THE SEEDS OF TRIPTOLEMUS

Studies on the Ancient Mediterranean World

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The important geographical position of Cyprus, which constituted a point of transition to the East, the island's presence in various historical developments, and especially its rich mythology, offered ancient Cyprus many opportunities to appear – explicitly or implicitly – in Classical, Postclassical and Modern European literature and art. The studies in this volume move in this direction and attempt to shed light on the presence of Cyprus in the ancient world and on how it was perceived, as well as to consider its contribution to the Roman world and, by extension, to Western European culture.

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THE RECEPTION OF ANCIENT CYPRUS

SPYRIDON TZOUNAKAS (ED.)

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THE RECEPTION OF ANCIENT CYPRUS

IN ROMAN SOURCES AND BEYOND: ELEVEN STUDIES

Deinotera Editrice

SPYRIDON TZOUNAKAS is Associate Professor of Latin Literature at the University of Cyprus, where he is currently Deputy Dean of the Faculty of Letters. His main research and publications focus on Roman satire (especially Persius), Roman epistolography (especially Pliny the Younger), Roman epic (especially Lucan and Valerius Flaccus), Roman elegy (especially Tibullus), Cicero's orations, and Roman intertextuality. He has published many articles in international refereed journals and collective volumes, has edited a book on praises of Roman leaders, co-edited a book on the reception of ancient Cyprus in the culture of the western world and another one on Cyprus through travel literature (15th – 18th centuries), and completed a book on Persius' *Satires*. He is currently working on a volume on Pliny the Younger's intertextuality and on a research project on Persius' intertextuality.

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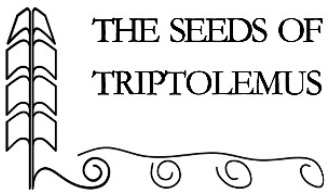

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On the cover: reworking of the mosaic of the House of Dionysus, Paphos Archaeological Park, Diego Delso delso.photo CC BY-SA

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PREFACE

Spyridon Tzounakas

This volume (*The Reception of Ancient Cyprus in Roman Sources and Beyond: Eleven Studies*) emerged as a result of the papers presented in two Workshops that took place in Nicosia, on 29 May 2021 and 7 July 2021 respectively, within the context of my research programme entitled *The Reception of Ancient Cyprus in the Culture of the Western World* (RACCWW). This work was co-funded by the European Regional Development Fund and the Republic of Cyprus through the Research and Innovation Foundation (Project: EXCELLENCE/1216/0525). The main aim of this research programme is to shed light on the presence of Cyprus in the ancient world and on how it was perceived, as well as to consider its contribution to the Roman world and, by extension, to Western European culture. The important geographical position of the island, which constituted a point of transition to the East, the island's presence in various historical developments, and especially its rich mythology, offered ancient Cyprus many opportunities to appear – explicitly or implicitly – in Classical, Postclassical and Modern European literature and art. The studies in this volume move in this direction and supplement a volume with a similar title that ensued from an international conference held in Nicosia in February 2021: Spyridon Tzounakas, Stella Alekou and Stephen Harrison (eds.), *The Reception of Ancient Cyprus in Western Culture*, Berlin / Boston: De Gruyter 2023 (Trends in Classics 139). For more information on the aims and the main findings of the research programme, see the "Introduction" there (pp. 1-10), as well as the website of the programme (https://receptionofancientcyprus.com.cy).

The present volume is divided into three parts. Part 1, entitled "The Roman Conquest of Cyprus and the Exemplarity of the Island", includes three studies. Spyridon Tzounakas ("The Roman Conquest of Cyprus in the Rhetorical Strategies of Cicero's *De domo sua* and *Pro Sestio*") examines the way the Roman conquest of Cyprus is rhetorically exploited by Cicero in his attempt to denigrate Clodius' image in two speeches. He argues that the case of Ptolemy, king of Cyprus, is harmoniously incorporated in the broader argumentation of the speeches, reinforces the tragic aspects of Clodius' opponents and works as an *exemplum* that illuminates Clodius' stance towards Cicero and Sestius. Georgios Vassiliades ("The Roman Conquest of Cyprus in Ancient Sources: A *bellum iustum* or *iniustum*?") continues the discussion of the Roman conquest of Cyprus. Through the analysis of relevant Latin and Greek sources, his chapter attempts to show how the Roman authors and, probably, the Roman public opinion of the 50s BC morally evaluated the annexation of Cyprus on the basis of the moral and legal category of *bellum iustum*. It is concluded that Roman public opinion, which is reflected in

contemporary and later sources, was divided on the moral evaluation of whether the annexation of Cyprus was a *bellum iustum* or a *bellum iniustum*, by thus adopting the arguments of Clodius or Cicero respectively. Margot Neger ("Cyprus *in exemplis*: Cypriot Episodes as Narrated by Valerius Maximus") scrutinizes the presence of Cyprus in Valerius Maximus' narrative techniques. The chapter investigates a series of anecdotes concerning the island of Cyprus in the *Facta et dicta memorabilia* of Valerius Maximus. The single *exempla* are both self-contained narrative units and parts of different thematic sections on various virtues and vices. The chapter argues that the anecdotes on incidents regarding Cyprus can be read not only within their respective section but also as a cycle which reaches from the first to the last book of the collection. It also examines how the island, its inhabitants and visitors are depicted in a literary work composed in the time of the emperor Tiberius.

