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WAKING VISIONS IN OVID'S "METAMORPHOSES" AND LUCAN'S "BELLUM CIVILE"

The Ohio State University

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WAKING VISIONS IN OVID'S METAMORPHOSES AND LUCAN'S BELLUM CIVILE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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****

The Ohio State University

1982

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ACKNOWLEDGMENTS

My sincere appreciation is extended to the members of my reading committee; but special thanks must be given to John T. Davis and Mark P. O. Morford, whose time and always helpful efforts have made this dissertation possible.
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TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>VITA</td>
<td>iv</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. WAKING VISIONS IN THE METAMORPHOSES</td>
<td>16</td>
</tr>
<tr>
<td>II. WAKING VISIONS IN THE BELLUM CIVILE</td>
<td>69</td>
</tr>
<tr>
<td>III. OVID AND LUCAN: WAKING VISIONS AND STRUCTURE</td>
<td>100</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>128</td>
</tr>
</tbody>
</table>
INTRODUCTION

The topic of this dissertation is waking visions in the *Metamorphoses* of Ovid and the *Bellum Civile* of Lucan. Waking visions are related to the traditional epic convention of dreams. The essential difference, however, is their waking nature; visions experienced by a totally awake individual. Furthermore their substance is directly linked to a character's state of mind and inherent disposition; they reflect a conscious reaction by the character to external stimulus, whether provided by supernatural causes or by natural, that is, psychological reactions. In all cases there is an attribute of visual emphasis.

In the *Metamorphoses* waking visions are sometimes like daydreams, representing a character's thoughts in visual terms; at other times, they have the quality of hallucinations, reflecting a breakdown in rational thought and perception. In the *Bellum Civile* the reality of a waking vision reaches the point of the vision actually representing an independent figure; a dialogue even ensues between character and vision. In both epics the visions have a direct relationship to characterization, theme, and structure.
A precedent for the type of vision under consideration can be found in the *Odyssey* of Homer. The audience's first glimpse of Telemachus sees him lost in thought:

\[τὴν \ δὲ \ πολὺ \ πρῶτος \ ἢς \ Τηλέμαχος \ θεοειδὴς. \]
\[δοτὸ \ γὰρ \ ἐν \ μνῆματωι \ φίλοιν \ τετημένοις \ ἡτορ, \]
\[μνημεούσας \ πατέρα, \ ἐσθήλαν \ ἐνι \ φρεσίν, \ ἕι \ ποβεν \ ἐλθὼν \ μνήμητων \ τῶν \ δὲ \ σκέσισιν \ κατὰ \ θώματα \ θεία, \]
\[τιμὰ \ βάτος \ ἔχοι \ καὶ \ κτήματιν \ οἰνίν \ ἄνδρον.\]

*(Odyssey 1.113-117)*

W. B. Stanford noted this scene as "an early attempt to describe the pictorial imagination as distinct from mere memory." The images in Telemachus' mind are consistent with the situation surrounding him and his own position and character. He is an inexperienced youth confronted by a seemingly impossible task: to rid the household of so many arrogant suitors for his mother's hand in marriage. It is natural for him to wish for the return of his father, whose reputation must awe him, as the solution to his problems. Homer's portrayal of Telemachus engaging in boyish fantasy, in wishful thinking, underscores the fact of his immaturity, which Athena's arrival in the guise of Mentor is devised to cure. Moreover the substance of the vision reflects the theme of the epic, the return of Odysseus, and foreshadows the climax, the
destruction of the suitors by Odysseus with the help of Telemachus.

This waking vision represents very well the salient aspects of our definition: Telemachus is awake and he even notices the arrival of Athena in disguise; his thoughts are of his circumstances, he is seated in the midst of the suitors; his reaction to the suitors is inimical and he longs for vengeance; and finally, he 'sees' his father coming to the rescue. By emphasizing the visual aspect of Telemachus' thoughts, Homer creates a waking vision. The audience is presented with an image of Odysseus returning, eliminating the suitors, and restoring his honor and rank; a prophetic vision, perhaps, but it is described by verbs in the optative mood, a mood for wishes. Telemachus 'sees' what he wants to see, not the reality of the situation. Yet it is reality which defines the substance of the vision.

The waking visions to be considered in this study are similar in design and purpose to this sole example from Homer. They all relate to the broader themes of the entire poem in which they occur, as well as having a function within their immediate episodes. Characterization is the keynote; but this goes beyond the individual persona and extends to the nature of subsequent action and thematic motifs.
Moreover waking visions must be viewed completely apart from the traditional treatment of dreams in epic, which Stearns has categorized and enumerated, as they appear in Latin epic and drama; according to Stearns, dreams may be grouped into three basic types as literary devices: dreams as motivation, which give reasons for plot progression; dreams as atmosphere, which supply a supernatural aura to some circumstance, thereby enhancing the importance of an event; and dreams as inspiration, which points to supernatural causation, especially in the case of poetic composition. In general after numerous citations from ancient authors and close analysis of the dreams found and discussed in ancient literature, Stearns concludes "that the dream was all but universally regarded as a manifestation of the supernatural." But in addition to this common characteristic of supernatural causation, there is also the distinguishing characteristic of sleep; these supernatural visions inevitably occur to a sleeping individual. In this study, however, we are concerned only with the waking vision, that is, the pictorial representation of the mind's imagination, especially while it is making a conscious perception or undergoing a conscious reaction to some readily visible external stimulus. This effectively rules out discussion of any dream which "fills the role of a messenger
between the divinities or the spirits of the dead and living mortals."

A perfect example of the contrast between this study's subject, waking visions, and the traditional device of dreams may be seen by noting Ovid's own treatment in the *Metamorphoses* of a conventional dream episode. In Book 11, Juno, tired of Alcyone's prayers and pleading for the return of her beloved Ceyx, decides to inform the woman that her husband is dead (11.583-676). The goddess does this by directing a dream to Alcyone. In this depiction of such a conventional aspect of dream, Ovid delineates the two most prevalent types of visions in epic: the dream as a communication from the gods, and the appearance of a ghost in a dream. First, Ovid underscores the dream's role as a message from the gods by detailing the process of Juno's approach to Somnus through her own messenger, Iris (11.585), who in turn instructs Somnus to deliver Juno's words to Alcyone, but in the semblance of Alcyone's dead husband:

"Somne, quies rerum, placidissime, Somne, deorum,
pax animi, quem cura fugit, qui corpora duris fessa ministeriis mulces reparasque labori,
Somnia, quae veras aequant imitamine formas,
Herculea Trachiniae iube sub imagine regis Alcyonen adeant simulacraque naufragia fingant. imperat hoc Iuno."

(11.623-629)
This commission then is handed over to Morpheus, one of the many sons of Somnus, who is adept at mimicry of the human form:

> non illo quisquam sollertius alter
> exprimit incessus vultumque sonumque loquendi;
> adicit et vestes et consuetissima cuique verba; sed hic solos homines imitatur...
> (11.635-638)

But Morpheus is not the only son of Somnus skilled at disguise, this quality is shared by all children of Somnus, as Ovid recounts:

> at alter
> fit fera, fit volucris, fit longo corpore
> serpens:
> hunc Icelon superi, mortale Phobetora vulgus
> nominat; est etiam diversae tertius artis
> Phantasos: ille in humum saxumque undamque
> trabemque,
> quaeque vacant anima, fallaciter omnia transit;
> regibus hi ducibusque ostendere vultus
> nocte solent, populos alii plebemque pererrant.
> (11.638-645)

With this description of the children of Somnus, Ovid has pointed out the shape and shifting nature of dreams, as well as giving a specific supernatural background to the substance of dreams. But once again it must be noted that this instance of dream, in all its traditional trappings, is manifested in sleep. Indeed Ovid has indicated that Somnus is the parent of Morpheus, thereby clearly the
bond between sleep and dream is delineated. Our present concern with waking visions precludes the study of this traditional type of vision; consideration will not be given to visions which occur in sleep, nor to spectres of the dead, nor to communications from deities.

Based upon the above criteria, in Ovid's *Metamorphoses* there seem to be only four examples of importance: the image of Daphne arising in Apollo's mind; a similar evocation of Philomela's beauty by Tereus; the mind's eye of Aglauros; and the mental hallucinations of Ino and Athamas. None of these instances of what may be termed waking visions involves spirits of the dead, admonitions from the gods, or the results of sleep. In Lucan, the vision of Roma might be argued as a spectre's appearance, but Roma is an abstraction and not a ghost of some actual dead person. As for the visions of Caesar and his army after Pharsalia, it will be stated that they are not to be considered as true waking visions, one of the reasons being the very presence of ghosts; yet, as will also be noted, there are some qualities of these particular visions which are indicative of waking ones, especially in the sense that they are so closely related to the thoughts and actions of the dreamers when awake.
On the other hand, at least in Ovid, there are some instances of thoughts being revealed, which might be confused with waking visions. But there are some important qualities missing, which may allow for the determination of whether or not they are true waking visions. This potential for confusion is particularly apparent in cases of love, because so often Ovid discloses the thoughts of a lover. The poet appears especially fond of stating the thoughts of a lover at the moment of infatuation, which also happens to be the case in the myths of Apollo and Tereus. But as close examination will show, there is actually a crucial difference between the visions of Apollo and Tereus and other instances of love at first sight in which Ovid describes the lover's thoughts.

It is the element of fantasy, or the reshaping of reality, in waking visions, which is the primary factor in distinguishing the true vision from the imaginistic presentation of thought, a manner of depiction used at times by Ovid. For example, Ovid describes at length the feelings of Scylla, when she falls in love with Minos (8.17-80). The poet illustrates Scylla's thoughts in a pictorial manner, detailing her view of Minos beneath the walls of Megara:
These visual impressions of Minos' handsomeness and strength reveal how Scylla falls in love at the sight of a man whom she can only compare to a god. The depth of her aroused passion is also revealed:

impetus est illi, liceat modo, ferre per agmen virgineos hostile gradus, est impetus illi turribus e summis in Cnosia mittere corpus castra vel aeratas hosti recludere portas, vel siquid Minos aliud velit.
(8.38-42)

But throughout this depiction of Scylla falling in love, Ovid does not show Scylla conjuring up images which contradict reality. Indeed her desire to aid Minos is a foreshadowing of the reality of her actions to follow, as she betrays her father and her city out of love for Minos (8.81-95). This is quite different from the imaginings of Apollo, who in his mind's eye undresses Daphne, as he muses on an intended seduction which never
takes place, but more importantly the god finds it necessary to create in his mind the unclothed beauty of Daphne, who does not display herself to Apollo in such manner. So, too, Tereus must imagine Philomela acting in a wanton fashion with her father, an act completely out of keeping with the character of Philomela or her father; and, of course, the hallucinations of Aglauros or Ino have no reality other than their existence as mental images. Scylla's thoughts, on the other hand, are a mirror of reality; she sees Minos as he is, and loves exactly what she sees. For this reason, Scylla's thoughts and other such similar episodes of thought revelation are dismissed from our discussion of waking visions.

But to emphasize this distinction between the simple portrayal of thoughts, in a manner which correlates visual perceptions and sight to a character's subsequent actions and feelings, and waking visions, which entail the imagination's alteration of perception and reality and the creation of an imago in the mind independent of the true situation, let us consider three other examples briefly: the loves of Perseus, Meleager, and Hippomenes. After overcoming Atlas, Perseus is caught in mid-flight by the sight of Andromeda.
This description of Perseus falling in love at the sight of Andromeda is centered on the visual aspect (*vidit*), and he is impressed by the exact appearance of Andromeda, without any alteration by his imagination of the image. His visually inspired love then engenders his rescue of the girl, in return for her father's consent to marriage (4.695-703). Thus, Perseus acts from the impetus of love, which has its source in the visually striking beauty of Andromeda. This is also the case with Meleager's love for Atalanta:

The hero is immediately enamoured altogether at the sight of Atalanta and becomes desirous of her (*optavit*). But once again there is no mention of his thoughts as pictorial images, which distort reality or create a new
picture in his mind. The visual aspect is important because it causes Meleager's passion, but it is not subjected to the working of his imagination. It is not a waking vision, but an indication by Ovid of the relationship between thoughts and visual perception, that is, an emotional reaction is predicated upon an external stimulus, in this case, sight. A final example of this type of depiction of love at first sight is the story of Hippomenes and Atalanta, which in some ways is reminiscent of the Apollo-Daphne episode. Hippomenes initially is not impressed with Atalanta's charms, and he wonders at the many suitors willing to risk their lives in a race with this maiden:

sederat Hippomenes cursus spectator iniqui et "petitur cuiquam per tanta pericula coniunx?" dixerat ac nimios iuvenum damnarat amores... (10.575-577)

But when he was given the sight of her beauty disrobed for all to see her every charm, then Hippomenes has a change of heart:

ut faciem et posito corpus velamine vidit, quale mecum, vel quale tuum, si femina fias, obstipuit tollensque manus "ignoscite," dixit "quos modo culpavi! nondum mihi praemia nota, quae peteretis, erant." laudando concipit ignes et, ne quis iuvenum currat velocius, optat
Hippomenes views Atalanta nude and his reaction is to join in the race; the sight of the disrobed maiden compels Hippomenes to chase her. This is a reversal of the Apollo-Daphne episode, in which Apollo sees Daphne fully clothed, but undresses her in his mind; yet, the result is the same: immediate pursuit. But the determining factor for whether or not a waking vision is responsible for these lovers' behavior is the exact nature of Ovid's recounting of their thoughts and visual perceptions.

Apollo and Hippomenes illustrate this difference perfectly, for while they react in a similar fashion, the causes for their reactions are dissimilar. Apollo sees Daphne clothed, but in his mind, in his imagination's visualization of Daphne, the nymph is undressed; Apollo's desires affect his perceptions; the god creates in his mind an *imago* of Daphne altered to fit his feelings. Hippomenes, on the other hand, sees Atalanta unclothed as she truly is, a sight which is not changed in his mind's eye because it is not necessary. Thus, Hippomenes does not experience a waking vision, as reality provides a satisfactory cause for his pursuit of Atalanta; but Apollo does undergo a waking vision, as his imagination produces the necessary
impetus for his attempted seduction of Daphne.

According to the definitions set forth, therefore, we will examine four examples of waking visions in the *Metamorphoses*: Apollo's vision of Daphne (1.497); the vision experienced by Aglauros of her sister's good fortune (2.803); the hallucinations of Ino and Athamas (4.498); and Tereus' vision of Philomela (6.490). These visions all have some important things in common: a similarity of treatment in terms of substance and motivation; a specific relevance to theme in the entire epic; a function as the focal point of each myth, while supporting the structure of the entire poem.

In the *Bellum Civile* of Lucan, discussion will be limited to Caesar's vision of Roma (1.185), a true waking vision by our definition; and some discussion of the visions of Caesar and his army after Pharsalia (7.760), where Lucan blurs the distinction between the waking vision and the true dream. But the basic approach to these visions as literary devices is essentially the same as Ovid: the revelation of character by thought and imagination; the setting forth of theme, to the point of being almost programmatic; and a direct relationship to the structure of the entire epic may be observed.
Footnotes to Introduction.

1 For a comprehensive introduction to the tradition of dreams and visions in classical literature, see: T. Hopfner, art. "traumdeutung," Realencyclopadie der classischen Altertumswissenschaft (Pauly-Wissowa) ser. 2. vol. 6, col. 2233. For specifics on the tradition in Latin literature, see: J.B. Stearns, Studies of the Dream as a Technical Device in Latin Epic and Drama (Diss. Lancaster, Pennsylvania: 1927); also, H. Steiner, Der Traum in der Aeneis (Berne, Noctes Romanae: 1952); and J.G. Wetzel, Quomodo poetae epici et Graeci et Romani somnia descripserint (Diss. Berlin, 1931).

