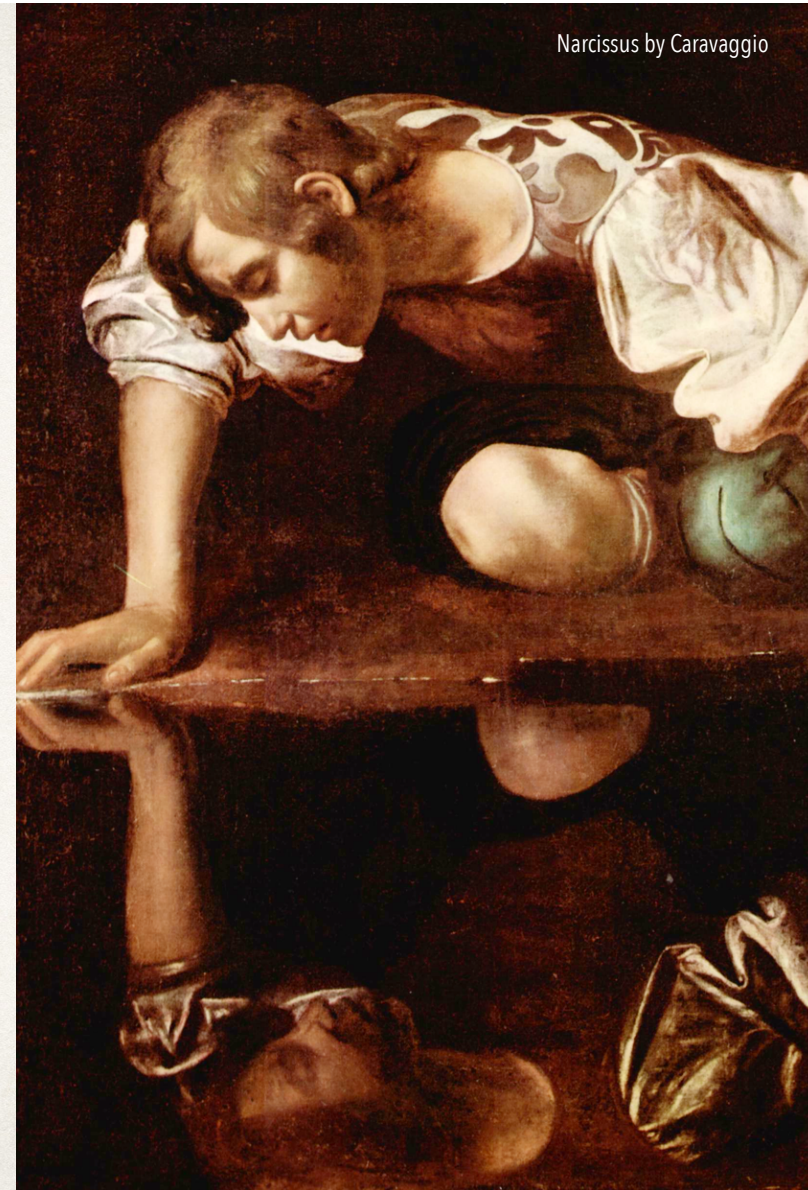
Echo & Narcissus

- ❖ Echo comes first (but an echo comes after!); Narcissus is an echo of Echo
- ❖ Is sound female? Sight male?
- ❖ Again, punished for what is not her fault; totally passive
- ❖ Echo is actually mirrored (echoed?), opening and closing the story
- ❖ Isn't Ovid doing what she is doing? Repeating what he has already heard?



Echo & Narcissus

- ❖ Love of irony:
 - ❖ “...only if he doesn’t get to know himself.”
- ❖ Self-reference and *reflection*
 - ❖ reflection as philosophy
 - ❖ reflection as self-awareness (reflective)
 - ❖ reflection as narcissism
- ❖ Love of wordplay:
 - ❖ “I’d die before you’d be my lover!” “Be my lover!”



The boy, gone astray from his hunting companions, called out loudly, "Is anyone here?" and Echo responded "Here!" He was surprised, for he'd left his companions all about. He calls "Come!" in a great voice. She calls the caller back. He looks again, sees no one coming, and asks, "Why do you flee me?" and the words he's spoken, he receives in reply.

He continues and, deceived by the image of the alternating voice, says, "Here, let us come together!" and never did Echo sound more willingly: "Let us come together!" she returned, and backing up her words, she emerged from the woods to throw her arms around that neck she so longed for.