Part 2, entitled "The Cypriot Myths in Ovid and Beyond", deals with the Cypriot myths in Orpheus' song in Ovid's *Metamorphoses* 10 and their reception in later literature and art. In his study "Prostitution in Ancient Cyprus, the Myth of the Propoetides in Ovid's *Metamorphoses* and the Perpetuation of a Stereotype" Spyridon Tzounakas examines various ancient sources (with special emphasis on Latin literature and the myth of the Propoetides in Ovid's *Metamorphoses*) that contributed to the entrenchment of the promiscuous Cypriot women stereotype, which survives for centuries and is especially evident in travel writing from the 15th to the 18th century. Sophia Papaioannou's study ("Pygmalion's Inspiration and Pygmalion as Inspiration") on the one hand discusses the presence of the myth of Pandora in Pygmalion and Ovid's engagement with one of the most celebrated myths of the Hesiodic corpus, while on the other, it examines the incorporation of the Pygmalion episode in the stories of agalmatophilia featuring famous works of art and creators as well as in the Roman ideology of the *imagines maiorum*. In Stella Alekou's study ("The Ambiguity of Love and the Ideology of Rape in Ovidian *ekphraseis*: Pygmalion's Prequel to Arachne's Story") the myth of Pygmalion is examined as a prequel to that of Arachne, another famous artist in Ovid's *Metamorphoses*. She reveals the ambiguous representation of love in these episodes, when Ovid exposes rape while apparently praising love, and argues that Ovid employs optical illusions to shed light on the image of love which in art appears as distorted, to address the politics of rape. The next study of this Part ("From the Humble Workshop in Cyprus to the Victorian Stage: Ovidian Pygmalion's Reception in W. S. Gilbert's Mythological Comedy *Pygmalion and Galatea*") also deals with Ovid's Pygmalion. Here Stamatia Kitsou demonstrates that W. S. Gilbert exploited the main outline of the Ovidian myth and proceeded to a generic transformation composing the first mythological comedy with Galatea, the statue's name after Rousseau, as a

protagonist. As Galatea's inanimation and interaction with the other characters of the play is problematic and a series of misunderstandings arises from her lack of social education, Gilbert proves himself to be prolific in social criticism and masterful, almost latent, considerations regarding the gender-based roles and their social construction. In her second contribution to this volume ("The Ovidian and Alfierian Myrrha as an Odalisque in Lord Byron's *Sardanapalus*: Transformations and a Play of Identities"), Stamatia Kitsou investigates the presence of the Ovidian myth of Cinyras and Myrrha in Lord Byron's tragedy *Sardanapalus*. She argues that for the formation of Myrrha's dramatic persona, Byron takes into account the Ovidian Myrrha (*met*. 10.298-502) and mainly the protagonist of the pre-Romantic tragedy of Vittorio Alfieri, *Mirra*; thus, he creates a play of mutual transformations and conflicting identities, while maintaining the core of his classical models.

Part 3, entitled "Numismatic and Archaeological Evidence", includes three studies. In the first of them, Daniele Castrizio ("A Coin Series with Capricorn and Scorpion from Cyprus") deals, from an iconographic point of view, with an emission of bronze coins generally attributed to the island of Cyprus, and provides elements for a more precise dating of the coin series. Based on the writings of Manilius, this paper provides an interpretation of the importance of the zodiacal signs on ancient coins, and discusses the relationship between the zodiacal sign of Capricorn and the imperial propaganda at the time of Augustus. Next, Antonio Corso ("Pliny, *nat*. 34.81: The Bronze Sculptor Styppax of Cyprus and the *Splanchnoptes*") studies Pliny's inclusion of Styppax and of his bronze statue of the *Splanchnoptes* in his selective catalogue of the most important bronze statues and connects it to the political environment of the Flavian dynasty. Finally, Alessandra Bravi's article ("An Excellent Foreigner: Titus at the Sanctuary of the Paphian Aphrodite") sheds new light on the visit paid by Titus to the sanctuary of Aphrodite at Paphos. Based on the archaeological data, she reconstructs the site as it looked at the time of the visit of Titus, and suggests a link between the sanctuary at Paphos and the *Templum Pacis*, inaugurated by the Flavians, where Venus has her own space. She concludes that the great eastern goddess Aphrodite/Isis/Astarte was the primary legitimacy of the *imperium* of the Flavians, since her oracle was needed to a plebeian family which could not claim mythical ancestors.