2 Stearns, Studies of the Dream as a Technical Device in Latin Epic and Drama, pp.ix-x.


4 Stearns, pp.ix-x.

5 Stearns, p.48.

6 Stearns, p.ix

7 see discussion pp.10-13 of Introduction.

8 see discussion pp.13-14 of Introduction


CHAPTER I

WAKING VISIONS IN THE METAMORPHOSES

Ovid in many respects departed from the epic literary tradition as established by Homer and adapted by Vergil. Yet the compulsion to permit the past to dictate the present is an integral fact of the Roman cultural milieu.¹ Whatever the answer to the question of Ovid's purpose and how the Metamorphoses relates to the epic genre, it is clear that Ovid does work within certain parameters associated with epic.² But conventional motifs are often remodeled to suit the poet's own purpose and contemporary outlook.³

The prologue of the Metamorphoses notes the innovative nature of the poem, while introducing in a more traditional manner the subject and theme of the epic:

in nova fert animus mutatas dicere formas corpora; di, coeptis (nam vos mutastis et illas) adspirate meis primaque ab origine mundi ad mea perpetuum deducite tempora carmen! (1.1-4)
In the very first line of the epic Ovid declares a responsibility for his work without deference to the Muses. When Ovid asserts that his mind was of a particular inclination (fert animus), he is ascribing the inspiration for his work only to himself. This complements the implication of nova, which as C. Mendell states, "delicately suggests that the poet is not only telling of new forms, produced by metamorphosis, but is creating a new form of poetry out of old ingredients." But although human inspiration is given paramount importance, Ovid must include some reference to divine power; the gods have produced the subject and theme for his epic, the myriad of metamorphoses. Ovid invokes divine spirit (adspirate) and guidance (deducite) to aid him in the immensity of his proposed task: to cover history reaching from Creation to his own day. This dichotomy of natural and supernatural, man and god, is present throughout the epic and its influence can even be noted in our present concern, waking visions.

The traditional role of visions as being supernatural communications from the gods to men does not hold true for every instance of visions in the Metamorphoses, whether true dream or waking vision. But the supernatural
aspect does play a primary role in two of the waking visions to be considered: the visions of Aglauros and of Ino and Athamas are a direct result of divine attack; goddesses manipulating the minds of their victims for vengeful reasons. On the other hand, Apollo's vision of Daphne and Tereus' vision of Philomela are derived from their own emotional reactions to the sight of an immediately attractive woman; these visions emanate from the mind of each character, without any supernatural interference. Thus, Ovid seems to have given equal attention to the supernatural causation of visions and to psychological or natural reasons for visions; divine inspiration is side by side with human motivations.

In this chapter we will discuss the waking visions in the *Metamorphoses* according to this division into paired types. Discussion will center on the topics of characterization and thematic motif, especially observing the comparative correspondences of each paired type; structural analysis in terms of the complete poem will be reserved for the final chapter which examines the similarity of approach between Ovid and Lucan, detailing their employment of waking visions as literary devices with important functions for each work. We will begin with the supernatural manifestations, since they represent the more traditional aspect of the convention.
The vision of Aglauros is contained within an episode ostensibly devoted to an amorous adventure of Mercury, who from the heavens spies the beautiful Herse in a procession of maidens returning from a festival of Pallas (2.708-832). It is love at first sight. When the god arrives at Herse's bedroom to begin courting, he is intercepted by her sister, Aglauros. The greedy Aglauros only becomes Mercury's willing accomplice upon exacting a large price of gold. Unfortunately for Aglauros this act of extortion does not escape the notice of Minerva, whom the girl had angered in a previous account of the birth of Erichthonius (2.552).

In the length of this tale only about one-third of it is allotted to the depiction of Mercury's love affair. After giving initial attention to Mercury's amorous intentions (2.708-736), Ovid diverts the direction of the tale to focus in light of Aglauros and Minerva's machinations against her. Indeed Ovid does not even describe a face to face encounter between Mercury and Herse, except for a brief hint at his success (caelestique fores virga patefecit, 2.819). After the god meets Aglauros the remainder of the story is devoted to the fate of Aglauros. She becomes the central figure in this tale. Herse becomes incidental; as does Mercury, except as the unwitting dupe in Minerva's plot for revenge on
the avaricious Aglauros.

Minerva, with her warlike attributes (dea bellica, 2.752), plans an attack designed to take advantage of her victim's weakness, the flaw in Aglauros' character. For this attack Minerva selects Invidia as her agent. Ovid provides an elaborate description of Invidia and her abode, concentrating on qualities of darkness, cold, and isolation:

protinus Invidiae nigro squalentia tabo
tecta petit: domus est imis in vallibus huius
abdita, sole carens, non ulli pervia vento,
tristis et ignavi plenissima frigoris et quae
igne vacet semper, caligine semper abundet.
(2.760-764)

Aside from the gory details of Invidia's eating habits (vipereas carnes, vitiorum alimenta suorum, 2.769) and her excessively ugly countenance (nusquam recta acies, livent robigine dentes, 2.776), Ovid summarizes the character of Invidia as a figure tormented by the sight of good fortune:

risus abest, nisi quem visi movere dolores;
 nec fruitur somno, vigilantibus excita curis,
 sed videt ingratos intabescitque videndo
 successus hominum carpitque et carpitur una
 suppliciumque suum est.
(2.778-782)
This grim depiction of Invidia foreshadows the doom of Aglauros:

\[
\begin{align*}
\text{quibus inritata dolore} \\
\text{Cecropis occulto mordetur et anxia nocte} \\
\text{anxia luce gemit lentaque miserrima tabe} \\
\text{liquitur.}
\end{align*}
\]

(2.805-808)

After being infected by Invidia, Aglauros wastes away day and night; she is consumed by jealousy of her sister's good fortune, and soon Aglauros comes to resemble the figure of Invidia.

Exactly how does Invidia infect Aglauros? This supernatural personification of the emotion of evil envy acts through the device of a vision. The vivid picture which Invidia instills within the mind of Aglauros is the direct cause of her misery, at least that is Invidia's intent. For Aglauros is first poisoned by Invidia's touch; her physical being is put under attack:

\[
\begin{align*}
\text{pectusque manu ferrugine tincta} \\
\text{tangit et hamatis praecordia sentibus inplet} \\
\text{inspiratque nocens virus piceumque per ossa} \\
\text{dissipat et medio spargit pulmone venenum.}
\end{align*}
\]

(2.798-801)

But to assure Aglauros' understanding the nature of her
torment, Invidia invades the mind of the mortal girl:

neve mali causae spatium per latius errent,
germanam ante oculos fortunatumque sororis
coniugium pulchraque deum sub imagine ponit
cunctaque magna facit.
(2.802-805)

Aglauros experiences a waking vision: her eyes (ante oculos) perceive an image (sub imagine) without any reference to sleep or dream, and its effect causes her constant suffering. The substance of the vision is closely related to the reality of Aglauros' situation; Invidia shapes the vision from Herse's fortune of having a divine suitor, but its appearance is distorted to present a magnitude of success and fortune which is intolerable to the character of Aglauros.

With this supernaturally induced image to motivate her actions, Aglauros is doomed to destruction as a direct result of Minerva's manipulation. The goddess, through Invidia's power, has intensified Aglauros' predisposition for envy, her desire to be better than her sisters. This leads to the confrontation with Mercury, whom Aglauros now sees as a personal threat to her own happiness. Minerva has recalled the girl's past willingness to defy divine power (2. 560) and foresees the inevitable outcome of any contest
between mortal and god. Punishing her defiance and mocking her firm stance, Mercury transforms Aglauros into stone:

"desine!" dixit,
"hinc ego me non sum nisi te motura repulso."
"stemus" ait "pacto" velox Cyllenius "istol!"

(2.816-818)

Although Aglauros appears to bring about her own destruction, in the sense that it is her own nature which precipitates this turn of events, nevertheless her metamorphosis is solely the work of divine power: Minerva has poisoned her mind and body through Invidia; and Mercury changes her body into stone. Ovid notes, too, that Aglauros does not become a white statue, the light color of marble:

saxum iam colla tenebat,
orae duruerant, signumque exsangue sedebat;
nec lapis albus erat; sua mens infecerat illam.

(2.830-832)

The reason for Aglauros' dark color is stated as a reflection of her disposition, her mind. But it was the mind of Aglauros which was the precise object of attack; the dark nature of Invidia (2.760-796) has been imposed upon the mortal girl by Minerva's instigation.
Before Minerva's intervention she was satisfied in the role of a bribed doorkeeper, an elegiac commonplace worthy of little reproach. But poisoned with insane jealousy Aglauros becomes the same pitiful creature as her tormenter, Invidia. Indeed Minerva herself is revealed in the choice of such an agent as Invidia; a deity all too human in her emotional reaction to the petty slights of some mortal girl. Aglauros is subjected to an exaggerated picture of her sister's good fortune by a supernatural force bent on revenge and destruction; the disposition of Aglauros is not completely responsible. The reason given for the dark color of her metamorphosis, *sua mens*, has a double meaning and implication: the culpability of Aglauros rests on the fact that Aglauros' vision is what a naturally jealous person would conjure up under the circumstances; but also there is the ultimate responsibility of Minerva and Invidia, since they destroyed her capacity to perceive the truth and stripped Aglauros of any characteristics beyond the dark and ugly nature of Invidia.

Divine interference also figures prominently in the story of Ino and Athamas (4.416-542). This myth revolves around Juno's wrath at one of Jove's many acts of adultery. This particular instance of Juno's anger has its beginnings in Jove's seduction of Europa, which
gave reason for Juno's hatred of the entire house of Cadmus (3.257-259). Ino, the granddaughter of Cadmus, was also the sister of Semele, another sexual conquest for Jove (3.259-315); and she had helped nurture the offspring of Semele's union with the king of the gods (3.313-314). Although Juno had caused the death of Semele (3.273-286), still the child, who was the god Bacchus, remained an immortal proof of her husband's infidelity, and thus her own besmirched honor.\footnote{10} Juno felt it was imperative to find some solace for her injured divinity, and since Bacchus was beyond harm, mortals must pay the price. Therefore, Juno finds the sight of Ino's happy marriage intolerable:

adspicit hanc natis thalamoque Athamantis habentem sublimes animos et alumno numine Juno nec tulit.

(4.420-422)

Juno is inspired by the doom of Pentheus at the hands of Bacchus; like Bacchus she will bring madness once again to the house of Cadmus:

ipse docet, quid agam (fas est et ab hoste doceri), quidque furor valeat, Penthea caede satisque ac super ostendit: cur non stimuletur eatque per cognata suis exempla furoribus Ino?

(4.428-431)
Since *furor* motivates Juno's attack, the goddess resorts to accomplices who embody the spirit of madness, the Furies. This means a journey to their abode in the underworld, a dark and dismal place like the house of Invidia; a place which is only tolerated by Juno because of her incredible anger and hatred (*tantum odiis iraeque dabat*, 4.448); like Minerva, Juno seeks out an instrument of revenge commensurate with her own emotional state.

This visit by Juno to the realm of Hades in order to enlist the aid of the Furies has its model in the *Aeneid* (7.323-571). Vergil there attributes the outbreak of war in Italy to the plotting of Juno, who cannot prevent Aeneas from gaining his fated throne (7.312-315), but who can cause grief and bloodshed to accompany his success (7.315-322). Thus, the goddess commands the Fury, Allecto, to do her bidding: first, by poisoning the heart of Amata against the Trojans (7.341-372), and driving the Italian queen into a bacchic frenzy (7.373-405); then, by instilling Turnus with a murderous hatred for the Trojans (7.406-474); and finally, by provoking a confrontation between Trojans and Italians (7.475-542).

Allecto's appearance is serpentine (7.329) and quite frightening (7.446), breathing a poisonous irrationality (7.351), inspiring hallucinations (7.376).
It is madness which Allecto brings to Amata (furibunda, 7.348), and to Turnus (amens, 7.460); the outbreak of war is the culmination of that furor:

\[\text{accendamque animos insani Martis amore.} \]
\[(7.7550)\]

In the Aeneid Juno's motivation is her injured pride, the belittlement of her divine dignity (7.286-312), this holds true for the goddess in the Metamorphoses. Like Minerva's displeasure with Aglauros, Juno points to the disregard of divine power and its imperative by mortals as the source for her anger (4.466-469). But rather than personally intervene, Juno chooses to act through another, as did Minerva; and she uses an agent appropriate to her plans, Tisiphone, a Fury, just as Minerva employed the goddess of jealousy, Invidia.

In description Tisiphone is presented with an emphasis on her serpentine looks, similar to Vergil's Allecto. But Ovid exaggerates his depiction of Tisiphone: snakes infest her hair (4.454), writhe across her face (4.475), belt her waist (4.483), wreath her arms (4.491), and serve as her voice (4.492). Finally, like Allecto (Aeneid 7.346-347), serpents act as Tisiphone's weapons and poison:
inde duos mediis abrumpit crinibus angues
pestiferaque manu raptos inmisit, at illi
Inoosque sinus Athamanteosque pererrant
inspirantque graves animas.
(4.495-498)

Although Ovid graphically portrays the most
horrifying aspects of Tisiphone, centered on her physical
appearance, any subsequent anticipation of physical
harm engendered by the terrible snakes against Ino
and Athamas is not fulfilled. Instead the attack comes
from the effect these serpents of Tisiphone have on
the minds of Ino and her husband:

nec vulnera membris
ulla ferunt: mens est, quae diros sentiat ictus.
(4.498-499)

Their reality is altered by insane hallucinations,
involving a breakdown of rational behavior:

eroresque vagos caecaeque oblivia mentis
et scelus et lacrimas rabiemque et caedis
amo rem.
(4.502-503)

Ino and Athamas absorb the frenzy of Tisiphone until they
become completely permeated (praecordiaque intima movit,
4.507), just as Amata succumbed to Allecto's poison in
Vergil’s account (*inque sinum praecordia ad intima subdit*, *Aeneid* 7.347). Ino and Athamas, each in a manner peculiar to their own character, now act out the mad dramas of their deluded minds; they become part of their waking visions, behaving according to what they wrongly perceive as real.

Ovid’s use of the patronymic introduces the depiction of Athamas’ vision, the mighty hero on the hunt:

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protinus Aeolides media furibundus in aula
clamat "io, comites, his retia tendite silvis!
hic modo cum gemina visa est mihi prole leana."
(4.512-514)
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Athamas no longer sees his wife and children; they have changed in his view to lioness and cubs. In his mind he is leading a hunting party through the wilds in search of prey, but success in the hunt will mean the actual death of his children and wife. The madness of Athamas is total, however, and he relentlessly tracks down his wife and children. He succeeds then in capturing his infant son, whom Ovid uses to illustrate the conflict of reality and *furor*:
utque ferae sequitur vestigia coniugis amens
deque sinu matris ridentem et parva Learcnum bracchia tendentem rapit et bis terque per auras
more rotat fundae rigidoque infantia saxo
discutit ora ferox.

(4.515-519)

Learchus, unaffected by Tisiphone's attack and still rational in his infant's mind, happily greets his father, but his outstretched arms are grabbed by Athamas and used to dash him against a rock. What should be a tender and loving scene between father and son is perverted by Tisiphone's influence, and becomes a scene of terror and violence.

The waking vision of Athamas has caused actions which utterly deprive him of any future happiness. The role of father has been metamorphosed to murderer, a subtle invocation of the epic's theme; the patronymic of Athamas used to begin the episode of his vision now seems poignant with the loss of Athamas' own heir.

