

METAMORPHOSES OBOE
RECITAL RESEARCH
PROJECT

May 2021



PAN

BACKGROUND

“... the goat footed god of Nature, fauns, meadows, and all things wild in the world.”

- (Stephen Fry's Mythos, Page 306)

Etiological origin of the name “Pan Pipes”! He once challenged Apollo to a musical competition between his pipes and Apollo's lyre. When Midas, who was judging the competition, said Pan won the competition, Apollo gave him the ears of an ass!

He is also the etiological origin of the word “Panic”!

Pan is a very ancient deity, considered one of the oldest Greek gods. He may have, over time, been combined with Hermes as they both share many similarities! In particular, their sly wit and penchant for livestock!

PAN IN THE METAMORPHOSES

BOOK 1, PAGES 20-22

“It remained still to tell what he said and to relate how the nymph, spurning his prayers, fled through the pathless wastes until she came to Ladon's stream flowing peacefully along his sandy banks; how here, when the water checked her further flight, she besought her sisters of the stream to change her form; and how Pan, when he now thought he had caught Syrinx, instead of her held nothing but marsh reeds in his arms(...)”

~ Ovid, *Metamorphoses* Pages 20-21, Translated by Frank Justis Miller

The story is told by Mercury (Hermes) to Argus (the hundred eyed man) in order to lull him to sleep so that he might kill him and free poor Io, Zeus' mistress, from Argus' guard. The story is an etiological tale for the origin of the pan pipes:

Syrinx was a beautiful nymph known for her chastity, following the ways of Diana (Artemis). Pan thought she was beautiful and once he saw her, became instantly overcome with the desire to have her. He chased her through the woods to Ladona's stream, where she begged her sisters of the stream to change her so she could escape him.

When Pan caught up to her, wrapping his arms around poor Syrinx, she had been transformed into marsh reeds. The wind blew through the reeds, making a sound that Pan liked. He said “This union, at least, shall I have with you.” (Metamorphoses, page 21) He fitted the reeds together with wax, and thus, the pan pipe was made!

Shortly after the story is told, Mercury slays Argus, and gains the infamous epithet “slayer of Argus”!

SIMILARITIES

If you feel like you've heard this story before told a bit differently, perhaps you've heard of the story of Apollo and Daphne! Apollo is struck with an arrow of love, while Daphne is struck with a leaden arrow of hatred. He gives chase, and she begs to be changed, turning into laurel tree!

The overarching theme is wanting something you can't have and wanting someone who doesn't want you. In turning into a plant, it represents new life.



(1)

Pan

Antakya Museum, Antakya, Turkey

Catalogue #Antakya 873

From Daphne near Antioch

<https://pbase.com/dosseman/image/170146899>



(2)

Pan and Syrinx

Museumlandschaft Hessen Kassel

Catalogue #GK 1229

Sir Peter Paul Rubens and Jan Brueghel the Elder

<https://datenbank.museum-kassel.de/44057/0/0/0/s1/0/100/objekt.html>



(3)

Pan and Syrinx

Royal Collection Trust

Catalogue # RCIN 404637

Sir Peter Paul Rubens c. 1620-1625

<https://www.rct.uk/collection/404637/pan-and-syrinx>



(4)

Pan and Syrinx

National Gallery of Art

Accession #1952.8.228

Michel Dorigny

<https://www.nga.gov/collection/art-object-page.41960.html>



(5)