I would like to express my sincere thanks and gratitude to the Research and Innovation Foundation of Cyprus, which generously supported our research project, to the Department of Classics and Philosophy of the University of Cyprus, which immediately embraced our workshops, to my dear colleagues and collaborators Dr. Stella Alekou, Dr. Despina Keramida and Dr. Stamatia Kitsou for their valuable involvement in the preparation of these events, and, of course, to all the speakers and the participants in these two

workshops, who contributed to their success. Special thanks go to Stefano Rocchi, the Director of the series *The Seeds of Triptolemus*, who supported the preparation of the manuscript with his help and advice, as well as to our publisher, Dr. Zaira Maranelli, and to Dr. Marco Filippi, at Deinotera Editrice, for their assistance and patience. I also thank the anonymous readers for their invaluable comments and suggestions which helped to improve the quality of the volume.

Nicosia, July 2022

PART 2
THE CYPRIOT MYTHS IN OVID AND BEYOND

THE AMBIGUITY OF LOVE AND THE IDEOLOGY OF RAPE IN OVIDIAN *EKPHRASEIS*: PYGMALION'S PREQUEL TO ARACHNE'S STORY*

Stella Alekou
University of Ioannina

INTRODUCTION

Ovid's *Metamorphoses* is a work that has often given rise to various and, at times, conflicting interpretations, which concern, among others, the intertextual and intergeneric foundation as well as the socio-political context of the Ovidian epic.[1] It is nowadays accepted by most scholars that whether defending or undermining the values of Augustan propaganda, the *Metamorphoses*, composed by a vast array of mythological accounts, is allusive to specific historical developments that marked the Ovidian readers' lives.[2] Even though the writing of Ovid's work takes place during the time of the *pax Augusta*,[3] the guarantor of peace often coexists in Ovid's work with the arrogant monarch who pursues controversial expansionist policies.[4] Ambiguity, however, is characteristic of the *Metamorphoses*, not only because of the quite ambivalent historical context in which the stories are given form, but also because the accounts included in the epic deal with transformation to reveal the dual nature of people, animals and phaenomena; their ambiguous representation is, in fact, the cornerstone of Ovid's work in question, and is often fundamental to hermeneutical tensions in modern scholarship.[5]

The depiction of 'love' appears in Ovid's textual story-telling as also contradictory and misleadingly multifaceted. At the heart of this endeavour lies the following question: which are the literary mechanisms and rhetorical strategies by which Ovid apparently praises love while in fact exposing rape? This study will attempt to shed light on the accounts of Arachne, an arrogant young weaver from Lydia, and Pygmalion, a misogynist sculptor from Paphos, and will argue that these two great artists of the *Metamorphoses* craft art to give 'love' new images and forms, to reveal the consequences that such

* This work was co-funded by the European Regional Development Fund and the Republic of Cyprus through the Research and Innovation Foundation (Project: EXCELLENCE/1216/0525).

[1] See VIDEAU 2010.

[2] CURRAN 1972; AHL 1984; WILLIAMS 2009, 155.

[3] GRIFFIN 1977, 59.

[4] See MICHALOPOULOS / MICHALOPOULOS / VAIOPOULOS 2021, 28.

[5] On ambiguity in the *Metamorphoses* see KIRSTEIN 2021.

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an ambiguity might entail; in doing so, they act as Ovidian 'poets' who imitate as well as critically review the work of their creator, by complicating and readjusting the Ovidian narrative, the former into a tapestry and the latter into a statue.

The aim of this chapter is to identify the intratextual correspondences between the Ovidian stories of the woman transformed into a spider by Minerva and the statue that is granted life by Venus, to show that the description of Pygmalion's statue which appears in the *Metamorphoses* after Arachne's *ekphrasis* acts as a prequel to the episode in which the mortal weaver loses her human form. The account of the spider, which precedes that of Pygmalion in the Ovidian arrangement of narratives, constitutes an *ekphrasis* that is an exceptional case of double perspective, as it explores two contradictory socio-political attitudes towards law, empowered with images and terms of judicial rhetoric.[6] Reflecting the dual nature of the spider, that of the calm artist on the one hand and of the murderous animal on the other, as attested in Homer,[7] the ambiguous portrayal of women in the Ovidian epic also puts two opposing gender standards under the microscope: that of the innocent girl and of the dangerous woman.[8] As will be argued, Arachne's account not only participates in the narrative of the Cypriot myths, through (also) the employment of conflictual socio-cultural stereotypes, but further foreshadows its outcome, as it sheds light on female 'otherness' to warn the reader of the (in)visible marks of violence, and their political cover-up.

EKPHRASEIS AND VISUAL ILLUSIONS

Ambiguity in Ovidian poetry often emerges in the form of visual illusions, namely visually perceptible images that are misleading.[9] In such cases, the textual information collected by the eyes and processed by the brain allows the reader to form a perception that does not correspond to the actual stimulus, as illusion acts as a sensory ability by which one may perceive an image of an object which is not real, and which renders its perception a false one.[10] Ovid often warns us of such misconceptions of 'reality' by using a vocabulary that is associated with the visual reception of art and its deceptive character.[11]

[6] See ALEKOU 2022.
[7] Hom. *Od.* 8.277-282; 16.32-36.
[8] On gender in the *Metamorphoses* see SHARROCK 2020.
[9] On illusion in the *Metamorphoses* see HARDIE 2002.
[10] On illusion in literature see WOLF 2004.
[11] See the case of Pygmalion's statue, in ROSATI 2021.

