A NOTE ON ECHO IN APULEIUS, *METAMORPHOSES* 5.25*

tunc forte Pan deus rusticus iuxta supercilium amnis sedebat complexus Echo montanam deam eamque voculas omnimodas edocens reccinere.

Jahn's elegant emendation 'Echo montanam', replacing the manuscript reading *haec homo canam*,[1] restores to us the scene of the rustic god Pan teaching Echo the business of her name, to sing back (*reccinere*) voices of all kinds (*voculas omnimodas*).[2] It has not been remarked (and the observation is intended to support Jahn's emendation) that Apuleius' Echo, as she learns to fulfil her aetiological destiny, provides her own verbal reverberation in the words '*deam eam*que'.

This, I suggest, is an instance of the use of a device similar to that found in the well-known Echo and Narcissus episode in Ovid's *Metamorphoses* (3.499–501):[3]

> ultima vox solitam fuit haec spectantis in undam
> 'heu frustra dilecte puer!', totidemque remisit
> verba locus, dictoque *vale,* '*vale*' inquit et Echo.

There are two important points to be made here. First, already in Ovid's *Metamorphoses*, Echo is more than just the personification of an auditory effect; she has become what Stephen Hinds has termed 'the annotator' of an intertextual echo: her presence in the text signposts the way towards other texts.[4] Second, Echo not only reflects but also modifies the text which she echoes.[5] Apuleius' choice of the word *reccinere* subsumes two possible meanings; it may mean 'singing back' or 'echoing', as in the simple reflection of the voice, but it can also involve singing something that is not merely repetition, as in the context of amoebaean song, where it means 'singing in answer' or 'replying in song'.[6]

Apuleius' echo in '*deam eamque*' both echoes and modifies the text which is echoed, adding something (*-que*). Thus Apuleius 5.25 both echoes Ovid's echo and also modifies it (or her) by alluding to texts behind Ovid.[7] As Philip Hardie has shown,

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[1] The text is R. Helm, *Apuleius I. Metamorphosen* (Leipzig, 1968).

[2] For discussion of the mythic tradition surrounding Echo and Pan, see A. Bonadeo, *Mito e natura allo specchio. L'eco nel pensiero greco e latino* (Pisa, 2003), 81–93, esp. 88–93 where Bonadeo discusses the skein of the tradition that describes 'un amore felice e corrisposto', in contrast to its unhappy counterpart.

[3] The echoes in this episode are conveniently collected and discussed in J. Wills, *Repetition in Latin Poetry. Figures of Allusion* (Oxford, 1996), 347 with n. 21. As S. Hinds, *Allusion and Intertext. Dynamics of Appropriation in Roman Poetry* (Cambridge, 1998), 6–8 observes, the passage from Ovid's *Metamorphoses* is replete with resonances, both internal reverberations and allusive echoes of Ovid's poetic forerunners.

[4] See Hinds (n. 3), 6.

[5] Virgil, *Ec.* 3.78–9 and Ovid echoing him (in the passage above) create a fading effect in echoing the first '*vale*', in which the final syllable scans long, with the second, in which the 'e' scans short by correption before the vowel beginning the following word *inquit*. Virgil plays with a similar effect at *Ec.* 6.44. For discussion and further references, see W. Clausen, *A Commentary on Virgil, Eclogues* (Oxford, 1994), on *Ec.* 3.79.

[6] Hor. *Carm.* 1.12.3, 3.28.11. Bonadeo (n. 2) 96–8 provides excellent discussion of Echo's peculiar combination of dependency on an external voice and autonomous manipulation of language.

[7] E. Finkelpearl, *Metamorphosis of Language in Apuleius. A Study of Allusion in the Novel* (Ann Arbor, 1998), presents the fuller context of Apuleius' poetics of allusion which cannot be offered here, but does not discuss this passage.

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Lucretius' treatment of echoes in *De rerum natura* 4.572–94, in which the philosopher seeks to demystify the natural phenomenon by showing that it is only the reflection of human speech, provided the material for Ovid's play with the paradox of a body which becomes a voice (*Met.* 3.359, *corpus adhuc Echo, non vox, erat*).[8] Ovid's *Metamorphoses* brought together Echo and Narcissus, possibly for the first time.[9] Now, Apuleius, echoing Ovid echoing Lucretius, modifies and combines the Lucretian and Ovidian treatments of Echo. Lucretius' discussion of the auditory effect that makes an echo had removed it from the world of myth, dissociating the eponymous, mythical nymph from the natural phenomenon (*DRN* 4.580–1, 586–9):

> haec loca capripedes satyros nymphasque tenere
> finitimi fingunt, et faunos esse loquuntur
> …
> et genus agricolum late sentiscere, cum Pan,
> pinea semiferi capitis velamina quassans,
> unco saepe labro calamos percurrit hiantis,
> fistula silvestrem ne cesset fundere musam.'[10]

Apuleius restores Pan to the story of Echo, where Ovid had written in Narcissus, echoing but also modifying Lucretius, who had written off Pan as mere superstition. At the same time Apuleius echoes Ovid's use of Echo, the figure who is not only an echo herself (*deam eamque*) but also a marker of intertextual allusion, echoing all kinds of voices (*voculas omnimodas … reccinere*). As Lucretius writes in *De rerum natura* 4, in a context well-suited to Apuleius' *montanam deam*,

> sex etiam aut septem loca vidi reddere voces
> unam cum iaceres… (*DRN* 4.577–8)

Apuleius 5.25 would appear to be one such *locus*.[11]

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[8] P. Hardie, *Ovid's Poetics of Allusion* (Cambridge, 2002), 152–6.
[9] See Hardie (n. 8), 152.
[10] For Virgil's use of Lucretius' echo in the *Eclogues* see A.J. Boyle, 'Virgil's Pastoral Echo', *Ramus* 6 (1977), 121–31.
[11] I have Richard Fletcher to thank for adding further substance to my point with the observation that Apuleius' *edocens reccinere* is also an echo of Virg. *Ec.* 1.5 (*resonare doces*), the context of which, it has been frequently remarked, is also marked by an echo of Lucretius (*silvestrem musam* in *Ec.* 1.2 and *DRN* 4.589).

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