Even though Ovid does not explicitly state Athamas' final fate, the burden and guilt from such an infanticide would seem to preclude the continued existence of any normal life for Athamas; the moment of his son's death may be observed as the end of his own life.
For Ino a vision of bacchis frenzy attacks, reminiscent of Vergil's account of Amata's madness (simulato numine Bacchi, Aeneid 7.385); Ino acts like a maenad:

exululat passisque fugit male sana capillis
teques parvum nudis, Melicerta, lacertis
"euhoe Bacche" sonat: Bacchi sub nomine Iuno
risit et "hos usus praestet tibi " dixit
(4.521-524)

Ovid has returned to the true reason for this tragic episode: the goddess has wrought havoc on Ino specifically because of Ino's kinship to Bacchus. Juno's macabre humor demands fitting retribution by Ino's transformation into a maenad, a follower of Bacchus. The last mad words of Ino calling out the wine god's name, a proper epitaph in Juno's mind, also echoes Athamas' cry to his comrades (io comites); husband and wife shout out their delusions, as each attempts to cause death and destruction to their family, the actual source of Juno's unhappiness (4.420-422). When Ino casts herself and her child over the cliffs into the sea, the promised method of Juno's vengeance comes to fruition. Indeed as Juno looked to Pentheus' fate as her inspiration (4.429-430), now the violent manner of Ino's death recalls Pentheus' demise (3.721-728). The strength needed to rip apart
Pentheus has returned (*vires insanis fecerat*, 4.528), and Ino uses it for an apparent suicide and the murder of her child.

As with Aglauros, Ovid again makes a mental delusion the cause for a character's actions and fate; the key to Juno's attack is *furor*, a destruction of normal or at least rationally restrained behavior. Juno's plan entails altering the perceptions of Ino and Athamas quite radically with waking visions. The senses of each victim are deluded by hallucinations which have the vivid sensations of reality, and so the actions taken by Ino and Athamas are predicated upon illusion; yet the audience of the poem knows the truth of the situation, feeling a certain sympathy for the extent of the victim's witless suffering. By the device of waking visions, Ovid has allowed the audience to enter the minds of the story's characters, providing a moment of understanding those characters by looking through their eyes and seeing their reality, but at the same time the audience is aware of the true circumstances. This double viewpoint encourages the audience to empathize with the characters, and more clearly perceive the tragedy of the myth: the irresistible vengeance and power of the immortals to deceive helpless mortals; the ability of divine power to change the reality surrounding a mortal,
making every mortal action suspect.

A further comparison of the Mercury-Aглаuros-Herse myth and the Ino-Athamas story indicates some correspondence of structure based on the waking visions as the focal elements for their respective plots: the metamorphosis of Aглаuros occurs as a result of her opposition to Mercury, this conflict arising from her visions of Herse's fortune so magnified by Invidia; the metamorphosis of Ino and her child into deities (4.542) is also linked to Ino's waking vision, which compelled her crazed actions leading to the attempted suicide and subsequent apotheosis.

In the plot progression of each story Ovid follows the necessity of a logical sequence of events: a beginning, middle, and end. The beginning indicates the reason for the supernatural vision; the middle contains the source and substance of the vision; the end reflects the climactic actions predicated on the nature of the visions.

In the Aглаuros tale, Ovid begins with Mercury's sudden infatuation with Herse (2.708-751). But the expectation of a story centered on a divine romance is not fulfilled. Instead his love affair meets a complication, which diverts Mercury's and the poet's attention away from another story of love; the figure
of Aglauros replaces Herse as the object of divine attention, and she becomes the primary figure in a tale of divine vengeance. Minerva's anger at Aglauros has its roots in a past slight of her divinity, and it is renewed when she observes Aglauros' greedy treatment of Mercury:

subit, hanc arcana profana
detexisse manu, tum cum sine matre creatam
Lemnicolae stirpem contra data foedera vidit,
et gratamque deo fore iam gratamque sorori
et ditem sumpto, quod avara poposcerat, auro.
(2.755-759)

Juno, also, is spurred into action by the past actions of Ino, that is, her association with Bacchus, as well as Ino's current behavior, which includes devotion to that god:

tum vero totis Bacchi memorabile Thebis
numen erat, magnasque novi matertera vires
narrat ubique dei de totque sororibus expres
una doloris erat, nisi quem fecere sorores.
(4.416-419)

The character of each mortal woman is highlighted in two respects: a previous encounter, or association with the goddess, which has aroused some enmity; and the demeanor of the mortal within the framework of the current story. But there are some differences which
should not be overlooked. In the case of Aglauros, she is found having directly broken a divine command in reference to an earlier tale about the birth of Erichthonius (2.552-561); Aglauros herself committed a transgression against Minerva. Ino, however, is only guilty of being related to Semele, who became pregnant by Juno's husband. Although Ino breifly cared for Bacchus in his infancy (4.313-314), she did not disobey any direct divine injunction by Juno; indeed, by aiding the god, Bacchus, Ino was showing only respect for divinity.

At the beginning of each episode Ovid has constructed his narrative tone and plot to function as a necessary prelude to subsequent events in each story and to reflect previous episodes in the epic. This beginning to each story also establishes an essential element of character: for Aglauros, her greed (avara); for Ino, her happiness (sublimes animos). These points then become the frame for their individual waking visions: Invidia torments Aglauros with images of her sister's good fortune, exaggerated to a degree which makes her actions inevitable in light of her avaricious nature; and the hallucinations induced by Tisiphone are intended to destroy the heart of Ino's happiness, her family.
The middle portion of each story consists of the source and substance of the waking visions. In both myths Ovid elaborates upon the choice of vengeance by each goddess. The poet describes at some length and in great detail the physical appearances of the chosen agents of detriment and ruin, along with a close description of the domains of each supernatural being. Minerva travels to the secluded, dark cave inhabited by Invidia (2.761-764); Juno goes to the underworld (4.432-436). Both goddesses find their agents of vengeance in dark, cold, and horrific destinations, an atmosphere which forebodes the dooms intended for the victims; and both goddesses hasten to depart the homes of their lackeys, finding it difficult to remain in such gloom. Minerva eagerly flees Invidia (2.785-786); Juno is quite elated to leave behind Tisiphone and her abode (4.479-480). Such loathing on the part of divine beings leaves no doubt but that these agents of vengeance will terrify mere mortals.

As the reaction of the goddesses is similar, so too is the appearance of their agents. Both are creatures representative of some negative aspect of the human condition: Invidia is the personification of envy in its worst form, all-consuming jealousy (2.778-782); Tisiphone is a Fury, a being associated with guilt and
punishment (4.456-463). Minerva has difficulty in even looking at the hideous and serpentine Invidia (2.768-770); Tisiphone's serpentine and horrid countenance affects even inanimate objects, as well as the sun itself (4.486-488).

These ugly creatures act upon their victims in much the same way: they poison the mind and distort the perception of reality. Like Vergil (Aeneid 7.351), Ovid uses the verb inspirare to illustrate the manner of attack by Invidia and Tisiphone. They breathe their poisons into their victims: Invidia fills Aglauros with venom (inspiratque nocens virus, 2.800-801); Tisiphone's snakes act against Ino and Athamas in the same fashion (inspirantque graves animas, 4.498). The imagery suggests the complete absorption by the victims of the poisonous nature of their attackers, the very breath of one becoming the breath of the other; the breath of life is perverted, and subsequently life itself.

The visions ensuing from these poisonous and supernatural infections are alike in general character. In both myths the waking visions are based upon reality, but they also take the place of reality. Aglauros is assailed by images of her sister's aggrandizement, which has an element of truth from the fact of having a god's amorous attention. But Invidia magnifies things until
Aglauros is no longer able to perceive the truth. Ino and Athamas experience hallucinations, which may reflect their character traits and situation, but which do not represent their true circumstances; the furor of Tisiphone replaces normal perception. In both myths the actions each character commits after their visions are a direct result of those distorted perceptions. Yet Ovid depicts visions closely derived from each character's personality: Aglauros' greedy nature is equally responsible for what she sees; Ino was once a frenzied maenad when she participated in the murder of Pentheus, and Athamas' rank and its accustomed pursuits of the aristocratic may explain his role as hunter. Ovid does not deny the psychological causations for a character's actions, although he seems to attribute behavior in these cases to the experience of supernatural visions.12

Finally, a metamorphosis marks the climax of both stories: Aglauros is changed into darkened stone; Ino and Melicerta, her child, are transformed into sea deities. In both instances the metamorphosis is performed by a god; however, the god creating the metamorphosis in each case is not the originally offended deity. Minerva sends Invidia to attack Aglauros, but it is Mercury who actually changes Aglauros to stone.
This pattern also occurs in the Ino-Athamas story: Juno uses Tisiphone to punish Ino and Athamas, but Neptune is responsible for the metamorphosis of Ino and her child. In both myths a goddess employs a female supernatural being to attack a female mortal, who is then transformed by a male god. Ovid appears to be emphasizing the manipulative nature of the offended deity, who precipitates and watches over events, but who does not act in direct and overt fashion. For Minerva this works perfectly: Aglauros loses her life. But Juno’s plan strays from the intended misery for Ino, as Ino and Melicerta are transformed into deities themselves.

The important difference in the respective changes of Aglauros and Ino may rest on their individual life stories, also given attention in the beginnings of each story. Aglauros may be deserving of her punishment, since at one time she had disregarded purposely the divine imperative of Minerva (2.552-561), and she displays an obvious avarice (2.755-759). Ino, on the other hand, undergoes a change which is not appropriate as punishment; she becomes a goddess herself, which means immortality. But Ino, it may be recalled, did not flaunt any disrespect for Juno, she is more a victim of circumstance, as was her sister Semele, than a deserving recipient of divine displeasure. The judgment
of the gods may be quick and harsh, but there does seem to be indicated some underlying principle of justice. Perhaps Ovid makes this point in the description of the visions which each victim endures: for Aglauros easily succumbs to Invidia, who only needs to exaggerate feelings already present within the mortal (cunctaque magna facit, 2.805); but Tisiphone must completely replace the happiness of Ino with delusions of insanity (erroresque vagos caecaque oblivia mentis, 4.502). The inherent disposition of Aglauros merits ruin; Ino's guilt is only by association, thus her punishment is mitigated. Of course, in Ino's story Ovid also must take into account the tradition of Ino's change into a goddess, a deity of the sea who aided Odysseus in Homer's epic (Odyssey 5.333).

Whereas the waking visions discussed previously have been supernatural occurrences, the instruments of divine vengeance, now will be considered the visions which are manifestations of a character's psyche, inspired by the mentality of the character alone. What Ovid does in these visions is to depict mental visualizations or daydreams, similar to the musings of Telemachus in Book 1 of the Odyssey. Like the visions of Aglauros or Ino and Athamas, they have some basis in reality, but the supernatural trappings are absent. Instead these
natural visions are products of the imagination which involve the erotic impulse: the inspiration for Apollo's pursuit of Daphne in Book 1; in Book 6, the rape of Philomela by Tereus.

The story of Apollo and Daphne (1.452-567) is the first in a series of divine love affairs in the Metamorphoses. In this episode the cause of Apollo's desire is Cupid, who shoots the god with his golden arrow, in order to gain revenge for Apollo's taunts concerning the love god's diminutive size and abilities. At the same time Cupid transfixes Daphne with a leaden arrow, thereby assuring conflict and the flight of Daphne. After a long and breathless chase, in which Apollo tries every manner of persuasion, Daphne finally escapes by praying to her father, the river god, Peneus. His answer is to transform his daughter into a laurel tree: the ending thus serves as an aetiology for the laurel's association with Apollo.

Daphne's beauty attracted much attention (multillum petiere, 1.478) even before Apollo. But her wish was to evade any suitor and remain chaste; a petition her father granted after much coaxing (1.485-488). Ovid then comments:

sed te decor iste quod optas
esse vetat, votoque tuo tua forma repugnat.  
(1.488-489)

The physical beauty of Daphne makes her request impossible; Ovid foreshadows the necessity of Daphne's metamorphosis, if she is to achieve her prayer. Her current form will not permit her to be ignored by amorous males; her very form entices love. Even without Cupid's influence Apollo might easily fall in love with Daphne.

At the first sight of Daphne, Apollo is totally enamoured:

Phoebus amat visaque cupit conubia Daphnes.  
(1.490)

Ovid describes Apollo's helplessness in terms of losing his divine powers:

quodque cupit, sperat, suaque illum oracula fallunt.  
(1.491)

Indeed the prophetic ability of Apollo is replaced by the human emotion of hope. Apollo seems to have no idea of what the future holds; like men the god must
rely instead on hope in the absence of certainty. This theme of hope is echoed throughout the tale: Apollo's love is fed by hope (sterilem sperando nutrit amorem, 1.496); his pursuit is like the hound's hope of catching prey (sperat et extento stringit vestigia rostro, 1.536); his speed is given impetus by hope (est hic spe celer, 1.539). With this portrayal Ovid is humanizing Apollo.

This undercutting of Apollo's divine status is continued in his pleadings with Daphne. Apollo's claims are hollow: his prophetic powers (1.517-518) have no strength in this matter of love; Apollo admits his arrows are not the surest (1.519-520); and his healing ability has no efficacy in curing love (quod nullis amor est sanabilis herbis, 1.523). These empty boasts of the desirous lovers serve to make the god look foolish, humiliated by the diminutive Cupid, who was so recently the object of Apollo's ridicule.

But the central focus of the story is the moment which leads to Apollo's love-sick behavior: his reaction to Daphne's appearance. Consumed by the first sight of the nymph, Apollo's passion is like fire (1.492-496). Immediately within his mind Apollo begins his attempted seduction of Daphne; gazing intently at her, Apollo undresses the nymph in his imagination's vision:
Ovid represents the process of Apollo's thoughts, as the god reacts to Daphne's irresistible charms. The visual aspect is consistently underscored by the use of verbs of seeing (spectat, videt, videt, vidisse); Daphne's physical attractiveness is the primary source of allurement, the effect she elicits is rooted in her appearance. Apollo's love is at most superficial, in the sense of desire produced by lust for a beautiful woman. After lingering over her hair, eyes, and lips, Apollo's thoughts turn to Daphne's fingers, her hands and arms, and then finally reach her hidden delights. Ovid presents the god also as if gradually becoming aroused from his initial sight of Daphne, while viewing her charms. The progression of visualization begins with an appreciation for the nymph's casual coiffure, descends to her face, and culminates with her limbs and what is beneath her clothing. Apollo's longing to kiss Daphne gives way to wishing for her caresses, intimated by the detailed description of her hands and
arms. But all this amorous activity happens only in Apollo's mind; it is what he thinks (putat).

This waking vision originates from Apollo's feelings. Although Cupid is the ultimate cause, nevertheless Apollo's thoughts are his own. Cupid does not send this vision; the waking vision itself is not part of Cupid's plan for revenge. In fact the love god disappears from the story, after he shoots Apollo and Daphne with his arrows of love and an aversion to love. Apollo and Daphne are the central figures, representing the lover and his beloved in a fashion common to elegiac poetry; and the thoughts of Apollo and his actions are those normally ascribed to an eager lover.\footnote{14}

In sharp contrast to Apollo's surrender to the power of love, Daphne's response is flight:

\begin{align*}
\text{fugit ocior aura} \\
\text{illa levi neque ad haec revocantis verba resistit.} \\
(1.502-503)
\end{align*}

The rest of the story (1.504-567) consists of Apollo in vain pursuit of the fleeing nymph. Ovid shows Apollo reduced to resorting to prayer himself (precor, 1.504; oro, 1.510); the roles of god and nymph reversed. Moreover Apollo's pleas do not slow down Daphne, who does not even remain to hear all Apollo would like to say.
Yet Daphne's flight only enhances her beauty in Apollo's eyes (auctaque forma fuga est, 1.530), and the god increases his speed until Daphne must cry out to her father for help (1.543-547), who then changes Daphne into a laurel tree and so saves her from Apollo's love.