The petrification motif as indicative of female portrayal appears in Ovid far before the *Metamorphoses*. *Heroides* 10 is a case in point: as soon as Ariadne realizes her state of abandonment, she reveals, as a letter writer, that she "sees or thinks that she sees" Theseus' ship moving away (10.31: *ut vidi haut dignam quae me vidisse putarem*).[12] By questioning her capacity to see clearly, Ariadne reflects the Catullan heroine's ambiguous perception of reality in Catullus 64 (64.55), and renders the cause of her vengeful rage, as well as the reason for her transformation into a statue (64.61-62), as misleading and perhaps unsupported.[13] As soon as the letter-writer's sense of sight appears to be untrustworthy, her intertextual *aition* of petrification becomes questionable, while the external reader "sees or thinks that (s)he sees" the allusion to the Catullan *ekphrasis* in the Ovidian letter.[14]

Evidence of visual allusion, similar to the example provided above, appears in the *ekphraseis* of Arachne and Pygmalion. In Ovid's *Metamorphoses* Book 10, the Cypriot sculptor, Pygmalion, after having witnessed the Paphian Propoetides' sexual promiscuity (10.244), chooses celibacy and crafts the statue of the 'perfect woman', but ends up falling madly in love with it (249: *operisque sui concepit amorem*, "And with his own work he falls in love"). Visual allusion in this account is evident in the resemblance between the actual statue and the real creature into which the statue was transformed. The transmutation of the sculpture into a real woman is implied during the construction of the statue with the employment of the terms *verae* and *credas* (250), and the use of the *trompe-l'œil* technique, namely, the 'perfect illusion':[15]

> virginis est verae facies, quam vivere credas,
> et, si non obstet reverentia, velle moveri:
> ars adeo latet arte sua.
>
> (*met.* 10.250-252)

> The face is that of a real maiden, whom you would think
> living and desirous of being moved, if modesty did not

[12] For the Latin text and the English translation of Ovid's *Heroides* I use the Loeb edition of SHOWERMAN / GOOLD 1977.

[13] The passage describing the cause of Ariadne's petrification in the *Heroides* is not irrelevant to the geographical landscape hosting the accounts under examination. See Plutarch, *Life of Theseus* 20.3-5 on an account published by Paeon the Amathusian, according to which Theseus was driven out of his course by a storm to Cyprus, where he set Ariadne on shore alone. For a discussion on the grove of Aphrodite/Ariadne see CUEVA 1996.

[14] On Ariadne's account in Ovid and Catullus, *Carmen* 64, see SPENTZOU 2003, 90-91.

[15] On this particular technique, see D'ORTANGE MASTAI 1976.

prevent. So does his art conceal his art.[16]

Interestingly, the combination of the terms *verae* and *credas* also alludes to verses that describe another image in the *Metamorphoses* that seems to be real but is not: that of the *verus taurus*, that is, of Jupiter who appears as transformed into a bull to rape Europa (6.103-107). The myth is narrated in Books 2 and 3, but it then reappears on Arachne's tapestry, an embroidery that provocatively depicts the love adventures of the gods, by brutally presenting twenty-two cases of divine disguises and forgeries, aimed at seducing mortal women (6.103-126). The high artistic quality of the tapestry but also the theme that it narrates, as well as the violation of the classical principle of balance and the balanced depiction of disorder, offend the daughter of Jupiter, particularly since the *ekphrasis* is introduced with Jupiter and Europa's rape scene.[17] In commenting the god's transformation, the narrator notes, with a similar choice of words to that of Pygmalion's statue, *vera putares* (6.104):

> Maeonis elusam designat imagine tauri
> Europam: verum taurum, freta vera putares;
> ipsa videbatur terras spectare relictas
>
> (*met.* 6.103-105)

> Arachne pictures Europa cheated by the disguise of the bull: a real bull and real waves you would think them. The maid seems to be looking back upon the land she has left

The use of illusion serves, strategically, both in the case of the statue and Arachne, as an aggressor effect: the illusion that the sculpture is a real woman stimulates sexual desire and justifies the sexual paraphilia of agalmatophilia,[18] whereas in Europa's case, Jupiter's bestial appearance and activity appear to be in line with the Roman legal context on the aggressive behaviour of an animal: the laws state that if the instinctive self-defence mechanisms are in accordance with the nature of the animal, no one should be held responsible for the damage.[19] The visual deception serves thus in both cases to justify and

[16] For the Latin text and the English translation of Ovid's *Metamorphoses* I use the Loeb editions of MILLER / GOOLD 1977 and MILLER / GOOLD 1984.