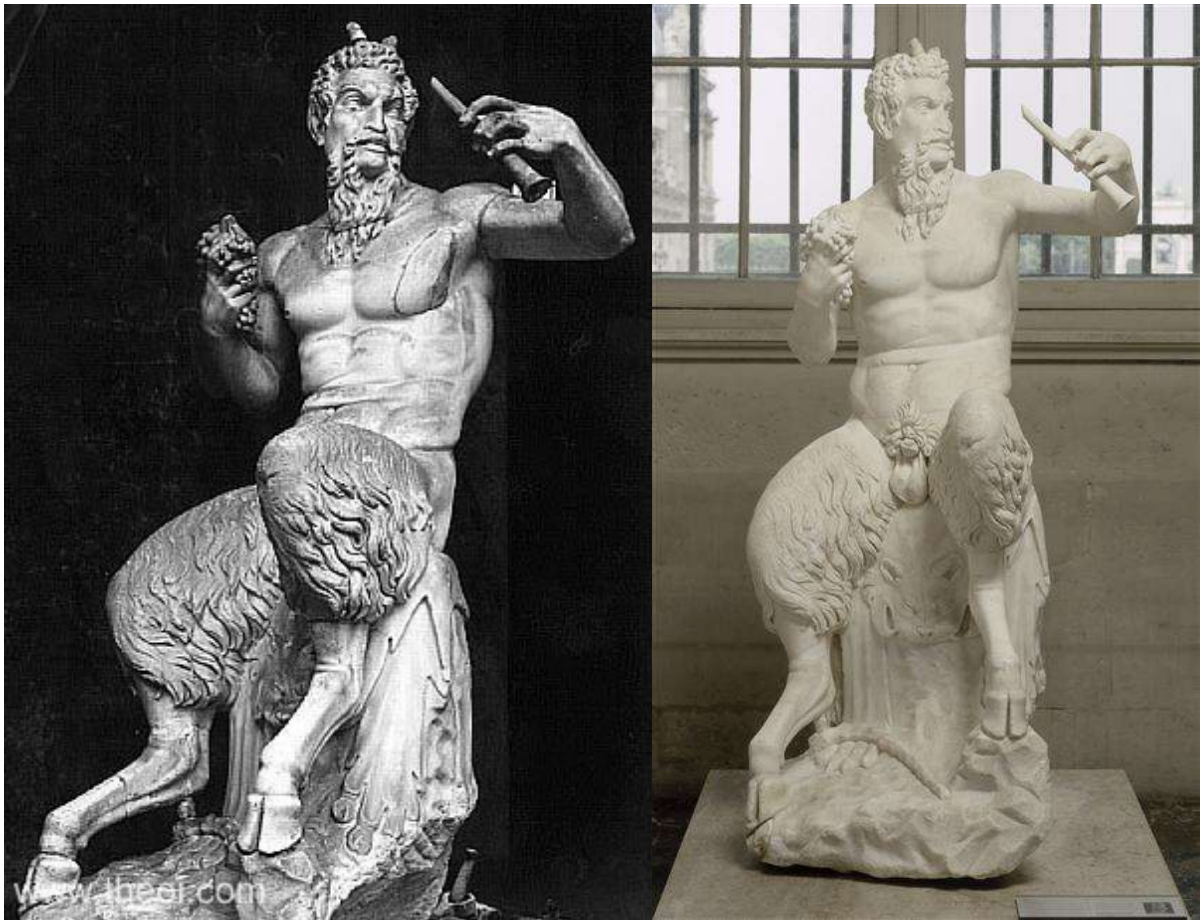
Pan and Syrinx

Museumlandschaft Hessen Kassel

Catalogue #SM 1.1.777

Johann Heinrich d. Ä. Tischbein

<https://datenbank.museum-kassel.de/126573/0/0/0/s2/0/100/objekt.html>



(6)

Pan

Musee du Louvre, Paris

Catalogue #Louvre Ma266

Roman copy of a Greek statue from group by Heliodorus of Rhodes

http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not&idNotice=22024



(7)
Reclining Pan

Saint Louis Art Museum

Object #138:1947

Francesco da Sangallo

<https://www.slam.org/collection/objects/36954/>

PHAETON

PHAETON IN THE METAMORPHOSES

BOOK 2, PAGES 22-32

“But Phaethon, fire ravaging his ruddy hair, is hurled headlong and falls with a long trail through the air; as something a star falls from the clear heavens, although it does not fall, still seems to fall.”