Apollo's failure to catch Daphne and consummate his love proves the greater power of Cupid:

\[
certa quidem nostra est, nostra tamen una sagitta
certior, in vacuo quae vulnera pectore fecit!!
\]

(1.519-520)

Ovid uses the comparative form only three other times in the story (meliora, 1.502; ocior, 1.502 and 541), two examples occurring in the same line:

\[
si qua latent, meliora putat. fugit ocior aura...
\]

(1.502)

It is interesting to observe that each comparative describes one of the three characters central to the plot: Cupid, who has demonstrated his true superiority, the limitless power of love, by Apollo's helplessness under the power of Cupid's 'more certain' shaft (certior); Daphne, who is never caught by Apollo, so she is surely the swifter (ocior), although the race is close
and Apollo becomes swifter by love's impetus (ocior, 1.541); and Apollo, who must be contented with only imagined 'better' things (meliora). Indeed line 502, which ends Apollo's waking vision and begins Daphne's flight, might serve a summation for the entire story. Ovid juxtaposes the character of Apollo, his vision goading him into action with fantasies of Daphne, and Daphne's predictable reaction to any sexual overture. A caesura separates the verbs, putat and fugit, reflecting in the poetry's rhythm the short pause between Apollo's thoughtful mood and amorous gaze and Daphne's sudden reaction. The line (502) also echoes the moment of Cupid's attack:

protinus alter amat, fugit altera nomen amantis (1.474)

Cupid instills Apollo's heart with love, the emotion producing a vision (amat becomes putat); but Daphne's aversion never changes (fugit).

This story of unrequited love maintains a light tone throughout the episode. The encounter between Apollo, boasting of his victory over the Python (1.460), and the playful Cupid (lascive puer, 1.4.56) is full of humorous incongruity by reason of their respective natures. Their petty quarrel and bantering insults
have no serious repercussions. Cupid's wounds inflict no physical harm; Apollo's behavior only injures his own dignity; Daphne, though frightened and eventually changed in form, is finally given her heart's evocation of perpetual chastity, since she is never caught by Apollo. Indeed in the case of Daphne, whatever sympathy the audience might have for the nymph, Ovid's comment must be remembered: she tries to deny her beauty, which was impossible (1.488-489); her prayers were not reasonable and even as a tree her beauty remained (remanet nitor unus in illa, 1.552).

The vision of Apollo complements the light manner of the tale; the god is not plagued with maddening delusions which cause death and destruction. The substance of his mind's images is love and seduction. Although he is compelled to action by his vision, even his actions indicate no wish to injure Daphne; Apollo only seeks sexual fulfillment. But it is only in Apollo's imagination that the god meets with success. His fantasy, therefore, acts to undercut his divine status, since his imperatives are not fulfilled and his desires do not become reality. Ovid has delineated the character of Apollo by allowing the audience a glimpse inside the god's head; and divine thought seems to be quite like human thought. His ardent thoughts about Daphne's charms make believable Apollo's disregard for his
own divinity and dignity, as he chases the nymph while almost begging for her attention and love. The audience must sympathize with anyone so enamored and at the same time they must smile at how human the gods really are in the *Metamorphoses*.

The story of Tereus-Procne-Philomela (6.424-674) contains the fourth example of waking visions. As a motif, the visions of Tereus are central to the characterization of the man, who causes so much suffering in this long story. Also, there is a noticeable similarity between the visions of Tereus and that experienced by Apollo, both reacting to love at first sight. But while Apollo's imagination engendered a light-hearted attempt at seduction and the god's eventual comic frustration, the visions of Tereus are realized in rape and mutilation; Ovid heightens the sense of tragedy and suffering in the Tereus myth by such subtle reminiscences of the earlier humorous tale.

A brief summary of the Tereus-Procne-Philomela story will give the context for discussion of the waking visions in the episode. The subject of the myth is the ill-omened marriage of Tereus, king of Thrace, to Procne, daughter of Pandion, king of Athens. After five years of marriage Tereus returns to Athens to request Pandion's permission for a visit between Procne and her sister,
Philomela. In Athens Tereus is engulfed by desire for Philomela, and back in Thrace he rapes her, cuts out her tongue, and imprisons the girl. He tells Procne that Philomela had died unexpectedly, but Procne soon discovers the truth. The sisters then exact vengeance by murdering Itys, Tereus' only son by Procne, and serving the boy as supper to Tereus. All three are transformed into birds during a final chase scene.

As this summary illustrates, the tone of this tale is antithetical to that of the Apollo-Laphne story: humor has become horror, and comic frustration is replaced by misery and suffering. But the theme of each is similar: love at first sight leads to a male pursuing a female; a beautiful woman can cause god or man to cast aside any other concerns for sexual fulfillment. Detailed analysis will prove the necessity of considering these two stories as a balanced pair; the central point of comparison being the waking visions of each:

**APOLLO-DAPHNE**
- portent: Cupid's anger at Apollo (1.453)
- the striking beauty of the nymph, Daphne (1.488)

**TEREUS-PHILOMELA**
- portent: absence of benevolent marriage deities (6.428)
- the nymphlike beauty of Philomela (6.451)
Apollo's love at first sight: the simile of fire (1.492)

Apollo's waking vision inspired by Daphne (spectat, 1.497)

Apollo's praise for things unseen (si qua latent, meliora putat, 1.502)

Apollo's pursuits unsuccessful (1.502ff.)

Daphne's plea to her father: fulfilled (1.545)

Tereus' love at first sight: the simile of fire (6.455)

Tereus' first waking vision of Philomela (spectat, 6.478)

Tereus' second vision of things unseen (qualia vult fingit quae nondum vidit, 6.492)

Tereus' pursuits successful (6.519ff.)

Philomela's plea to her father: unfulfilled (6.523)

The story of Tereus and Procne begins with portents indicative of tragedy: their wedding is not attended by the customary benevolent deities of marriage, instead the Furies oversee this union:

non pronuba Iuno, non Hymenaeus adest, non ulli gratia lecto: Eumenides tenuere faces de funere raptas, Eumenides stravere torum, tectoque profanus incubuit bubo thalamique in culmine sedit. (6.428-432)

By this description of the marriage Ovid has informed his audience that some conflict or misfortune is inevitable. That the Eumenides are stressed adds to the sense of tragedy and foreboding, especially in light
of Tisiphone's appearance in the Ino-Athamas tale of Book 4; that the marriage is ill-omened also implies that the problem will be in the relationship of Tereus and Procne.

Ovid had introduced the Apollo-Daphne myth with a corresponding indication of forthcoming difficulties. Apollo's love for Daphne was caused and doomed by Cupid's wrath (1.453); the deity of love had withheld a mutual blessing for god and nymph. Cupid had used a golden arrow, signifying love, in Apollo's wound, but a leaden arrow, signifying an aversion to love, on Daphne. These arrows are the omens by which Ovid foreshadows the conflict of the story, and by which the audience may anticipate, their curiosity aroused, the resolution. Like the Eumenides in the Tereus and Procne story, a supernatural being foretells the outcome of the story, although that deity is not involved in the later events. The mischievous nature of Cupid is mirrored in the foolish behavior of Apollo, and the dreadful character of the Furies is manifested in the savage behavior of Tereus.

Love, however, is the motivating force in both stories; Philomela is the inspiration for the visions and actions of Tereus. The beauty of Philomela, being her outstanding quality, is described immediately upon
her entrance. Ovid interrupts the conversation of Tereus and Pandion precisely at the moment when Tereus has conveyed his wife's request and his own empty promise for Philomela's swift return. But the lack of fidelity in this promise only begins after Tereus has seen Philomela. This staged introduction emphasizes the importance of Philomela's beauty; the introductory exclamation, *ecce*, establishes a firm focus for attention:

\[
\text{ecce venit magno dives Philomela paratu, divitior forma; quales audire solemus naiadas et dryadas mediis incedere silvis si modo des illis cultus similesque paratus.} \\
\text{(6.451-454)}
\]

The description of Philomela likens her to the nymphs who inhabit forest and stream; that is, Philomela appears to be a creature like Daphne, only the mortal girl is dressed in finery. While Daphne was unadorned (1.477), she still aroused Apollo; the extravagant dress of Philomela enhances her beauty, making her loveliness all the more powerful and signalling that its effect will be the more devastating.

In order to emphasize the striking appearance of Philomela and her effect on Tereus, Ovid follows his portrait of her beauty with the reaction of Tereus. Ovid impresses the audience with the overwhelming power
of this love at first sight; there is no delay between the moment Tereus sees Philomela and his surrender to passion. The simile of fire is used by Ovid to impart Tereus' sudden excitement:

non secus exarsit conspecta virgine Tereus, quam si quis canis ignem supponat aristis aut frondem positasque cremet faenilibus herbas. (6.455-457)

Perfectly representing an emotionally charged moment, this simile also parallels the reaction of Apollo to Daphne:16

utque leves stipulæ, demptis adolentur aristis ut facibus saepes ardent, quas forte viator vel nimis admovit vel iam sub luce reliquit. (1.492-494)

These two similes correspond to such a degree that it is possible to state that Ovid may wish the audience to recall Apollo in comparison to Tereus. Both are enflamed with desire; but the actions of Tereus in no way will resemble those of Apollo, except as being the result of love's touch.

There are differences of imagery and diction, however, which make the similes complement the characters and their behavior in each story, and which foreshadow
the waking visions of each lover. For Apollo, Ovid creates an image of an accidental blaze caused by some careless traveler, any malicious intent is absent. The verb used for these flames is typical of poetic language representing love (ardent, 1.493). But for Tereus, the fire seems to have negative connotations: the damaging fire is deliberately set by someone, and the verb means utter destruction, a conflagration leaving only ashes (cremet, 6.457). Burning the stubble of a harvested field has a natural and georgic quality (1.492); but the razing of ripe grain can only be the cause for dismay (6.456), perhaps even having a military connotation of burning the enemy's crops. The simile describing the passion of Tereus is much more the harbinger of ruin than the image attributed to Apollo.

This exposure of Tereus' inner nature is soon followed by his waking visions. There are two separate waking visions employed by Ovid to characterize Tereus: the first, while Pandion is being persuaded by Tereus and Philomela to allow her visit to Procne; the second, after Pandion grants his permission for Philomela's departure, Tereus endures a sleepless night in anticipation of the morning of embarkation. These two visions contrast to the single daydream of Apollo; and Tereus does not openly set out after Philomela at his first sight of her,
as Apollo chased Daphne. Ovid increases the dramatic tension of the story by delaying the expected pursuit of Philomela (indeed Tereus never actually does chase the girl), and stressing the growing strength of Tereus' passion and visions.

The persuasion scene between Pandion and Philomela, father and daughter, is tender and poignant; it is ascribing the affectionate playfulness the role of foil to the seething emotions of the onlooking Tereus:

quid quod idem Philomela cupit patriosque
lacertis
blanda tenens umeros ut eat visura sororem
perque suam contraque suam petit ipsa salutem.
(6.475-477)

Ovid had elicited a similar touching moment between Daphne and Peneus:

inque patris blandis haerens cervice lacertis
"da mihi perpetua, genitor carissime," dixit
"virginitate frui! dedit hoc pater ante Dianae."
(1.485-487)

Embracing and cajoling their fathers, each daughter seeks a personal favor, which turns out to be the cause for misfortune rather than happiness. By granting their daughters' requests, each father loses his child: Peneus loses Daphne, when he changes her into a laurel tree,
the only recourse for Daphne to escape the pressing advances of Apollo; and Philomela is never again seen by her father, once she departs for Thrace with Tereus. In each case the act of fatherly affection in the affirmation of a daughter's desire leads only to grief. Ovid presents a scene of domestic tranquillity, but it is not a foreshadowing of the future of father and daughter. When each daughter becomes, though unknowing at first, the object of amorous attention and a lover's imagination, then the audience may note that the same charms which worked so well on their fathers now attract a fiercely desirous lover for each girl; the feminine wiles used to gain favors now entices the attention of lovers, who will heed only their own whims and not the wishes of their intended sexual conquests; the beauty and alluring quality of each girl are each girl's downfall.

It is in the midst of Philomela's pleas to her father that Ovid places the first waking vision of Tereus. As was the case with Apollo (1.497), the vision of Tereus is introduced with spectat:

spectat eam Tereus praescontractatque videndo
osculaque et collo circumdata bracchia cernens
omnia pro stimulis facibusque ciboque furoris
accipit, et quotiens amplectitur illa parentem, esse parens vellet: neque enim minus inpius
esse.
(6.478-482)

The emphasis on the visual should be noted, an idea also shaping Apollo's vision: verbs of visual perception frame the first line of Tereus' vision (spectat... videndo). Praecontrectare, cernere, and accipere are all verbs denoting mental activity, just as Apollo's vision was the outcome of thought (putat, 1.502). Tereus finds great appeal in the same physical attributes which attracted Apollo's attention: lips (oscula) and arms (bracchia) entice both lovers. In both cases the mind of each lover transforms the reality of the circumstances into an image which suits the dictates of his own imagination.

For Tereus his desire for Philomela forms the substance of a daydream triggered by the embraces between father and daughter. The charms that enthralled Tereus at first sight, now again command his complete attention. But these feelings progress to the point where they take control of Tereus' mind; Tereus begins to see what he wants to see: Philomela's attentions transferred to himself and changed from familial love to sexual
love. There is a definite dark atmosphere to the vision of Tereus, as the mind of Tereus creates an image which crosses the boundary of what is an acceptable norm. Tereus wishes to replace Pandion with himself, even in the role of father; the impiety of incest does not deter the passionate intent of Tereus. Apollo's daydream was described in terms of hope, spes, and praise, laudare. Tereus' vision may be result of the same emotional force of love, but the mortal's vision is on a much lower level of depravity.

There is a brief interlude between this first vision of Tereus and his second vision, during which Pandion succumbs to the combined prayers of daughter and son-in-law (vincitur ambarum genitor prece, 6.483). This assent, coming immediately after Tereus' first vision, again asserts the ironic nature of Philomela's successful pleading with her father; success means that Tereus will have his vision fulfilled in terms of sexual fulfillment.

When Tereus finds himself unable to sleep, after a farewell banquet for himself and Philomela (6.488-489), a second vision haunts the eager lover. Ovid again reveals the hidden thoughts of Tereus, which once again derive their substance from the lustful ambition, and echo Apollo's vision of unseen delights:
Here in the first flush of success, Tereus cannot rest. His thoughts race on to contemplate the consummation of fervent desires; he is becoming totally dominated by lust. In the presence of Pandion it was necessary to avoid any expression of his impious need. But now in the privacy of his bed, a place itself conducive for amorous imaginings, and with the knowledge of his imminent success, Tereus is free to submit completely to his overpowering lust. His thoughts and visions of Philomela grow more intense, as he moves from inspecting her face to her movements and her hands (6.491); the art of seduction controls his vision. Furthermore, now Tereus goes beyond what he has actually seen with his own eyes; his imagination has complete control. Whatever the obstacle, Tereus can overcome it in his mind; reality is no restraint (qualia vult fingit).