[17] See ZIOGAS 2011, 26, who argues that "Arachne depicts the sexual assaults of Jupiter in order to provoke his virgin daughter Minerva. As the champion of Jupiter's regime, Minerva is forced to face her hypocrisy; although she is a virgin goddess and advocate of virgins, she supports a regime of rapists ruled by her father, the arch-rapist".

[18] On agalmatophilia in Latin poetry see MICHALOPOULOS 2022.

[19] NICHOLAS 1962; VERSTEEG / BARCLAY 2003, 404; GEBHARDT 2009, 309.

conceal a morally and legally condemnable act. The intratextual echo invites us to examine the myth of Pygmalion through the lens of Arachne, and suggests that the Cypriot sculptor is on the side of the wrongdoers. The employment of illusion serves, thus, to identify literary allusions that elucidate the text.

ARTISTIC DENUNCIATIONS OF SEXUAL CRIMES

The employment of double perspectives and optical illusions in Pygmalion's account is not limited to a particular set of images; it is extended to the entire narrative. Emphasis is placed neither on the construction of the statue that occupies one verse (248), nor on its transformation that is only insinuated in the image of the wax melting (284-286), but rather on the inappropriate expression of Pygmalion's erotic desire towards it (250-269), and then towards the transformed woman (280-289). In a detailed description of the erotic intercourse, the narrator presents gradually the violence inflicted on the body of the statue:[20]

> oscula dat reddique putat loquiturque tenetque
> et credit tactis digitos insidere membris
> et metuit, pressos veniat ne livor in artus
> (*met*. 10.256-258)

> He kisses it and thinks his kisses are returned. He speaks to it, grasps it and seems to feel his fingers sink into the limbs when he touches them; and then he fears lest he leave marks of bruises on them.

The doubling of images, that of the real-like statue and the transformed woman, is marked with gender rhetoric. The extremely brief reference to the crafting of the statue is followed by a quite detailed depiction of the real-like statue, characterized by *reverentia* (251), and is sealed with the description of the statue transformed into a woman who blushes (293). The concept of verisimilitude is therefore subtly implied in the interactive use of the terms *reverentia* and *erubuit*:

> [...] dataque oscula virgo
> sensit et erubuit timidumque ad lumina lumen

[20] Cf. the reception of Ovid's myth by Carol Ann Duffy, in *The World's Wife*, entitled "Pygmalion's Bride", for which see ALEKOU 2023, esp. 235-244.

> attollens pariter cum caelo vidit amantem.
>
> (*met.* 10.292-294)

> The maiden felt the kisses, blushed and, lifting her timid eyes up to the light, she saw the sky and her lover at the same time.

The multiple meanings of *reverentia* point to "a feeling of restraint in the presence of a superior", as well as "awe, deference, respect".[21] However, the definitions of the term include that of the Roman personification of *Reverentia*, as a deity: the mother of Majestas by Honor, who plays the role of the guardian and protector of the young woman from the aggressive expression of her lover's erotic desire.[22] The employment of the particular term in this context thus suggests a power-play between victim and perpetrator, and warns us that the episode may contain inappropriate scenes of erotic content and possibly violence, as it then does. The sexual harassment is followed by the victim's ambiguous reaction: the blushing of Pygmalion's transformed artwork at the sight of its creator (293), justified as shyness (293: *timidumque*). The correspondence between *timidumque* and *reverentia* that further encourages a comparison between the life-like statue and the real woman is supported by the term *pariter* (294) and the polyptoton *lumina lumen* (293). The real woman's incapacity to react, 'translated' as female shyness, reflects the 'modest' passivity of the lifeless sculpture, and reveals women's socio-legal status as the powerless and voiceless 'other', a concept already reflected in Arachne's tapestry.

In her ecphrastic interlude, Arachne sheds light on the victim's passivity to reveal the otherwise unseen side of 'love'. By providing voice to those who had been silenced, the mortal woman's work acts as an artistic commentary on practices that violate bodily integrity, while it foreshadows, at the same time, her own destiny. The woman who wins the contest attempts suicide when Minerva hits her forehead with a phallic shuttle after tearing her tapestry (6.131-133), an action that has been identified as allusive to rape, like the ones the artist had previously depicted on her creation, categorized by the narrator as *caelestia crimina* (6.131).[23] Not surprisingly, Arachne's attempt to end her life was commented by scholars as a sign of shame[24] corresponding

[21] OLD, *s.v. reverentia* 1.
[22] LEWIS / SHORT, *s.v. Reverentia*. Cf. Ov. *fast.* 5.23.
[23] ZIOGAS 2011, 31-32.
[24] For the notion of shame in ancient Rome see KASTER 2005, 13-65.

to that of a rape victim, further recalling the illustrations of the women on her tapestry:[25]

> [...] doluit successu flava virago
> et rupit pictas, caelestia crimina, vestes,
> utque Cytoriaco radium de monte tenebat,
> ter quater Idmoniae frontem percussit Arachnes.
> non tulit infelix laqueoque animosa ligavit
> guttura: pendentem Pallas miserata levavit
> atque ita "vive quidem, pende tamen, inproba" dixit
>
> (*met*. 6.130-136)

> The golden-haired goddess was indignant at her success, and rent the embroidered web with its heavenly crimes; and, as she held a shuttle of Cytorian boxwood, thrice and again she struck Idmonian Arachne's head. The wretched girl could not endure it, and put a noose about her bold neck. As she hung, Pallas lifted her in pity, and said: "Live on, indeed, wicked girl, but hang thou still".