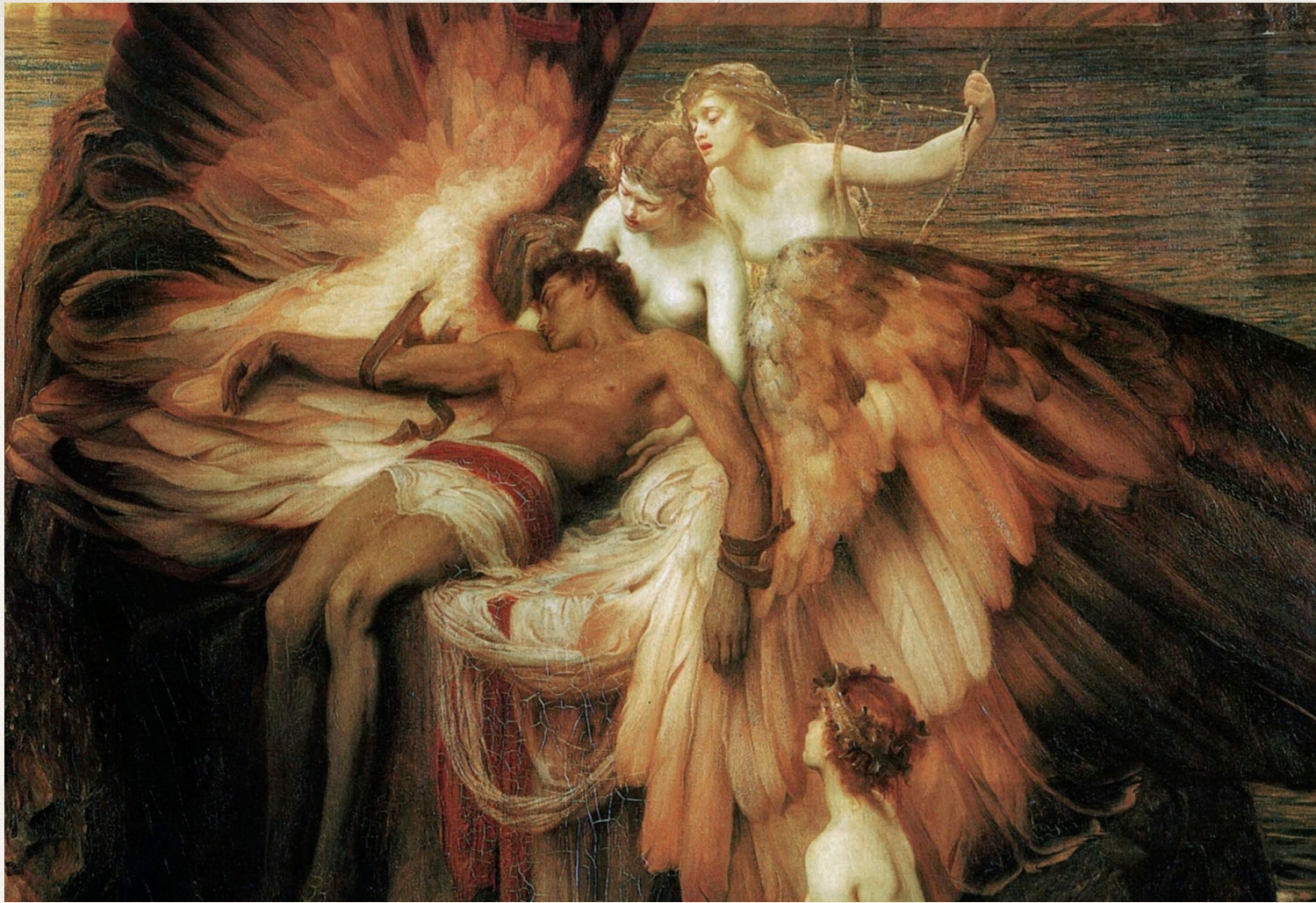
He flees, and fleeing, says, "Get your hands off me! I'd die before you'd be *my* lover!" She can only call back weakly, "Be my lover!"

“...When I reached
for you, you reached for me, willingly; when I smiled,
you smiled back; I often saw *your* tears when I was crying;
you give back a sign to every nod and, insofar as I see
your sweet lips in motion, you return words
that never reach my ears!

“It’s me. I understand, my image doesn’t deceive me.
I’m enflamed by love for myself; I suffer an ardor I cause.
What am I to do? Do I ask, or am I asked? Whom, then,
shall I ask? What desire is in me? It has used me cruelly.
O, that I might withdraw from my own body!
A new lover’s vow! To wish what was loved be gone.
Now we two will die, with one soul, in harmony.”



David Revoy, *Echo & Narcissus*



Draper, *Lament for Icarus*

Daedalus & Icarus

- ❖ Back story of the Minotaur
- ❖ The closest to a moral story in Ovid, so I want to resist...
- ❖ The human creator, again
- ❖ Must be read against Phaeton; indicates that Icarus is no different than a god
- ❖ Icarus is constantly invoked not as a sign of *hubris* (which he is), but as celestial *aspiration* (aviation school, hang-glider, airplane, airline, rocket)



Icarus and Daedalus by Fredric Leighton

When the boy began to enjoy his daring flight,
he abandoned his guide. Seized by heaven-lust,
he set his path higher. His proximity to the scorching sun
softens the perfumed wax that binds the feathers.
The wax melts. He flaps his bare arms, but lacking
purchase, he can grasp no air.

...His mouth, shouting his father's name, is greeted by the cerulean water that takes its name from him. His unhappy father — father no more—said "Icarus." He said, "Icarus, where are you? In what place shall I find you?" He kept saying "Icarus" until he spied feathers on the waves, and then he cursed his arts. He buried the body in a sepulcher, and the island was named after the one buried there.



Larsen, "Kid Icarus"



Franzetta, "Icarus"







Larsen, *Study for the Triumph of Icarus*