This vision of Tereus is like the one experienced by Apollo. The god also visualized what he had not seen, but hoped to see. Yet as much as Apollo was swept away by his observation of Daphne's beauty, his thoughts
took the shape of an encomium rather than a forceful seduction. Apollo praised the beauty of Daphne (1.500), and Ovid ended the vision with words of optimistic consideration (meliora putat, 1.502). Apollo dwells upon the hidden delights of Daphne, but he only thinks how much better these charms might be. Tereus, on the other hand, has a vision which does not shower praise on Philomela's charms; Tereus is more interested in the consummation of his lust, rather than the beauty which inspired such passion. Tereus' contemplation of Philomela is not content with admiration; Tereus must reshape the girl to meet his own desires; his vision indicates a selfish will that brooks no desire be unattained and that recognizes no limits in the fulfillment of passion.

As with all the waking visions in the Metamorphoses, this tale's main action, or crucial element of the plot, depends on the substance of the visions; the seductive and sexual nature of Tereus' visions shape his ensuing actions. The utter lack of moral restraint and compassion demonstrated in Tereus' first waking vision, in which he assumed the father-lover role, is the force which violates Philomela:

et iam cum lacrimis, ubi sit germana, rogantem
includit fassusque nefas et virginem et unam vi superat frustra clamato saepe parente, saepe sorore sua, magnis super omnia divis. (6.523-526)

Her vain shouts for help to her father, sister, and the gods echo her childish coaxing of Pandion, but this time her father cannot grant her wish. At the very moment of rape, the audience hears Philomela cry out to her father, which brings back the previously shown tender relationship between father and daughter; and the audience already knows the depths of Tereus; they realize the futility of Philomela's cries of outrage.

The second vision of Tereus warned of the intensity of his desires, his imagination dreaming up whatever necessary to satisfy his passion. This intensity is realized in the savage aspect of Tereus' rape, as he cuts out the tongue of Philomela to prevent her from disclosing his crime:

ille indignantem et nomen patris usque vocantem luctantemque loqui compransam forcipe linguam abstulit ense fero. (6.555-557)

This reprehensible conduct provides brutal notice of the range of Tereus' imagination from the second vision
(qualia vult fingit, 6.492); and Pandion's name (nomen patris) links this violence to Philomela's initial rape (6.524-525), and in turn to the persuasion scene when Tereus first envisions his lust satisfied (6.482). Moreover, when Tereus rapes Philomela again, after the mutilation, Ovid exclaims incredibilty (vix ausim credere, 6.561); but the audience is more shocked than surprised. The two waking visions of Tereus have prepared the audience for the aggressive and depraved nature of his actions; and just as there were two visions, so there are two rapes, the second more disturbing than the first.

In this climax to Tereus' attack on Philomela, Ovid makes another allusion to the Apollo-Daphne story. As overt descriptions of the impassioned lovers involved similes of fire, both males are enflamed by desire, so Ovid uses similes from the world of nature and animals to depict the beloveds, the females shown to be prey for predators. Apollo tried to convince Daphne that she should wait for him, and that he was no enemy:

nympha, mane! sic agna lupum, sic cerva leonem, 
sic aquilam penna fugiunt trepidante columbae, 
hostes quaeque suos: amor est mihi causa sequendi

(1.505-507)

This catalogue of predators and their natural prey does
not convey the imagery of terror, primarily because of Ovid’s clever punchline: *amor est mihi causa sequendi*. Certainly the wolf, the lion, and the eagle, all love their prey, too. But Apollo is trying to persuade Daphne that his intentions are not the same as a hungry predator. His argument defeats itself by underscoring the very reason for Daphne’s flight: she is avers to the overtures of love, her natural enemy, and she is weaker than her pursuer. In the case of Philomela, Ovid does more than list enemy and victim; the poet depicts the outcome of such contests between predator and prey; the unstated fear of Daphne in Book 1 is clearly exhibited in Book 6:

> illa tremit velut agna pavens, quae saucia cani ore excussa lupi nondum sibi tuta videtur, utque columba suo madefactis sanguine plumis horret adhuc avidosque timet, quibus haeserat, ungues.  

*(6.527-530)*

Philomela is a lamb or dove, like Daphne, but here the reality of nature is presented, too. The idyllic scene of the pastoral landscape in the Apollo-Daphne myth is replaced by the blood and fear of wounded prey in the Tereus-Procne-Philomela story. The comic tone of Daphne’s escape from Apollo’s love, her chastity preserved,
is completely absent from the tragic nature of Philomela's rape by Tereus, her virginity violently destroyed and beauty marred (6.562).

The waking visions in the Metamorphoses have been observed as occurring in stories which seem to be paired types. Aglauros and Ino represent stories in which victims of divine wrath are inflicted with visions and delusions meant to cause them harm and regret; Apollo and Tereus appear in stories which handle the theme of love and passion and its effect on those involved. In all the stories the waking visions were placed at a focal point in the action: Aglauros' vision of Herse's good fortune forced a confrontation with Mercury and thus engendered her metamorphosis to stone; Ino becomes a maenad again and in her frenzy attempts suicide, which instead, as tradition demanded, resulted in her apotheosis; Apollo's vision initiates the chase which ends in Daphne's metamorphosis; and Tereus' impious vision and unrestrained imagination is realized in the rape and mutilation of Philomela, which eventually precipitates the metamorphoses of Tereus, Procne, and Philomela.

What differences are contained in each story may be seen as reflecting the differences in the story cycles to which each tale belongs, that is, the total
structure of the epic. But the discussion of this important function of the waking visions and their respective stories, in terms of the total architecture of the *Metamorphoses*, will be reserved for Chapter III, where Ovid's art is compared with Lucan's composition and the programmatic nature of waking visions may be made more apparent.
Footnotes to Chapter I.


5 cf. in *Ovid: Heroides* 13.85; *Ars Amatoria* 467; also cf. Horace *Epist.* 1.14.8-9; and in prose, Lucan might have looked to Sallust, *Bellum Lug.* 54.4, for the use of this idiom in his own epic, *Bellum Civile* 1.67, as well as the poetic references. In all these instances the idiom indicates only a personal whim or inclination, without any indication of supernatural influence.


8 This is also the case with a true dream: Byblis' dream about her brother (9.470).


ibid. p.120.


cf. Ovid *Amores* 3.2, especially for the emphasis on the visual:

\[\text{tu cursus spectas, ego te: spectemus uterque quod iuvat atque oculos pascat uterque suos. (5-6)}\]


cf. Ovid *Amores* 1.1.


CHAPTER II

WAKING VISIONS IN THE BELLUM CIVILE

The epic poem of Lucan has been considered almost a revolution against epic tradition.¹ Luff noted that Lucan's originality, however, "lay not in the choice of a Roman historical theme—for there had been many epics, renowned and unrenewed, on national history—but in the decision to treat his theme without the conventional introduction of the gods as controllers of the action."² For Lucan the historical epic posed the problem of incongruity between the reality of his subject matter and the fantasy represented by divine intervention; his solution was to increase the amount of rhetoric and to introduce rational and logical explanations of the world and its mechanisms according to Stoic theory, as a substitute for the conventional divine apparatus.³

Although the Bellum Civile does normally not include the formal appearances of familiar anthropomorphic deities, Lucan does allow for the existence of supernatural phenomena. This is especially true in the matters of foreknowledge and oracles.⁴ Lucan offers
an Olympian responsibility (rector Olympi, 2.4) for the portents and prodigies threatening Rome with the spectre of civil war (2.4-15); although the Stoic concept of immanent divinity is used to explain the Delphic oracle, still the supernatural power of that place is acknowledged (5.86-101); and divine inspiration is given equal strength with human emotion (dubium monstrisne deum nimione pavori, 7.172), as the source for apparent supernatural events (7.172-204).

Lucan's fascination with the supernatural supports the occurrence of visions and dreams in the Bellum Civile. Indeed the historical and poetic tradition demand some attention to dreams, their importance crucial to poet, historian, and orator. But Lucan still does not incorporate visions in their usual role as communications sent by gods to men. In his epic there are no dreams sent by deities, nor are there visions of the deities themselves. For Lucan visions become purely literary devices illustrative of a poem's structure and the poet's style, indicative especially of character and situation; they complement the rhetorical nature of Lucan's work, too.

In shifting the emphasis of epic poetry away from mythology to history wherein human affairs seem to be frequently affected by persuasive speeches, whether on the battlefield or in the forum, the
preponderant rhetoric of the *Bellum Civile* reinforces the focal point of the epic as the actions of men; actions derived solely from the human condition.\(^7\)

When Lucan offers an explanation for the civil conflict it is the human factor which he puts as the ultimate motive:

\[
\text{stimulos dedit aemula virtus:} \\
\text{tu nova ne veteres obscurent acta triumphos} \\
\text{et victis cedat piratica laurea Gallis,} \\
\text{Magne, times; te iam series ususque laborum} \\
\text{erigit inpatiensque loci fortuna secundi;} \\
\text{nec quemquam iam ferre potest Caesareve priorem Pompeiusve parem.} \\
\text{(1.120-126)}
\]

Without the gods to direct men and control the action, Lucan must develop inner motivations for his characters. Speeches, therefore, become the primary method for the exposition of character. The rhetorical nature of Lucan's epic provides depth to the characterization of its major figures. Lucan is very careful to match the style and vocabulary of a speech with the demeanor of the speaker: Cato, for example, utters no words denoting the emotional or sensual.\(^8\) In large part characterization depends on the speeches delivered by a particular figure.\(^9\)
The rhetorical method of Lucan also supports the inclusion of dreams or visions. They may act as illustrations of color, which can be defined as the orator's intended "particular interpretation of events or motivation." A dream or vision described in an oration can have significance in terms of structure and characterization. As Morford demonstrates: "while the dream makes the hearer more aware of the significance of the ensuing action, it can excite sympathy for or hostility towards the dreamer." For Lucan visions play a more important role than that of simple being an accoutrement of epic tradition. They help to articulate the composition of the poem and its meaning.

Lucan implicitly notes an indebtedness to Ovid in the prologue of the Bellum Civile. After an encomium to Nero, Lucan resumes his delineation of subject:

fert animus causas tantarum expromere rerum,
inmensumque aperitur opus, quid in arma furentem
inpulerit populum, quid pacem excusserit orbi.
(1.67-69)

Ovid used the same phrasing to begin his epic:

in nova fert animus mutatas dicere formas corpora...
(Meta. 1.1-2)
Both poets attribute their inspiration and motivation to an inclination of the mind; but while Ovid goes on to invoke divine aid (Meta. 1.2-3), Lucan remarks on the immensity of the task without an appeal for divine sanction. The historical nature of Lucan's poem has dictated this omission, just as the mythological core of Ovid's work demands the mention of divine inspiration. Yet the independent spirit of the poet is well stated in Ovid's emphasis of animus, and the iconoclasm of Lucan must find it an appropriate expression for the mode of the Bellum Civile.¹⁴

That Lucan was familiar with Ovid's prologue is attested also by the further similarity of a Stoic description of cosmology.¹⁵ Lucan, however, finds his concern in the end of the world:

\[
\text{sic, cum conpage soluta}
\]
\[
\text{saecula tot mundi suprema coegerit hora,}
\]
\[
\text{antiquum repetens iterum chaos.}
\]
\[
(1.72-74)
\]

It is chaos from which all things originate in Ovid's Metamorphoses (1.5-7), and Lucan's reference to the chaos to which all things return at the end of time may be considered an allusion to Ovid's epic. The positive aspects of the Metamorphoses are foreshadowed in this first metamorphosis of Creation:
There was some undefined, but good-natured, divine force at work in the formation of the universe, according to Ovid. Lucan, on the other hand, has chosen a theme which is inherently negative. Rome has reached her limits and appears doomed to destruction, as all things great must fall:

\[
\text{hanc deus et melior litem natura diremit. (1.21)}
\]

\[
\text{in se magna ruunt: laetis hunc numina rebus crescedi posuere modum. (1.81-82)}
\]

This indicates the dark and tragic tone of the Bellum Civile. By recalling Ovid's account of Creation with similar language and cosmological theory, Lucan heightens the sense of gloom and destruction in his own work. 16

The foreboding atmosphere in Lucan's prologue is found also in the dark aspect of the dreams and visions of the Bellum Civile. There are four instances: Caesar's vision of Roma (1.185); Pompey's dream visitation by Julia (3.8); Pompey's dream of better days in his theater (7.7); and the visions of Caesar and his army (7.760). In two of these the dead appear (3.8 and 7.760), the
others presage conflict and misfortune.

Our present concern is the waking vision, however, which occurs only once: the vision of Roma appearing to Caesar (1.185). This singular instance is very important in terms of placement, for it provides the formal first glimpse of Caesar in action after the prologue, and in respect to its very nature, a dialogue between Roma and Caesar. This confrontation between an abstract personification and almost daemonic individual, with its psychological overtones and thematic delineation, acts as a literary device significant for characterization and structure. For this reason our attention must also be given to the visions of Caesar and his army in Book 7. Although they are not truly waking visions and cannot exactly be defined, they are not true sleeping dreams either. Lucan seems to blend aspects of waking and sleeping in his treatment of the aftermath of Pharsalia and its effect on the minds of the victors:

invigilat cunctis saevum scelus, armaque tota
mentè agitant, capuloque quinus absenté moventur.
(7.7(7-76?))

Therefore our discussion will include both instances of visions which assail Caesar; a topic deserving consideration equal to that given to Pompey's dreams.
After an encomium to Nero and a lengthy analysis of the characters, actions, and motivations involved in events leading up to the epic's subject, the civil war, Lucan begins narration of the epic proper:

iam gelidas Caesar cursu superaverat Alpes ingentesque animo motus bellumque futurum ceperat.

(1.183-185)

Lucan's choice of this starting point and his description of Caesar's thoughts invites the conclusion that Caesar is solely responsible for the conflict to follow. This implicit culpability determines the importance of Caesar's character and actions to the epic. As the moment of Caesar's transgression at the Rubicon marks the initiation of civil conflict, and thus the epic's defined limit, it is only possible that Lucan begin at that point. Moreover by careful composition of setting and action Lucan may create a scene of dramatic as well as historical significance.

The setting for Caesar's vision of Roma is at night before the river Rubicon. Out of the cold Alps comes a victorious Caesar (victis...Gallis, 1.122) whose mind has no doubts about the future (bellumque futurum). But when he arrives at the Rubicon an apparition
of Roma greets him:

\begin{quote}
\textit{ut ventum est parvi Rubiconis ad undas, ingens visa duci patriae trepidantis imago clara per obscuram voltu maestissima noctem. (1.185-187)}
\end{quote}

The cold of the mountains has given way to the darkness of night, but both images enhance the feeling of dread accompanying the import of Caesar's actions and the subsequent appearance of the apparition.

The setting is also charged with dramatic tension. The enormous upheaval which Caesar contemplates (\textit{ingentes motus, 1.184}) is blocked only by the easily crossed stream of the Rubicon (\textit{parvi Rubiconis, 1.185}). But the expectation of a swift crossing is frustrated by a vision of power similar to Caesar's intent. Lucan's description of the vision's immensity (\textit{ingens... image, 1.186}) echoes Caesar's thoughts. This moment of meeting between man and vision produces a delay in the anticipated account of Caesar's rampage. Here Lucan portrays a face to face encounter between Caesar and Rome; unexpected, but appropriate. It is the manifestation of Lucan's subject, as a general turns against his country; an opposition emphasized by the juxtaposition of \textit{duci} and \textit{patriae} in line 186 and the caesura.
The personification of Roma recalls Lucan's indictment of the city as the source of its own woe:

\[
\text{tu causa malorum} \\
\text{facta tribus dominis communis, Roma, nec unquam} \\
\text{in turbam missi feralia foedera regni.} \\
\text{(1.84-86)}
\]

This address to the city in the prologue foreshadows its appearance as an image before Caesar. The servile nature of Roma (\textit{facta tribus dominis communis}) supports the alarm (\textit{trepidantis}, 1.186) displayed in her encounter with Caesar, one of her three former masters of the First Triumvirate. This consistency of Character attributed to Roma by Lucan gives an added aura of realism to this meeting of apparition and man.