In the rather ambiguous and contradictory outcomes of the two myths, in which divine intervention acts as both punitive and life-saving, the spider and the statue are described in terms that refer to the dismembered body (6.142: *toto quoque corpore parva est* – 10.289: *corpus erat*). The human traits that Arachne loses seem to be acquired by the statue, but the emphatic reference to the spider's body alludes to the writ of *habeas corpus*, a recourse in law which protects the citizen from illegal detention.[26] The transformation of Arachne (as well as that of the statue), acts as a forced submission to the ruler, as what is left of the violated body reveals the intrusive practices of power. The spider-woman's wounded body becomes an indisputable proof of the committed crime, as it renders the signs of violence visible. On the other hand, the story of the statue, that intrudes into the narrative of Book 10 as an *ekphrasis*, follows that of not only Arachne but also Philomela (6.438-619), another weaver and rape-victim who sets her story straight through her art.[27] The creation of a raped and silenced statue-woman participates, therefore, in a narrative chain of stories in which women are forced to express themselves through the power of image as a non-verbal reasoning. Women's artistic

[25] On the theme of rape in Ovid's work see CURRAN 1984; MURGATROYD 2000.
[26] ZIOGAS 2018, 86. On the writ of *habeas corpus* see HAVERKAMP / VISMANN 1997.
[27] On Philomela in Ovid's *Metamorphoses* see SALZMAN-MITCHELL 2005, 139-149.

illustration of rapes becomes an in advance denunciation of Pygmalion's crime.

FEMALE PARADIGMS REVISED

The literary landscape of Pygmalion's account sets the background of the transformational spectacle. The petrification motif that appears in the story of the Propoetides, whose transmutation into stones was caused by Venus' *ira* (10.239), is subverted in Pygmalion's account, as the statue is transformed into a woman. This subverted spectacle of human turned into stone could have been perceived as the restoration of morality, as the *hybris* of the Propoetides was what had initially offended the Cypriot sculptor. However, the construction and transformation of the prostitute anti-paradigm, namely, the dangerous woman's paradigmatic punishment, presents echoes with that of Arachne, and may therefore show that "offended" Pygmalion (10.244) is on the side of "offended" Minerva (6.24). In fact, Arachne's refusal to acknowledge that the goddess had taught her the art of weaving is depicted with the use of the same terms in which the Cypriot women are described as refusing to acknowledge Venus' divinity (*negat*):

> [...] scires a Pallade doctam.
> quod tamen ipsa negat tantaque offensa magistra
> "certet" ait "mecum: nihil est, quod victa recusem!"
> (*met*. 6.23-25)

> you could know that Pallas had taught her. Yet she denied it,
> and, offended at the suggestion of a teacher ever so great, she said:
> "Let her but strive with me; and if I lose there is nothing which I would not forfeit."

> Sunt tamen obscenae Venerem Propoetides ausae
> esse negare deam
> (*met*. 10.238-239)

> But the foul Propoetides dared to deny the divinity of Venus.

The case of the Propoetides serves as an anti-paradigm similar to that of the corners in Minerva's tapestry, employed to warn Arachne of the consequences of *hybris* and arrogance (6.87-100). The paradigmatic corners further expose, as mentioned in Dufallo's *The Captor's Image*, the geographical bound-

aries of the Roman Empire.[28] The fourth corner, the description of which is followed by the rape of Europa, the only non-Greek maiden mentioned in Arachne's tapestry, illustrates the punishment of easterner Cinyras.[29] Whether or not the background of the accounts in Minerva's tapestry remains unknown and appears irrelevant to Ovid's tales in the *Metamorphoses*, and even though this Cinyras may indeed not be the same as the Cypriot father of Book 10, the allusion to the Cypriot narrative and geographical landscape is indisputable, nonetheless:[30]

> qui superest solus, Cinyran habet angulus orbum;
> isque gradus templi, natarum membra suarum,
> amplectens saxoque iacens lacrimare videtur.
> (*met*. 6.98-100)

> The remaining corner shows Cinyras bereft of his daughters; there, embracing the marble temple-steps, once their limbs, he lies on the stone, and seems to weep.

> Editus hac ille est, qui si sine prole fuisset,
> inter felices Cinyras potuisset haberi.
> (*met*. 10.298-299)

> Cinyras was her son and, had he been without offspring, might have been counted fortunate.