~Ovid, Metamorphoses Page 30, Translated by Frank Justis Miller

Phaeton (spelled Phaëthon in the text) is the son of Phoebus (Apollo). He climbs to the palace of the sun to meet his father, who is overjoyed to see him. So thrilled is Phoebus to meet his son, who asks him for proof that he is indeed his father, that he makes a promise that Phaeton can ask anything of him. Phaeton asks to drive Apollo's golden chariot. Immediately, Apollo tries to take it back. It's incredibly dangerous, and Phaeton is a mortal. He knows he can't do it, but he must fulfil his promise.

Phaeton gets on the chariot... and it's madness. He nearly destroys the entire world, unable to control the horses or steer the chariot or even see as he starts to burn alive. Jove (Zeus) is the one to put an end to it, striking Phaeton down with a thunder bolt and killing him. Phoebus goes into mourning, and there is a whole day without the sun.

There is no transformation of Phaeton outside of his death, however, the Heliades (Phaeton's sisters) mourn for days until they turn into trees which cry amber. Also, a witness to their transformation, Cycnus, also mourns until he turns into a swan.

CONNECTION WITH MUSIC

While there are not many connections with music to be found here, Phoebus (Apollo) is also the god of music, known for playing the lyre which was gifted to him by none other than Mercury (Hermes). This provides a connection between the two pieces of music, between Hermes and Apollo.



(1)