The confrontation of Caesar and Roma presents an image first of Roma. The apparition seems larger than life (\textit{ingens visa...imago}) and is quite clearly visible in the darkness of night (\textit{clara per obscuram}). This emphasis of the \textit{visual} quality of the scene underscores the deeply saddened countenance of Roma, which is in bright contrast to the night. Furthermore, Lucan uses the superlative degree (\textit{maestissima}) to focus complete attention upon Roma's appearance.
Lucan then proceeds to give greater detail to the *imago*:

\[ \text{turrigero canos effundens vertice crines,}\]
\[ \text{caesarie lacera nudisque adstare lacertis}\]
\[ \text{et gemitu permixta loqui.}\]

(1.188-190)

From beneath the crowned head of the city flow tresses white with age. This hair is torn; the arms are bare; and groans can be heard. This conventional picture of grief needs no explanation. But Lucan makes a play on Caesar's name (*caesarie lacera*), which may be noted as an attempt to reinforce the point of Caesar being the reason for Roma's dire situation, especially in connection with the destructive word, *lacera*.

This is Lucan's characterization of Roma. She is beset with sorrow and grief; emotions engendered by something past (1.86) and by the future war which Caesar brings with his crossing the Rubicon. The age her white hair shows does not command respect, but instead portends weakness. The figure of Roma acts defeated even before challenging Caesar.

The speech addressed to Caesar by Roma reflects this ineffectiveness of strength and submission to emotion:
The tone of Roma's brief speech is plaintive. Her questions are actually phrased to include the entire army, demonstrating a sense of resignation about dealing with Caesar on an individual level, perhaps hoping to persuade Caesar by an appeal to popular opinion. But more importantly these questions only concern the direction of the march, which must be obvious by that point. There is no strong warning or prohibition stated. The repetition of *quo* connotes an almost confused state of mind; Roma is unable to understand what is happening. Furthermore Roma follows her questions with what is at best weak censure. The reiteration of *si* balances that of *quo*, employing rhetorical for the stressed points of Roma; yet underscoring the absence of any penalty other than a revocation of citizenship. Roma has no true power to deny Caesar and his army, therefore she depends on mild queries and mere reminders of propriety; the *imago* of Roma may be great (*ingens*), but she has as little strength as the Rubicon (*parvi*) to prevent Caesar's march.
Caesar's immediate reaction to this vision is fear; an emotion associated with vice, according to the Stoics. Although Caesar's reply to Roma's admonition demonstrates the power of his purpose and the feebleness of her imperatives, Lucan is obliged to remind his audience of Caesar's true nature and the consequences of his designs in the epic. As with Roma's appearance, Lucan prefaces Caesar's words with a visual description:

\[
\begin{align*}
\text{tum perculit horror membra ducis, riguere comae, gressumque coercens}\nonumber \\
\text{languor in extrema tenuit vestigia ripa.}\nonumber \\
\text{languor in extrema tenuit vestigia ripa.}\nonumber \\
\end{align*}
\] (1.192-194)

The description characterizes the man in reference to appearance similar to Roma: the limbs, hair, and stance. But this fear and trembling holds Caesar only for a moment at the edge of the river. Indeed the strength of Caesar's terror is great, but only strong enough to impede Caesar momentarily. His rapid conquest of the terror adds stature and gives credence to his own speech. After this instant of hesitation, Caesar answers Roma:

\[\text{mox ait: "o magnae qui moenia prospicis urbis}\]
Tarpeia de rupe, Tonans, Phrygiique penates
gentis Iuleae et rapti secreta Quirini
et residens celsa Latiaris Iuppiter Alba
Vestalesque foci summique o numinis instar,
Roma, favé coeptis; non te furialibus armis
persequor; en adsum victor terraque marique
Caesar, ubique tuus—liceat modo, nunc quoque—
miles.
Ille erit, ille nocens, qui me tibi fecerit
hostem."

(1.195-203)

Here in contrast to Roma’s weakness is a speech of
forceful rebuke. It is in the form of a prayer, appropriate
to the supernatural aspect of the situation, and offers
some proof of Caesar’s loyalty to the gods of the State.21
But Caesar’s respect for the gods and Roma is
subservient to his own worth.22 Indeed Roma is placed
last in his appeal to divine favor, and Caesar is quick
to remind Roma of his heritage as a descendant of Roma’s
founders. Moreover Caesar furthers his argument by
mentioning his own services to the State as a victorious
general on land and sea. The permission for his actions
proffered by Roma (huc usque licet) is now enlarged
by Caesar to fit his own plans (liceat modo, nunc quoque).
Caesar’s defense becomes an accusation, as he transfers
blame from himself to Pompey (ille nocens). But he leaves
no doubt about his newly acquired enmity (tibi fecerit
hostem).
This episode, therefore, embodies the very subject of the epic, civil war; Caesar versus Roma. This moment of decision sets in motion the forces of civil conflict. Caesar finds no inspiration in the personified figure of Roma. Her power is insubstantial when compared to Caesar's glory of ancestry and military prowess; Roma is only an intangible vision, a representation, an idea. It is Caesar as victor who provided substance both to the state of Roma, his conquests enriching her empire, and to the image of Roma, his mind and thoughts conjuring up her presence at the Rubicon. In Book 9, when Caesar visits the ruins of Troy, he even looks forward to a new Roma, his own creation, as he ends a prayer to the gods and spirits of Troy with a promise of restoration:

\begin{verbatim}
  date felices in cetera cursus,  
  restituam populos; grata vice moenia redden 
  Ausonidae Phyrgibus, Romanaque Pergama surgent.  
\end{verbatim}  
(9.997-999)

But before Caesar can build this new Roma, he must face adherents to the present Roma. The significance of the encounter between Caesar and Roma in Book 1 has relevance to the entire poem: it symbolizes the essential theme of the epic, as Caesar must confront
first Pompey and then Cato, the champions of Roma.

It is Pompey to whom Caesar now turns his attention. As with Roma, Lucan has delineated the character of Pompey in the prologue. Indeed Lucan directly contrasts the characters of Caesar and Pompey; a conflict of opposites. The similes ascribed to each man foreshadow the eventual outcome of their struggle. Pompey is described as an ancient oak:

qualis frugifero quercus sublimis in agro
exuvias veteres populi sacrataque gestans
dona ducum nec iam validis radicibus haerens
pondere fixa suo est, nudosque per aera ramos
effundens trunco, non frondibus, efficit umbram;
et quam vis primo nutet casura sub Euro,
tot circum silvae firmo se robore tollant,
sola tamen colitur.

(1.136-143)

While Caesar is likened to a bolt of lightning:

qualiter expressum ventis per nubila fulmen
aetheris impulsi sonitu mundique fragore
emicuit rupitque diem populosque paventes
terruit obliqua praestringens lumina flamma;
in sua tempula furit, nullaque exire vetante
materia magnaque cadens magnaque revertens
dat stragem late sparsosque recolligit ignes.

(1.151-157)
Lucan's simile for Pompey has some of the qualities of his treatment of Roma: the oak towers (sublimis), as the imago of Roma dominated (ingens); the tree is adorned (exuvias...dona), Roma is crowned (turrigero); the oak's limbs are bare (nudosque...ramos), as are Roma's arms (nudisque...lacertis); the oak's limbs pour forth as does Roma's hair (effundens). Even more striking is Lucan's statement that Pompey is but a shadow of strength (stat magni nominis umbra, 1.135), which is reiterated in the simile (efficit umbram). Roma's champion may be Pompey the Great, but in reality he is as ineffective as Roma herself.

Caesar, on the other hand, is portrayed with the power of Jove himself. His prayer in confrontation with Roma complements this description of his character. In fact his invocations to the gods, especially the power of Juppiter (Tonans, 1.196; and Latiaris, 1.198), act to affirm this relationship of strength. With this kind of power against Pompey and Roma, Lucan leaves little doubt about the outcome of any struggle.25

Caesar's vision of Roma functions in three respects: theme, characterization, and structure. If the unity of the epic is found in its theme, then it is the civil war which provides the framework for the poem.26 It is civil war, too, which is epitomized in the
figures of Caesar and Roma in confrontation. Since Roma is not an actual person, Lucan must create a scene in which Caesar meets the personification of the city. This entails introducing the supernatural element, but as mentioned previously, there is precedent for this in rhetoric and history, the guiding principles behind Lucan's composition. Furthermore Lucan's presentation of Roma in supernatural splendor is the exception and not the rule; underscoring the historic and dramatic significance of the moment.

The characterization of Caesar is also highlighted in this scene between him and Roma. Although it is an extension of the thumbnail sketch of Caesar in the prologue (1.120-157), it is the audience's first look at Caesar in action. The vision of Roma externalizes the thoughts of Caesar as he approaches Italy. His fear of what he contemplates is natural, a sign for his brief hesitation before the fateful crossing. Lucan provides a human dimension to the daemonic and superhuman Caesar.27

Finally this vision of Roma has some structural significance to the entire epic. First, it is programmatic in that it states the theme of the poem, civil war, that is, Caesar versus Roma; and it introduces
Pompey as the champion of Roma, until his defeat at Pharsalia in Book 7. Caesar notes Pompey as his true enemy and ultimately responsible for Caesar's war with Roma (1.203). Thus in reality for Caesar it is himself against the man, Pompey, and not the vision of Roma. Moreover Caesar's easy victory over Roma, although accompanied by fear, looks forward to his conquering the forces of Pompey. Caesar's opponents are only shadows of greatness, at least before the banner of Roma is taken up by Cato. But that fear and terror at the sight of Roma returns later, when Caesar does defeat Pompey and he is assailed by visions of guilt and remorse. While the vision of Roma at Caesar's entry into Italy balances Pompey's dream at his departure from Italy, it also corresponds to the troublesome visions from Hell in Book 7. Lucan reveals the mind of Caesar before he sets his course for destruction and war under the auspices of Fortuna (1.226-227), and again after the arbitration of war:

quocumque tuam fortuna vocabit,  
Mae quoque sunt animae: non altius ibis in auras  
non meliore loco Stygia sub nocte iacebis.  
(7.815-817)
When Caesar confronts Roma the blood of citizens has yet to be spilled, his invocation to the gods is credible, and the truth of his promises intact (non te furialibus armis, 1.200). But after Pharsalia his promise has been proven utterly false and his fortune and gods are earthbound and blood-soaked (fortunam superosque suos in sanguine cernit, 7.796).

It is night when Caesar was met by the vision of Roma and it is night which brings horrifying apparitions to Caesar and his army, after their victory at Pharsalia (7.76*-786). Although these later visions occur during night, Lucan's description of them produces a scene of men not truly asleep, blurring the distinction of waking and sleeping:

quos agitat vaesana quies, somnique furentes Thessalicam miseris versant in pectore pugnam. invigilat cunctis saevum scelus, armaque tota mente agitant, capulc ibsente moventur. (7.76*-767)

In these four introductory lines Lucan's careful use of verbs creates an impression in contrast to sleeping, thereby expanding the image of tension and discord established by the oxymoron, vaesana quies. Verbs denoting disturbance and motion (agitat...versant, agitant... moventur) frame the central verb of wakefulness,
invigilat, positioned at the beginning of a line for emphasis. Furthermore the dreamers themselves are depicted in a state of motion, as their hands move for absent swords in mimicry of the day's fighting. Sleep has brought a visual re-enactment of Pharsalia to haunt the men because of their crime (saevum scelus). Roma has appeared to Caesar when he was contemplating civil war (1.184-185), and now the visions attack Caesar and his army when their minds review their actions of the day of battle.

The personification of Roma, however, has been replaced by the shades of her dead citizens:

\[ \text{ingemuisse putem campos, terramque nocentem inspirasse animas, infectumque aera totum manibus et superam Stygia formidine noctem.} \]

(7.768-770)

As Roma had groaned before Caesar (1.190), the field of slaughtered citizens groans and, instead of speaking words like Roma, breathes forth the spirits and terrors of the underworld.29

Retribution is the impetus for this visitation of Hell. Although victorious, Caesar and his army have committed an impiety deserving punishment:
exigit a meritis tristes victoria poenas,  
sibilaque et flammis infert sopor.  
(7.771-772)

The punishment is made to fit the crime, as each 
individual is haunted by a vision peculiar to each:

umbra perempti  
civis adest; sua quemque premit terroris imago:  
ille senum voltus, iuvenum videt ille figuras,  
hunc agitant totis fraterna cadavera somnis,  
pectore in hoc pater est, omnes in Caesare manes.  
(7.772-776)

As each soldier had pressed down upon a bed meant 
for their betters (7.761-762), now each is pressed by 
a vision resulting from the wrongful acquisition of 
those beds. The ghosts of father and brother appear 
before them, as they try to sleep upon the beds of those 
slain relatives (7.762-763). But since Caesar must 
bear responsibility for all the guilt, he must endure 
an attack by all the visions. Caesar's accusation of Pompey 
to the vision of Roma (1.203) is proven false now. Indeed 
these mad visions (somnique furentes, 7.764) contradict 
perfectly his hollow promises to Roma (non te furialibus 
armis, 1.200). For the sin of civil war resides in the 
destruction of one's own family; to act against the patria
can only lead to fratricide and patricide, acts of outrage beyond sympathy and forgiveness.

The final half of this episode of visions concentrates on the haunting of Caesar himself. Lucan refers to mythology to emphasize the nature of Caesar's impiety and its aftermath for the perpetrator:

```latex
haud alios nondum Scythica purgatus in ara 
Aumenidum vidit voltus Pelopeus Orestes, 
nec magis attonitos animi sensere tumultus, 
cum fureret, Pentheus, aut, cum desisset, Agave.
(7.777-780)
```

Both similes entail crimes within a family: Orestes killed his mother in revenge for her murder of his father, Agamemnon; and Agave ripped apart her son, Pentheus, in a Bacchic ritual of frenzy, since Pentheus was guilty of sacrilege against Dionysus. This allusion to themes of murder and madness familiar from Greek tragedy points to the grim nature of retribution for such crimes.

In addition the continuation of such terrible visions for Caesar, even after this night spent at the scene of the crime, is implied by the reference to Pentheus, who hallucinated while being mad (fureret), and then to Agave, whose visions came after her frenzy (desisset).

Finally, both similes portray a mother and a son guilty
of impious acts; an express indictment of Caesar's relationship with Roma and his disregard of the gods in favor of Fortuna; an implied condemnation of Roma's own faults (1.84-86; 1.158-182).

In the vision of Roma, her weak censure of caesar mirrored the inevitable defeat of her representatives on the field, Pompey and his army. This prophetic element is also apparent in the visions Caesar endures at Pharsalia:

hunc omnes gladii, quos aut Pharsalia vidit aut ultrix visura dies stringente senatu, illa nocte premunt, hunc infera monstra flagellant.

(7.781-783)

here the swords of the battle appear for a moment as those to be used against Caesar in his assassination. Caesar's victory over Pompey has sealed his fate. The intangible weapons wielded by shades will one day become the very real instruments of the living; in the midst of victory Lucan includes the spectre of defeat for Caesar.