The geographical landscape that hosts the stories is not irrelevant to the textual space occupied by the two narratives: the account that follows the myths of the Propoetides and Pygmalion focuses on another Cypriot story, as the sculptor's marriage to the statue results to the birth of Paphos, who in turn will give birth to Cinyras who, according to the narrator, should not have an offspring (10.298-299). With this final remark, Ovid implies the incest of Cinyras with his daughter Myrrha. The ancient Roman attitude towards incest was relatively similar to common modern approaches; laws on marriage explicitly prohibited intimacy between close relatives.[31] The narrator's statement invites us therefore to reconsider the role played by the Cypriot Propoetides, since they seem to serve a plan of moral and legal nature: Pygmalion expresses disgust towards women (10.244) and the possibility that his descendants will commit incest seems unlikely, *thanks* to the Cypriot

[28] DUFALLO 2013, 167.
[29] DUFALLO 2013, 168.
[30] REED 2007, 75-77.
[31] For a discussion on incest in Roman law see, for instance, MOREAU 2002.

women's behaviour and not *because* of it. However, even though the role of the Propoetides seems determining in Pygmalion's genealogical course of story, his 'love' (10.249) of the female statue appears extremely powerful. The fictitious construction of the 'other' as the enemy does not appear as weak to set boundaries, but reveals that the obsessive 'love' of the 'self' is far more powerful, and far more dangerous.

LAW ENFORCEMENT AND 'LOVE'

From a juridical perspective, as Ziogas aptly states, love falls outside or exceeds legal boundaries – it exists above or even beyond law, since law must suppress emotions in order to function objectively; within the sphere of law, emotions (love or anger) signal the suspension of the legal process, the exception to the rules.[32] It can be argued that the marriage that takes place at the end between Pygmalion and the transformed statue (10.295) may be viewed as an example of how law and love, rule and exception, can or should be merged as mutual components. However, the matrimonial union legitimizes Pygmalion's crime instead, as the female victim ends up marrying her rapist. As law regulates 'love' through the act of marriage, it also acts as a veil that protects the powerful in the private sphere. Arachne's intrusive *ekphrasis* attempts to remove these socio-political masks of those in power, to expose their real nature.

Instead of undermining the law, "many exceptions are fundamental to the legal system",[33] such as *clementia*, which is presumably the act that saved Arachne's life when she was determined to commit suicide (6.135).[34] In a historical context, Augustan *clementia* serves as a legal tool of concealed censorship, with the aim to regulate art that triggers legal reforms. Just like suicide is excluded from the juridical order, so is *clementia*, as it enables the suspension of the law enforcement; it implies, nonetheless, that Arachne is guilty, and condemns her in a non-creative, censored artistic expression (6.144-145: *cetera venter habet, de quo tamen illa remittit / stamen et antiquas exercet aranea telas*, "Still from this she ever spins a thread; and now, as a spider, she exercises her old-weaver-art"), which establishes the sovereignty of the ruler, one that was previously imposed through violence. In fact, as Salzman-Mitchell argues, "Arachne's minimization of her head can be interpreted as a

[32] ZIOGAS 2021, II.

[33] ZIOGAS 2021, II-III.

[34] On *clementia* in Ovid's *Metamorphoses*, see FLAMERIE DE LACHAPELLE 2011, 158-160.

symbolic 'decapitation'."[35] Her silencing by authority, and her eventual inability to speak of the committed crime(s), coincide with those of other female deceived victims of the *Metamorphoses*, who present one significant convergence with the spider-woman, namely the act of blushing as a side-effect of deception: an evidence of the crime that is symptomatic of *anagnorisis*.

The case of Callisto, a virgin raped by Jupiter (2.417-440), may be illuminating on this regard, as the nymph loses her voice to shame and is censored by exclusion thrice. In exile, she is transformed into a bear (2.466-495) and is finally 'saved' through transformation into a constellation by Jupiter, who prevents matricide (2.496-507). But first, as a woman unable to hide her pregnancy, she is excluded by Diana as she is no longer a virgin and is viewed as a threat to the rules of Diana's band of huntresses, defined as virginal (2.441-465). As soon as Diana discovers the truth, Callisto *oculos attollit* and blushes with shame: *sed silet et laesi dat signa rubore pudoris*, "Her silence and her blushes give clear tokens of her plight" (2.450). The blushing of the victim who cannot act nor speak in view of the victimizer is further attested in the account of Arachne in a different recognition scene, as soon as Minerva, transformed into an old woman, reveals her true form: *sed tamen erubuit, subitusque invita notavit / ora rubor rursusque evanuit*, "though she did turn red, for a sudden flush marked her unwilling cheeks and again faded" (6.46-47). Similarly, the statue-turned-into-a-woman blushes at the side of her creator, with her gaze upon the sky. We can but wonder whether she can identify Callisto's constellation among the *caelestia crimina*, but we can absolutely assume that the echoes point to the ambiguity of *clementia* in all three cases.[36]

[35] SALZMAN-MITCHELL 2005, 138. On feminist approaches of this symbolism see SALZMAN-MITCHELL 2005, 229 n. 49.