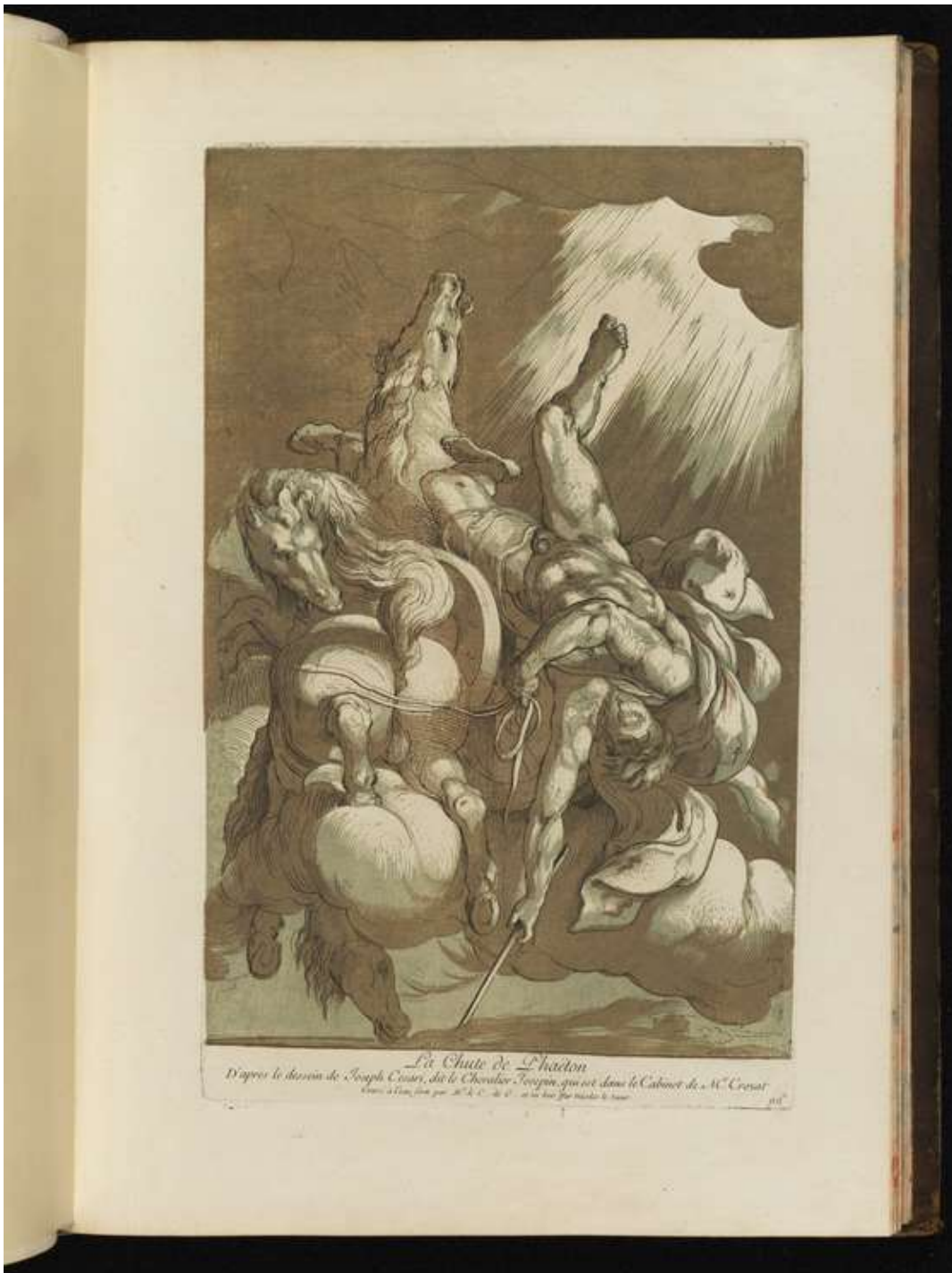
Phaeton on the Chariot of the Sun

Museumlandschaft Hessen Kassel

Catalogue #GS 20310, fol. 88

Nicolas Le Sueur and Paolo Farinati

<https://datenbank.museum-kassel.de/286138/0/0/0/s2/0/100/objekt.html>



La Chute de Phaëton
D'après le dessin de Joseph Cesari, dit le Chevalier Torsion, qui est dans le Cabinet de M. Crozat
gravé par M. A. C. de S. et en son lieu par M. de S.

(2)

The Fall of Phaeton

Museumlandschaft Hessen Kassel

Catalogue #GS 20305, [fol. 122]

Anne Claude Philippe de Caylus, Nicolas Le Sueur, Giuseppe Cesari, and Pierre Crozat

<https://datenbank.museum-kassel.de/311201/0/0/0/s1/0/100/objekt.html>



(3)
Fall of Phaeton

The Victoria and Albert Museum, South Kensington

Accession #DYCE.1188

Michelangelo

<https://collections.vam.ac.uk/item/O1153452/fall-of-phaeton-print-beatrizet-nicolas/>



(4)

Phaeton Struck Down by Jupiter's Thunder

The British Museum

Registration #1914,0214.242

Bernard Picart

https://www.britishmuseum.org/collection/object/P_1914-0214-242



(5)

The Fall of Phaeton

National Gallery of Art

Accession #1990.1.1

Peter Paul Rubens

<https://www.nga.gov/collection/art-object-page.71349.html>



(6)

The Fall of Phaeton

The Victoria and Albert Museum, London

Accession #A.4-1958

Dominique Lefevre

<https://collections.vam.ac.uk/item/O199074/the-fall-of-phaeton-statue-lefevre-dominique/>

NIOBE

NIOBE IN THE METAMORPHOSES

BOOK 6, PAGES 107-110

"There, set on a mountain's peak (Niobe) weeps; and even to this day, tears trickle from the marble."

~Ovid, Metamorphoses Page 110, Translated by Frank Justus Miller

Niobe was a proud noble woman who strutted through the streets, telling the people that they should worship her instead of Latona (the mother of Apollo and Diana (Artemis)). After all, they'd never really SEEN Latona, but Niobe was wealthy with 7 sons and 7 daughters, married to son of Jove (Zeus) and the daughter of Tantalus. Her pride was her undoing, as Latona hears and tells her twin children.

In a rage, Apollo and Diana descend and shoot arrows, killing all 7 of Niobe's sons. Her husband kills himself in grief. She grieves, but pridefully boasts that she still has more because she has 7 daughters. Apollo and Diana again shoot their arrows and kill all 7 of Niobe's daughters.