The degeneration of Caesar's crimes is commensurate with the lessening of Caesar's stature. While Caesar has proceeded from a verbal rebuke to Roma and the symbolic act of crossing the Rubicon to the carnage
of Pharsalia and its attendant circumstances of fratricide and patricide, he has declined from an almost heroic position with the support of the gods (1.128) and indomitable ability (1.146) to a man scourged by Hell (7.783) and subject to purposeless rage (nil acis hac ira, 7.809). Lucan shows this decline especially in Caesar's leaving behind Pharsalia:

\[
tu, \text{ cui dant poenas inhumato funere gentes, quid fugis hanc cladem? quid olentes deseris agros? has trahe, Caesar, aquas; hoc, si potes, utere caelo. sed tibi tabentes populi Pharsalica rura eripiant camposque tenent victore fugato. (7.820-324)
\]

Caesar's boast to Roma, victor terraque marique (1.201), becomes an empty threat of power now, as Lucan depicts Caesar's withdrawal from Pharsalia; Caesar conquered by corpses. Caesar's confident confrontation with Roma has changed to a frightened retreat from the dead and their shades.

The theme of conflict exemplified by Caesar's vision of Roma is certainly manifested to its extreme at Pharsalia, where two armies meet in physical combat and then do further battle even after death. The visions of Caesar and his army after Pharsalia pose
the outcome of Caesar's decision and leadership on the banks of the Rubicon. The questions of intention and direction which Roma asked are now answered. The initial trepidation of Caesar at Roma's appearance has grown from a physical feeling of fear and reluctance (1.192-194) into an onslaught of guilt and terror, even before the actual death of Pompey:

> et quantum poenae misero mens conscia donat, quod Stygia, quod manes ingestaque Tartara somnis
> Pompeio vivente videt. (7.784-786)

Lucan's mention of Pompey's escape from death as a mitigating factor in Caesar's torment bodes ill for Caesar's fate after Pompey's death. Indeed Pompey's replacement will be Cato, whom Lucan equates quite plainly with the gods themselves:

> victrix causa deis placuit, sed victa Catoni. (1.128)

The divine favor granted Caesar has its equivalent in the force of Cato: Caesar and Cato may both be seen as superhuman figures. The vision of Roma looks ahead to Caesar's struggle with Pompey; the visions at
Pharsalia presage the death of Pompey and the coming opposition of Cato; but both episodes are rooted in conflict leading to ruin.

The visions of Book 7 also function to make clear that Pharsalia and its consequences have the power to make a Hell on earth. A miasma of guilt and remorse coalesces into visions of slain countrymen and unholy punishment. Sleep gives no rest, only return to the field of battle, the source of their torment. For Caesar, who is responsible for the entire war, the effect of this night is magnified. While in the battle Caesar might be likened to a raging deity of war (sanguinem veluti quatiens Bellona flagellum, 7.568), now it is he who must feel the scourge (hunc infera monstra flagellant, 7.783). Moreover Caesar's reaction to these visions of Hell seems to be utter madness, as Lucan reviews a feast prepared for Caesar among the piles of dead on the battlefield (7.792-795). Finally Caesar becomes like the visions himself (somnique furentes, 7.764):

\[ \text{ac ne laeta furens scelerum spectacula perdat,} \\
\text{invidet igne rogi miseris caeloque nocenti} \\
\text{ingerit \textit{Emathiam}.} \]

(7.797-799)
The guilt once attributed to Pompey (*ille nocens*, 1.203) now belongs to the heavens; and the crime once a source of anxiety (7.766) now evokes pleasure. The visions of Book 7 show Caesar's character as the epitome of wickedness; the perfect foil to the Stoic wise man, Cato. Caesar's speech to Roma set the tone for his encounter with Pompey, one military man against another (1.201-203); his visions and subsequent actions after Pharsalia are the mark of a madness transcending humanity, a degree necessary in opposing the ideal of Cato.
Footnotes for Chapter II


4 see B.F. Dick, "The Role of the Oracle in Lucan's *De Bello Civili*," Hermes 93 (1965) pp.460-466.


11 Morford, *The Poet Lucan*, p.76, elucidates the tradition at hand for Lucan.


see Marti, "The Meaning of the Pharsalia," pp.364-365


see Morford, *The Poet Lucan*, p.78.

cf. Suetonius D.J. 32; Plutarch *Caesar* 32.5 and *Pompey* 60; also Appian *B.C.* 2.35.

cf. Thucydides 1.70.

It is interesting to note that the oak tree and the lightning bolt are both attributes of Jove; this conflict of symbols reflects the theme of internal dissension in civil war.

see E.M. Sanford, "Lucan and the Civil War," Cl.Ph. 28 (1933) pp.121-127.

28 see Morford, *The Poet Lucan*, p. 79


30 cf. *Aeneid* 4.469-473

31 In Greek tragedy Orestes, Pentheus, and Agave, all suffer visual delusions inspired by supernatural forces: Orestes in Aeschylus' *Choephoroe* 1021ff.; Pentheus in the *Bacchae* of Euripides, 918ff.; and Agave in the *Bacchae* 1122ff.

32 Morford, *The Poet Lucan*, p. 84


34 see Marti, "The Meaning of the Pharsalia," p. 358

35 cf. *Bellum Civile* 7.812ff., where Lucan repeats the end of the world motif introduced in the prologue.


CHAPTER III

OVID AND LUCAN: WAKING VISIONS
AND STRUCTURE

The need for unity and coherence in any artistic endeavor is a necessity, but in an epic poem of the scope and variety of the *Metamorphoses* it is an absolute imperative. The audience is in danger of being overwhelmed and lost in the sheer number of characters and stories. One answer to this problem is thematic unity. Recurrent motifs may be used by the poet to delineate important aspects of structure and artistic concept.1

In the *Bellum Civile* thematic unity appears to be the best answer to many questions concerning Lucan's intent, especially in respect to the problem of his epic's lack of a single hero.2 For while Lucan may not have composed his epic around a central heroic figure, he does present a consistency of thematic motifs and Stoic precepts.3
In Ovid and Lucan the use of waking visions corresponds to thematic necessity; the visions act as focal points for plot and theme. In the *Metamorphoses* this means the visions serve a double purpose: first, they function to emphasize the theme and characterization of the episode or myth wherein they occur; second, they relate to the structure and themes of the complete epic. In the *Bellum Civile* visions certainly reflect theme and characterization, while the question of structure must be left in some doubt due to the incomplete nature of the epic.

A comparative analysis of the waking visions in the two epics will reveal a similarity of artistic treatment and purpose: the emphasis with similar language of the pictorial nature of these visions and their origins in the mind of each character; and the use of these visions to articulate structure, theme, and characterization.

Each waking vision in the *Metamorphoses* is described in terms of sight. The natural waking visions of Apollo and Tereus incorporate the verbs *spectare* and *videre*, which are used repeatedly: in the Apollo-Daphne adventure *spectat* (1.497) begins Apollo's vision and it is followed by three forms of *videre* (*videt*, 1.498; *videt*, 1.499; *vidisse*, 1.500); and in
the Tereus-Procne-Philomela story *spectat* (6.478) begins Tereus' daydream and it is followed in the same line by *videndo* (6.478) and later, in Tereus' second vision, *Vidit* (6.492) is used. Ovid makes clear the power of visual attraction in love.5

The waking visions inflicted upon someone by a supernatural being in the *Metamorphoses* have a similar emphasis on the visual. Aglauros views (*ante oculos*, 2.803) the illusion (*sub imagine*, 2.804) created by Invidia. Tisiphone drives Ino and Athamas into madness with hallucinations (*erroresque vagos*, 4.502); Athamas is deceived by a vision (*visa est*, 4.514); while Ino believes she is in the midst of a Bacchic orgy (4.523). In addition Ovid includes elaborate descriptions in both stories of the repulsive looks of Invidia (2.760-786) and Tisiphone (4.432-480); the sight of Tisiphone is noted as a source of terror for Ino and Athamas (4.488-489).

In the *Bellum Civile* the visual aspect is also considered. Roma's appearance to Caesar looms large before his sight (*ingens visa...imago*, 1.186), and Lucan presents a detailed description of the vision (1.187-190). This use of *imago* and *videre* is repeated in Book 7, where Lucan relates the visions
the episode of visions after Pharsalia; *imago* (7.773) is followed by several forms of *videre* (7.774, 778, 781, 782, 786). Like Ovid, Lucan uses language and description to call attention to the pictorial quality of visions. While the audience may be hearing or reading the poetry, they are invited or induced to visualize the events in the poem, as if through the eyes of the characters.

Another point of similarity in the treatment of waking visions by the two poets is their concern with the mind. Both Ovid and Lucan direct attention to the relationship between visions and the mind or imagination of a character. In the case of natural visions their derivation is solely from the character's perceptions, and they occur only in the imagination or mind of that individual as a result of that individual's feelings or desires about what is seen. On the other hand, those visions of a supernatural origin have a specific effect, usually negative, on the mind or mental balance of a character.

In the *Metamorphoses* Ovid determines the psychological aspect of waking visions in his initial portrayal of Apollo's thoughts on Daphne. The god's first sight of Daphne becomes a waking vision, which begins with a question (1.498) indicative of the
primary attribute of imagination, that is, the mind reworking its perceptions. This culminates with a final reference to the power of imagination, as Apollo envisions what is actually unseen by him (1.502). The final verb (putat, 1.502) of Apollo's vision makes an explicit comment on the source of the vision. Similarly Ovid employs verbs connoting thought in the description of Tereus' visions (praecontrectat, 6.478; cernens, 6.479; repetens, 6.491) and echoes the power of the imagination to uncover the unseen (6.492).

The supernaturally derived visions of the Metamorphoses are associated with the mind or heart, too. Infected by Invidia, Aglauros is stricken with visions which are supposed to specify the reasons for her physical suffering (2.802), a subtle reference to the mind's reasoning ability. The points of attack by Invidia are internal (pectusque...praecordia 2.798), just as Tisiphone poisons Ino and Athamas (pectus...praecordiaque, 4.507). The result of these supernatural attacks is the same: madness. For both beings corrupt the inner nature of their victims. Invidia and Tisiphone's serpents breathe torment (inspirare), an image appropriate to pectus and praecordia. But Ovid's clearest statement of the relationship between visions and the mind comes in the Ino story:
It is the mind which endures the attack and delusions. Athamas is insane (\textit{amens}, \textit{4.515}) and kills his son; Ino, too, is mad (\textit{male sana}, \textit{4.521}). Ovid clearly shows the mind as being the point of injury, and thus injured the mind directs actions of irrationality and harm.

In the \textit{Bellum Civile} this link between the mind and visions is also made apparent by Lucan. Caesar's vision of Roma is prefaced by his state of mind:

\begin{quote}
\textit{ingentesque animo motus bellumque futurum ceperat.}
\end{quote}

(\textit{1.184-185})

Any doubt about the relationship between Caesar's thoughts and Roma's appearance is dispelled by the echo, \textit{ingens visa} (1.186), which introduces the vision. In Book 7 the haunting visions of battle disturb the mind (\textit{mente}, 7.767) and invade the heart (\textit{in pectore}, 7.765; \textit{pectore in hoc}, 7.776). Guilt in the form of terrifying visions from Hell exact punishment from
Caesar's mind (*mens conscia*, 7.784), just as the minds of Orestes, Pentheus, and Agave suffered (*animi sensere*, 7.769).

This relationship between the mind and its perceptions, especially as demonstrated in the *Bellum Civile*, may have its basis in Stoic epistemology. For the Stoic, knowledge is derived from experience which depends primarily on the senses; thought (*noesis*) is not possible unless there is first a presentation (*phantasia*); thought and its faculty of imagination require sensory impressions. A.A. Long states it in this way: "whether a man is thinking to himself, speaking aloud or listening to speech he requires a *phantasia*; that is to say, his mind must be affected by something, have something presented to it." When Ovid and Lucan present waking visions derived strictly from a character's mind and thoughts, which are not the result of supernatural interference and affliction, then those visions have a direct correlation with each character's sensory impressions. This is most true for Apollo and Tereus, who both apprehend the presentation of a beautiful woman, and who then think to themselves what they would like to do with such lovely creatures. Caesar's vision of Roma in Book 1 of the *Bellum Civile* is less clearly the result of a
specific presentation, other than the concept of Caesar's illegal return to Italy with his army. But a presentation (phantasia) may include "impressions of material objects presented through the senses and concepts (impressions of immaterial objects) presented via the mind itself." Moreover Caesar's speech to Roma, while perhaps seeming to give too much substance to what is apparently a vision or personification of the city, probably reflects the Stoic concept that "the process of thought and the processes of linguistic communication are essentially the same." Caesar's dialogue with Roma could easily be Lucan's interpretation based on Stoic theory of the deciding argument happening in Caesar's mind, an internal dialogue.

Finally, there is another Stoic element in those visions which engender emotional responses, especially the emotion of fear. While the visions of Apollo and Tereus arise from an emotional state, libidinous desire, nevertheless they do not cause emotion; they are thoughts originating in emotion, but not producing emotion. In Ovid, however, the visions of Aglauros, Ino, and Athamas, do produce emotional responses: greed wastes away Aglauros; fear and insanity hound Ino and Athamas. For these characters
the ability to perceive reality has been altered, therefore their thoughts lack rationality by reason of emotional disturbance, which by Stoic idea necessitates suffering. Although it is external forces of the supernatural which perverts perception, and thus the reasoning capacity, still the deities find the seeds of destruction within the characters themselves. Even more representative of this element of Stoicism is Caesar's behavior, his abject fear in confrontation with Roma (horror, 1.192), which illustrates the point made by the Stoic Posidonius "that people do not actually feel afraid through logically being persuaded of an impending disaster, but only when they have a vivid mental picture akin to perception; and one may feel terrified simply from a vivid description." This sentiment not only may motivate the method of characterization through visions, but also may account for Ovid and Lucan displaying a penchant for vivid and detailed descriptions, especially of the gruesome, as they attempt to elicit some sympathetic and deeply felt response from their audiences.

Consideration now turns to another similarity of approach in the two epics: structure and the placement of waking visions. In Ovid the audience develops a sense of anticipation, as they begin to
recognize certain trends of character and drama. The thoughts of Apollo offer precedent for the imaginings of Tereus; Invidia's attack upon Aglauros presages Tisiphone's affliction of Ino and Athamas. That Ovid varies the drama surrounding each vision is the mark of a competent storyteller. Lucan, on the other hand, is composing an epic which proceeds along a single plot of historical events; he does not have the problem of unifying a myriad of different myths and characters. In the *Bellum Civile* Caesar is the prime mover and impetus for the conflict which this epic chronicles; his character is of paramount importance to the epic, and therefore the audience must be made aware of his psychology, as well as his deeds. The waking vision which begins the epic proper discloses the mind of a great general and figure of enormous importance to Rome's history, as he makes the fateful decision to attack his native land; his later visions reveal the toll taken by that decision, as that first seed of discord produces a harvest of madness.

It is also important to observe that the waking visions in the *Metamorphoses* and the *Bellum Civile* are placed in their respective plots at positions of emphasis, that is, a point where the poets seem to demand special attention from their audience.
For the *Metamorphoses* that entails the waking visions being the focal elements of the plot in each episode: Apollo's romantic vision leads to the pursuit of Daphne, which ends in her metamorphosis; Aglauros' jealous vision of her sister causes her to obstruct Mercury, which ends in her metamorphosis; the delusions of Ino and Athamas trigger mad actions which end in Ino's apotheosis; and Tereus' lusty visions goad him to rape Philomela, eventually leading to the metamorphoses of himself, Philomela, and Procne. In the *Bellum Civile* it is the waking vision of Caesar which begins the action of the epic, presenting the theme of the epic, Caesar versus Roma; while the visions after Pharsalia, though not strictly waking, mark the defeat of Pompey and its effect on Caesar, who must then face the formidable Cat. In general both poets use waking visions to illuminate crucial moments, when the events are critical for plot development.