[36] See, for example, the employment of the word *crimen* in the narrator's commentary on Jupiter's assault against Callisto (*met*. 2.433: *nec se sine crimine prodit*, "and by this outrage betrayed himself"); cf. *met*. 2.447: *quam difficile est crimen non prodere vultu!*, "Alas, how hard it is not to betray a guilty conscience in the face!" and *met*. 2.462: *qua posita nudo patuit cum corpore crimen*, "and there her shame was openly confessed". On the definition of rape as a crime see PAPAKONSTANTINOU / STEVENS 2020, 28-29, who discuss Marcian's *Institutiones*, Book 14 (*Dig*. 48.6.5.2): *Qui vacantem mulierem rapuit vel nuptam, ultimo supplicio punitur et, si pater iniuriam suam precibus exoratus remiserit, tamen extraneus sine quinquennii praescriptione reum postulare poterit, cum raptus crimen legis Iuliae de adulteriis potestatem excedit*, "Anyone who has raped a single or married woman is punished by the extreme penalty, and even if the woman's father, moved by entreaties, forgives the injury done to him, yet a third party may still charge the guilty man outside the five-year limit, since the crime of rape exceeds the scope of the *Lex Julia* on adulterers" (transl. PAPAKONSTANTINOU / STEVENS 2020, 28). On the legal definition of the term *crimen* see BERGER 1991, *s.v. crimen*: "May denote the accusation of a crime and the following trial as well as the crime itself, if it is punishable by a public penalty after condemnation of the culprit in a trial conducted under a formal accusation in the forms prescribed for criminal matters". On the ambiguous depiction of Jupiter as a capricious rapist

In fact, just as Arachne blushes at the sight of the goddess's true nature, so does, perhaps, the statue, at the sight of her rapist, in a series of 'love-stories' with no beginning and no end in Ovid's 'tapestry', like the ancient web Arachne as a spider continues to weave (6.145: *antiquas exercet aranea telas*).

Whether or not the distorted illustration of 'love' reveals the need of the poet – who while narrating stories of 'love', somehow offended the rulers – to secure imperial *clementia*, it seems reasonable to suggest that Ovid's myths on sexual violence resonate, still, in the stereotypes of the prostitute, the cause of evil, and the passive recipient, a distorted male fantasy of the ideal wife.[37] Ovid teaches us that the ambiguity of 'love' may serve a political agenda, and proves to be, for this very reason, extremely dangerous. The domino effect, from Callisto, Europa and Arachne to Galatea[38] and Philomela, reveals an Ovidian anachronism, as it alludes to a sort of MeToo movement in which the restoration of truth and justice are gradually echoed through the evolutionary course of women's representation in the epic. As these powerful women oppose socio-political stereotypes and eventually set to expose their rapists, they themselves provide an irrefutable answer to the alleged invisibility of the 'female other' in Latin literature.

and a just divinity in Ovid's *Metamorphoses* see SEGAL 2001, 81-82, who states that "the epithet *pater omnipotens* (2.401), just before his attack on Callisto and directly after his concern for the world order in the Phaethon episode, takes up the by now familiar discrepancy between Jovian grandeur (1.154, also 1.163) and Jovian lust". See also a discussion of 'heroic' rapes with focus on Jupiter's sexual attacks in DEACY 2013.

[37] See Tzounakas's chapter "Prostitution in Ancient Cyprus, the Myth of the Propoetides in Ovid's *Metamorphoses* and the Perpetuation of a Stereotype" in this volume and GILMORE 2009, 200 on the stereotypes in question.

[38] The name 'Galatea', a postclassical later name bestowed upon the ivory statue of Pygmalion, seems to have been initially spread with Jean-Jacques Rousseau's scène lyrique, *Pygmalion* (1762). See Kitsou's chapter "From the Humble Workshop in Cyprus to the Victorian Stage: Ovidian Pygmalion's Reception in W. S. Gilbert's Mythological Comedy *Pygmalion and Galatea*" in this volume.

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ABBREVIATIONS

ANS = American Numismatic Society.

BMC Greek (Cyprus) = *A Catalogue of the Greek Coins in the British Museum*, vol. 24: G. F. Hill, *Catalogue of the Greek Coins of Cyprus*, London 1904.

BMCRE = H. Mattingly *et al.*, *Coins of the Roman Empire in the British Museum*, London 1923-1976.

CNNM = J. Mazard, *Corpus Nummorum Numidiae Mauretaniaeque*, Paris 1955-1958.

DK = H. Diels, W. Kranz, *Die Fragmente der Vorsokratiker*, Berlin ^{6}1952.

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P.Oxy. = *The Oxyrhynchus Papyri*, London 1898-.

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RSC = H. A. Seaby, D. R. Sear, R. Loosley, *Roman Silver Coins*, London 1978-1987.

SEG = *Supplementum Epigraphicum Graecum*, Lugduni Batavorum 1923-.

SNG = *Sylloge Nummorum Graecorum*, London 1931-.

ThlL = *Thesaurus linguae Latinae*, Lipsiae (then also Stutgardiae, Monachii, Berolini, Novi Eboraci, Bostoniae) 1900-.

VLQ = *Codices Vossiani Latini in Quarto*.

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