In her grief, over time, she never stops crying, becoming a mountain's peak with waterfalls of tears pouring down the marble.

CONNECTION TO MUSIC

While she does not have a direct connection to music, she does have a connection with Apollo in his wrath, slaying her children. There is a connection between the story of Phaeton and Niobe, wherein Apollo loses his child due to his own foolish promise, and Niobe loses her children due to her own foolish pride. There is a connection in theme to the loss of a child.



(1)
Apulian Red-Figure Loutrophoros

J. Paul Getty Museum, Los Angeles

Object #82.AE.16

<http://www.getty.edu/art/collection/objects/10105/attributed-to-the-painter-of-louvre-mnb-1148-apulian-red-figure-loutrophoros-greek-south-italian-apulian-about-330-bc/>



(2)

Apollo and Diana Kill the Children of Niobe

Royal Museum of Fine Arts Antwerp

Accession #5157

Jan Boeckhorst

https://commons.wikimedia.org/wiki/File:Jan_Boeckhorst_Apollo_and_Diana_kill_the_children_of_Niobe.jpg



(3)

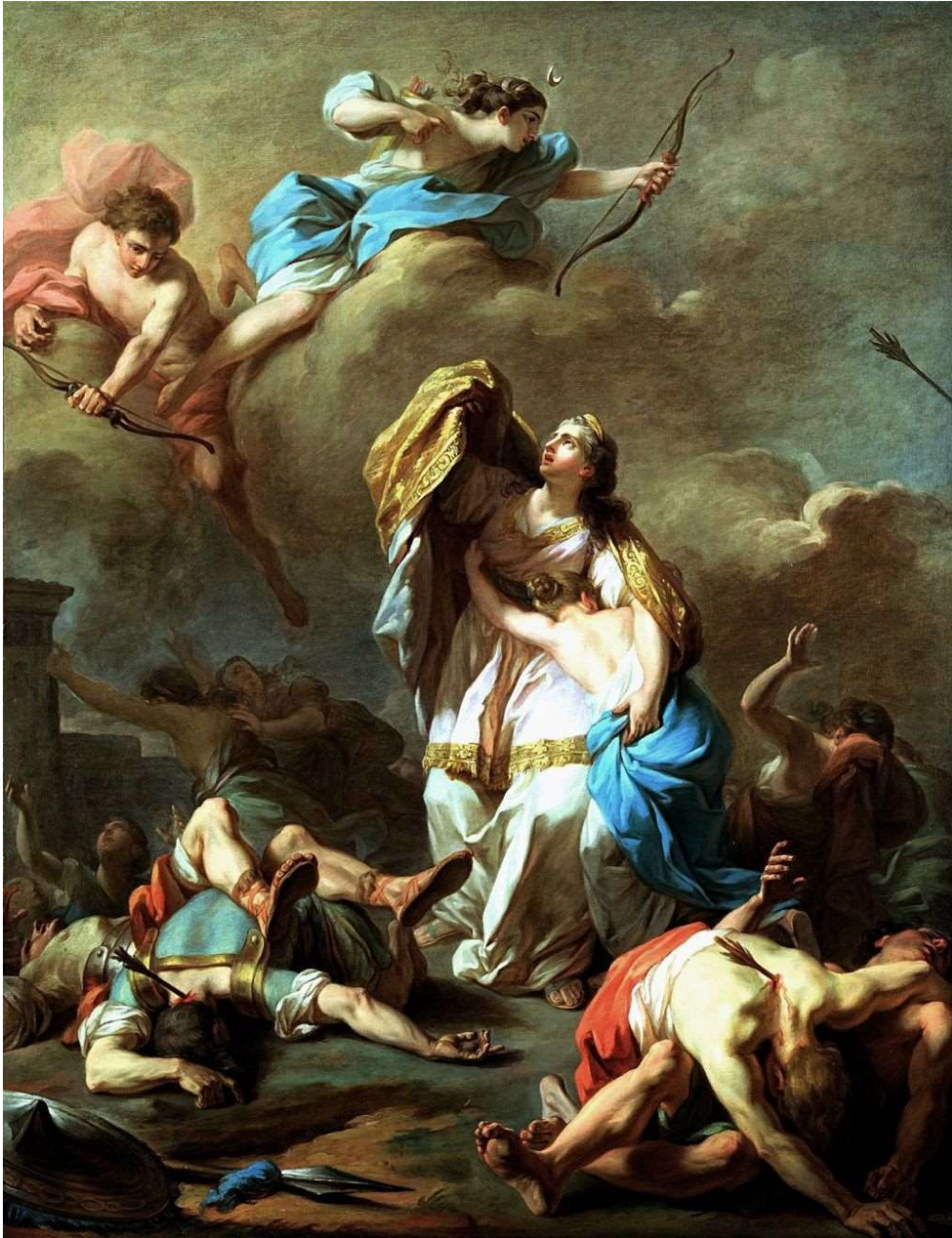
Apollo and Diana Attacking the Children of Niobe