The most elaborate structure proposed for the *Metamorphoses* is by Brooks Otis. Although there might be some question as to the details of his analysis, his statements on the general architecture of the epic appear sound. According to this plan there are four sections or major divisions: The Divine Comedy (1-2), being the love affairs of the gods, with an emphasis
on the gods themselves and a humorous approach; the 
Avenging Gods (3.-6.400), the theme being mortals as 
victims of divine vengeance, with greater attention to 
the human beings; the Pathos of Love (6.401-11), the 
subject being mortals and their tragic love affairs, 
but the amours of human beings usually have tragic 
or catastrophic consequences; and Rome and the Deified 
Ruler (12-15), beginning with the story of Troy and 
ending with Rome's rise and Caesar's deification.

Accepting this division of the Metamorphoses, 
where do the stories containing waking visions fit?
Although the Apollo-Daphne myth does not begin the epic, 
it is introduced as the primus amor (1.452) and it 
marks the start of a series of divine love affairs, 
which Otis sees as the dominant motif for the first 
section of the poem. In this respect then the Apollo-
Daphne myth is programmatic, setting forth the theme 
of love among the gods. Apollo's love at first sight 
demonstrates the power of love, which overwhelms even 
a god. But the gods may not always be successful, 
and therefore the humor is generated from the incon­ 
gruity of gods unable to realize their desires; the 
comic behavior of Apollo and his frustrated seduction 
of Daphne foreshadows the tone of the romantic 
escapades which follow it.15
Love is also the dominant motif of the third section of the *Metamorphoses*. This major division of the epic begins with the story of Tereus; another tale of love at first sight and a subsequent seduction, in this case violent rape. The tone of this myth is completely different from the light-hearted romance of Apollo. In this myth tragedy results from passion. The depravity and ruinous passion of Tereus foreshadows a series of stories involving the anguishes of human love and passion. This tale of Tereus initiates a new direction in the epic, as the gods are replaced by mortals as the central focus.  

There is a balance then between these two stories of love at first sight; programmatic, both tales present thematic motifs indicative of the cycle of myths to which they belong. The waking visions in each story epitomize the contrasting features of the cycle represented: Apollo sees beauty unadorned and only embellishes it (1.497); Tereus sees father and daughter exchange affections and perverts it into a vision of incest (6.478); Apollo’s visions reflect thoughts of praise (*laudat*, 1.500); while Tereus’ reaction to Philomela releases madness (*furoris*, 6.480). Subsequent to each vision, there is an equally different approach to the fulfillment of each character’s passions.
Apollo, the god, is content to use persuasion in his attempted seduction of Daphne, and he relies on the truth of his intentions to win her love (1.504-524); but Tereus, the man, deceiving Pandion and Philomela about his purposes (6.469-474), forces himself upon Philomela in a violent rape which culminates in her mutilation. Apollo's affair, or intended affair, with Daphne illustrates the theme of Divine Comedy, as Otis puts it, and that divine majesty "is deflated at the first touch of love." On the other hand, the terrible consequences of Tereus' love is a source of unremitting grief and the degeneration of human behavior, so that "metamorphosis comes ot it as sheer release from the pain of human existence." These contrasting themes and character studies become the foundation for the stories which follow each initial myth of the particular cycle; Books 1-2 are primarily composed of divine amours, in which divine dignity is humanized to the point of comedy; Books 6.401-11 contain further examples of the pathos of love.

There are monor cycles of stories in the Metamorphoses, apart from the major divisions proposed by Otis. One such cycle is the Cadmean tales, stories of Thebes and the house of Cadmus. It begins with the abduction of Europa by Juppiter (2.833) and ends
with the brief tale of Cadmus and Harmonia being transformed into serpents (4.563). The tales of Mercury-Herse-Aглаuros and Ino-Athamas act as reference points for this cycle of Theban stories. Indeed they appear to set off the Theban stories as a first group of vengeance episodes in the section about the Avenging Gods. The Mercury-Herse-Aглаuros myth directly precedes the Juppiter-Europa myth; the Ino-Athamas story comes right before the Cadmus-Harmonia myth.

Thematically both stories represent the vengeance motif, mortals as victims of divine wrath. The waking visions are especially important, since they are actually the instruments of vengeance. Aглаuros experiences delusions of extreme loathing and jealousy at the hands of Invidia, who is acting for Minerva; Ino and Athamas are subjected to terrifying hallucinations induced by Tisiphone, who is the agent of Juno. In both cases the mortals are helpless before the power of the gods and the whimsical nature of divine displeasure. For although Aглаuros might be guilty of an actual transgression against Minerva (2.755-759), Ino's only fault was her association with Bacchus and a happy marriage (4.420-422). This disregard for guilt or innocence highlights the capricious nature of the
gods throughout the vengeance episodes framed by the Mercury-Herse-Aglauros and the Ino-Athamas myths.

In the Bellum Civile Lucan has made the waking vision of Caesar in Book 1, the confrontation with Roma, represent the foundation for the entire epic: Caesar against the forces of Roma; civil war. In that respect it is appropriate, if not a necessity, to begin the action of the Bellum Civile with Caesar meeting a personification of his native country. His future actions in the epic echo this initial conflict. As Marti states, Caesar's "mind filled with violent emotions (ingentes motus, 1.184), he rushes on frantically and with impetuous haste destroys all obstacles." His disregard for Roma's admonitions foreshadows his consistent refusal to bow before any adversity, even the power of nature and the gods manifested by the storm in Book 5 (5.654-671). The trembling visage of Roma in Book 1 is a prelude to the effect Caesar has in the city itself:

ille ubi deseruit trepidantis moenia Romae.

(3.298)

This departure from Rome leads to Massilia, where Caesar also rejects a plea from that city to refrain from war (3.329-335). Caesar's actions in his initial
transgression at the Rubicon sets the course for the entire epic. His accusation of Pompey as the cause for holding hatred towards Roma (1.203) marks the struggle between these two generals, which takes predicted precedence in the first seven books of the poem and leads to the battle of Pharsalia. Caesar's focus of attention until Pompey's death is to surpass his prestigious enemy, it is also to win the approval of Roma (*vidit Magnum mihi Roma secundum*, 5.662). Although Caesar has denied Roma's power in Book 1, her force is still enough to command the loyalty of Pompey and many allies (3.169-292), and she is strong enough to give even Caesar's army second thoughts (5.295-299). The conflict between Roma and Caesar arise in Book 1, when *imago* meets *dux*, and continues in many guises throughout the epic. Roma's countenance is even manifested at the marriage of Marcia and Cato (*turritaque premens frontem matrona corona*, 2.358), which elicits a sense of Cato being united with Roma herself (*urbi pater est urbique maritus*, 2.388). Thus the *imago* of Roma is associated with the two champions of the State, Pompey and Cato, who will do battle on her behalf throughout the epic.
The vision in Book 1 also corresponds to some extent with the visions of Caesar and his army in Book 7. Although the visions in Book 7 are not strictly waking visions, they do give another glimpse into Caesar's mind as the spectre of Roma is replaced by the shades of slain countrymen. The step Caesar took at the Rubicon leads straight to Pharsalia, where he is offered the opportunity to conquer Pompey's forces and thus the Roman dominated world:

acciperet felix ne semel omnia Caesar,
vincendum pariter Pharsalia praestitit orbem. (3.296-297)

This is Caesar's chance to win everything and mark the culmination of his struggle with Pompey. But in the aftermath of this victory there appear the terrible visions of the dead from the battlefield accompanied by fearful images from the underworld (7.769-770); the shades of all haunt Caesar (omnes in Caesare manes, 7.776). A terror spawned of guilt and culpability for this slaughter of kinsmen resides in Caesar and recalls his fear, though then of lesser degree, of Roma's visage. Now Caesar will act in mad fashion, leaving behind any normal standard of behavior; he even takes delight in the corpses on the plain:
iuvat Emathiam non cernere terram
et lustrare oculis campos sub clade latentes.
(7.794-795)

Such behavior engendered by visions worthy of the
mythological sinners of Tartarus (7.785) points to
Caesar's role as the antithesis of the Stoic ideal
represented by Cato. Indeed the serpentine images
(7.772) assailing Caesar and his army foreshadow
the attack of snakes on Cato and his men in the
desert, where Lucan has the beleaguered soldiers comment:

pro Caesare pugnant
dipsades et peragunt civilia bella cerastae.
(9.850-851)

Caesar's presence in battle is daemonic (7.567-573);
he is visited by the Furies after the battle (7.785);
and even in the absence of him his power seems allied
with the dreadful offspring of Medusa (9.696-733).
That Caesar's heart rejoices at the death of Pompey
(9.1039), while pretending grief, reinforces the idea
of Caesar's actions as beyond the reach of human
understanding; the man is able to endure even the
combined strength and swords of Pharsalia, in reality
(7.557-596) and in dream (7.781-783).
In respect to structure then the visions of Caesar note the beginning and the end of Caesar's fight with Pompey; the waking vision in Book 1 is programmatic in respect to Caesar's actions and character in the entire epic, emphasizing the theme of civil war and Caesar's first opponent, Pompey; the visions in Book 7 reiterate the theme of civil war and Caesar's conflict with Pompey, marking Pompey's defeat at Pharsalia and the consequences of this hollow victory for Caesar. Both instances give the audience a study of Caesar's mind and thoughts.

Characterization is inherent in Ovid's use of waking visions, too; by such visions Ovid is "reading minds." This is most true for the characters of Apollo and Tereus, whose visions originate in themselves and from their situations, and are not the result of supernatural affliction. The foolish behavior of Apollo has its source in his thoughts: the stars he sees in Daphne's eyes (1.498-499) reflect a projection of his own desires, his own love-struck gaze. Ovid states that Daphne was special and sought by many suitors (1.478), but a description of her beauty only comes from Apollo's thoughts; the audience sees Daphne for the first time in detail when Apollo views her. This vicarious experience engenders an empathy with Apollo's character.
A similar depth of characterization can be observed in Ovid's treatment of Tereus. The depravity of Tereus' rape and mutilation of Philomela underlies the nature of his waking visions. His first sight of Philomela arouses desire, but his passion has a frenzied character:

\[ \text{omnia pro stimulis facibusque ciboque furoris accipit.} \]

\[ (6.480-481) \]

Tereus' mind perverts a tender moment of passion between father and daughter into a desire for incest (6.482); his mind has no limit to desire (6.492). The character of Tereus is revealed clearly by every secret need and preoccupation.

Ovid creates characters of psychological realism, persons the audience recognize as being like themselves in some respects; the audience can identify with the very human trait of daydreaming. Whether they smile at Apollo, or gasp at Tereus, the audience is reacting to a character. This may be considered successful characterization; Ovid makes Apollo and Tereus come alive by the use of waking visions.
In the *Metamorphoses*, as opposed to the *Bellum Civile*, there are instances of waking visions directly caused by supernatural beings at the instigation of an Olympian deity. In these a negative quality of the mind is underscored: the power of delusions. These visions are hallucinatory and they lead to aberrant behavior and destruction. But Ovid remains careful in maintaining a link between the particular vision of a character and the nature of that individual.

Aglauros is established as being greedy (2.759) before she succumbs to Invidia's illusions. Invidia, as befits her, evokes envy; she focuses on the greed of Aglauros by exaggerating the reality of her sister's good fortune (2.805). The result is misery for Aglauros and metamorphosis into an unattractive black statue. But even without the supernatural figure of Invidia, the greed of Aglauros provides a logical reason for her envy of Herse. Ovid gives a supernatural interpretation for Aglauros' plight, but it is based on psychological realism.

This relationship between character and hallucination may be discovered to some extent in the madness of Ino and Athamas, although their visions are more irrational and frightening (4.500-507). Athamas becomes
the hunter. Ovid's depiction of that scene may hint at his intention for characterization:

protinus Aeolides media furibundus in aula clamat "io, comites, his retia tendite silvis."

(4.512-513)

An aristocratic atmosphere is produced by the setting of the palace courtyard and the use of the patronymic for Athamas. Among the nobility hunting is a favorite pastime, thus it is perhaps a familiar occupation for Athamas. For Ino, on the other hand, the choice of delusion is more clearly applicable:

"euhoe Bacche" sonat: Bacchi sub nomine Iuno risit et "hoc usus praestet tibi" dixit "alumnus!"

(4.523-524)

With a cry echoing her husband, Ino becomes a maenad. Her nursing of the god in his infancy (3.313-314) has determined in Juno's eyes the manner of punishment. It should also be noted that the audience's last view of Ino was in the Pentheus story, where as a maenad she helped rip apart Pentheus (3.722). Moreover in this instance Ovid uses a waking vision for double purpose: first, the audience sympathizes with Ino as the innocent victimized mortal, haunted by the past; and so, Juno
becomes an object of contempt by reason of her unjust and mocking punishment, symbolizing the apparent lack of compassion the gods have for mortals.

Ovid's use of waking visions to illuminate character and motivation provides at least some precedent for Lucan's treatment and use of them. It is one overt aspect of a similarity of approach to waking visions, which includes a direct relationship of visions to structure and thematic motif. Ovid and Lucan indicate points of structure, theme, and characterization, by correlating waking visions to the dramatic reality of surrounding events and character behavior: structurally, Ovid delineates certain cycles of myth by balanced pairs of stories, signaled by the appearance of waking visions in the four myths discussed, while Lucan uses visions to underscore crucial moments in the civil war; thematically, Ovid's depiction of the visions note dominant motifs which will occur throughout a major cycle of myths, while Lucan's description of the visions occurring to Caesar reflect the nature of civil strife and internal dissension, and thus the epic; for characterization, both poets use visions to reveal the innermost thoughts of a character and to give clear motivations for a character's behavior. In these ways Ovid and Lucan compose their
epics with careful observance for obtaining the greatest effect from a conventional literary device.

Indeed the poets seem to use a conventional device of epic, visions, to solve some part of the problems presented by their innovations. In the *Metamorphoses* the multiplicity of stories and characters need some element of unity and coherence. Waking visions seem to be one answer: Ovid apparently employing them to signal attention and in turn consideration based upon the nature of the visions and their surrounding tale. This perhaps may lead towards realization of the story-cycles with their thematic concepts; thematic unity replacing that of a central heroic figure and his single adventure or quest. In the *Bellum Civile* Lucan has posed himself the unique problem of composing an epic without gods. But Lucan's rejection of the Olympian deities is modified by the supernatural aura imparted to the major characters of Cato and Caesar. In his waking vision of Roma, Caesar confronts a supernatural apparition, the embodiment of the Roman people and their state, and he overpowers it; and while Caesar does not journey to the underworld, it does come to him in his visions after Pharsalia. Ovid and Lucan use conventional devices of epic, which
in themselves as waking visions illustrate a step away from the usual sleeping dreams as communications from gods to men, to compose unconventional epics.
Footnotes to Chapter III


3 see *Das Römische Epos*, hrsg. E. Burck, Darmstadt: 1979, pp. 154-199.


5 In the *Metamorphoses* this becomes a recurrent motif; see Introduction p.8ff.


8 ibid. pp.82-83.

9 ibid. p.82


11 ibid. p.207

12 ibid. p.205


14 For further discussion on structure, all supportive of Otis' viewpoint, see the following: R. Colemen, "Structure and Intention in the Metamorphoses,"

For example: Jove-Io (1.588-621); Jove-Callisto (2.401-440); or Mercury-Herse (2.708-751).

16 see Otis, Ovid as an Epic Poet, p. 166, "His human beings no longer stand against comic or vengeful gods but against the far more impersonal and enigmatic forces of nature."

17 ibid. p. 104
18 ibid. p. 166
19 ibid. pp. 84-85
20 ibid. p. 129
22 Marti, p. 365ff.
23 Otis, p. 70
24 Marti, p. 358
25 see p. 169, Das Römische Epos, where Burck and Rutz note the usual comparison with an epic nekuias the Erictho episode in Book 6 of the Bellum Civile.
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