Dallas Museum of Art

Catalogue #2008.6.FA

Jacques-Louis David

<https://collections.dma.org/artwork/5328771>



(4)

The Punishment of the Arrogant Niobe by Diana and Apollo

The Met

Accession #2983.426

Pierre Charles Jombert

<https://www.metmuseum.org/art/collection/search/337479>



(5)

Niobe Protecting her Youngest Daughter

Museum of Classical Archaeology, Cambridge

Catalogue #271

Unknown

<https://museum.classics.cam.ac.uk/collections/casts/niobe-and-her-youngest-daughter>



(6)

Niobe

(Unable to find in a museum)

Oldrich Kulhaneck

<https://www.mutualart.com/Artwork/Niobe/4E80C762B719BD9B>

(Another possible option) <https://www.smk.dk/en/highlight/apollo-and-diana-punishing-niobe-by-killing-her-children/>

BACCHUS

BACKGROUND

Bacchus is the Roman name for the Greek god Dionysus! Mostly known as the god of Wine, he is also the god of fruitfulness and vegetation, as well as ecstasy. He was worshipped by the “Cult of Bacchus” most prominently, one of the most famous and confounding mystery cults. A larger part of Rome worshipped him during Bacchanalia, which was a sanctioned event.

He shares similarities to Pan as well. Both are associated with Satyrs, nature, and chaotic revelry.

BACCHUS IN THE METAMORPHOSES

BOOK 3 PAGES 50-53

“The Babe (Bacchus) still not wholly fashioned is snatched from the mother (Semele)’s womb and sewed up in his father’s thigh, there to await its full time of birth.”

~Ovid, *Metamorphoses* Page 52, Translated by Frank Justus Miller

Bacchus’ mother, Semele, was having an affair with Jove (Zeus) when Juno (Hera) discovers that Semele is pregnant with his child. Furious, Juno plots to get rid of Semele by disguising herself as an old woman. She oh-so-innocently gets Semele to reveal to her that her unborn child is the son of Jove. Playing coy, she tells her that any man could SAY he’s Jove, but does she have any proof? If he really loved her, surely, he would appear to her in the form he makes love to Juno.

Tricked by Juno, Semele makes Jove promise to fulfil anything she wants, and he gives his word. She requests that he appear in his godly form. He wants to take his promise back, but he can’t. When he appears in his godly form, a raging thunder cloud, it eviscerates Semele on the spot. Filled with grief, Jove takes the baby Bacchus from the ashes and sews him up into his thigh until he is ready to be born.

Another story that includes Bacchus is later in the same book! It is the story of Pentheus, the son of Echion and “the scoffer at gods.” (*Metamorphoses*, 57) This story takes place just after the story of Narcissus in book 3, where Pentheus is laughing at the seer Tiresias in disbelief of his prophecy. Tiresias tells him, “For the day will come (...) when the new god (Bacchus) shall come here (...) Unless you worship him as is his due, you shall be torn into a thousand pieces and scattered everywhere, and with your blood defile the woods and your mother and your mother’s sisters. (...) you shall refuse to honor the god, and shall complain that in my blindness I have seen all too well.”

Time passes, and Bacchus does indeed arrive in Thebes. He orders his men to find the man responsible for spreading his religion and to bring the man to him for punishment... they do. It’s Bacchus himself. But none of them know this, and he cleverly keeps it secret without ever really lying about who he is. He tells the story of how he arrived in Thebes; how he was taken on a ship. How the captain told no one to pray for them because his authority on the ship must be above all. How miraculously, a storm appeared!

Bacchus himself was on the ship, waving ivy leaves with tigers and panthers and lynxes all around him, vines seized the ship, and the men all went overboard, turning into dolphins! Not at all his fault of course; he's the only one who survived! Bacchus of course then told him he should sail on.

Pentheus doesn't believe it and orders his men to have him tortured and killed. The men try to obey, but at Bacchus' will, the chains fall off him and the locked door opens.

Meanwhile, Pentheus goes to spy on the Bacchanalian worshipers to see what it is they're really up to. On his way up the mountain however, his mother and aunt who are worshipers see him. In their hallucinogenic state, they believe he's a boar and tear him limb from limb into a thousand pieces.

CONNECTION TO MUSIC

Bacchus' festivals included a lot of merry making, including drinking, dancing, and music! His cult was all about loss of inhibitions. Because of his association with Satyrs, he also shares an association with pan pipes.



(1)
The Death of Semele

The Royal Museum of Fine Arts, Belgium

Inventory #4125

Peter Paul Rubens

<https://www.fine-arts-museum.be/fr/la-collection/peter-paul-rubens-jupiter-et-semele?letter=r&artist=rubens-peter-paul-1>



(2)

The Birth of Bacchus

The J Paul Getty Museum

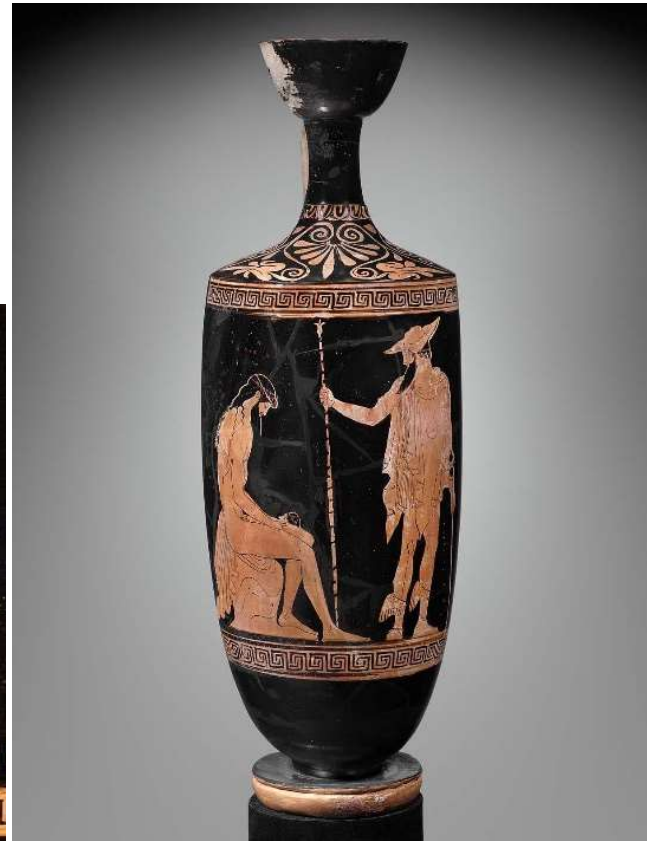
Object #69.PB.7

Giulio Romano

<https://www.getty.edu/art/collection/objects/531/giulio-romano-giulio-pippi-and-workshop-the-birth-of-bacchus-italian-about-1530s/>



(3)



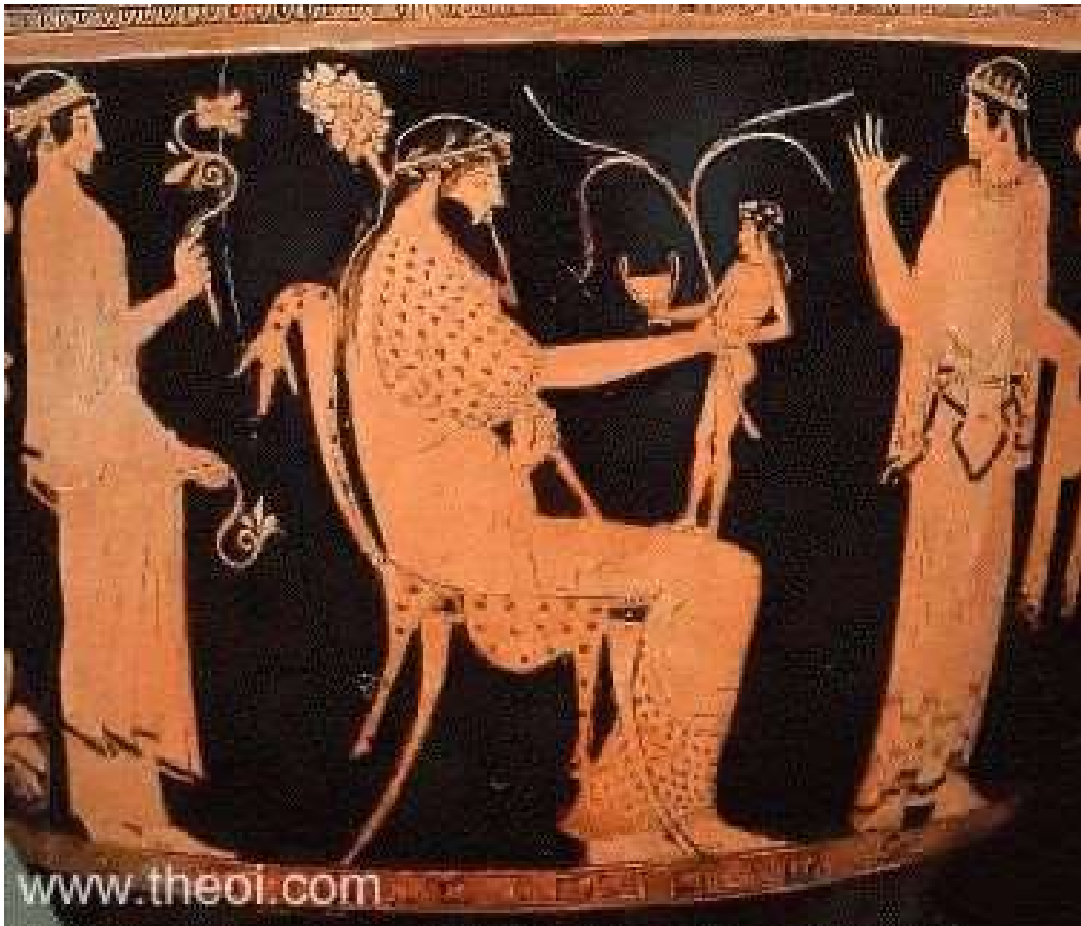
K12.14 *The Birth of Dionysus*

Museum of Fine Arts, Boston

Catalogue #Boston 95.39

Attributed to the Alkimachos Painter

<https://collections.mfa.org/objects/153761/oil-flask-lekythos-with-the-birth-of-dionysos>



(4)

K12.27 The Birth of Dionysus

National Archaeological Museum of Ferrara

Catalogue #Ferrara 2737 or T381

The Altamura Painter

(Unfortunately the website is unsearchable)



(5)

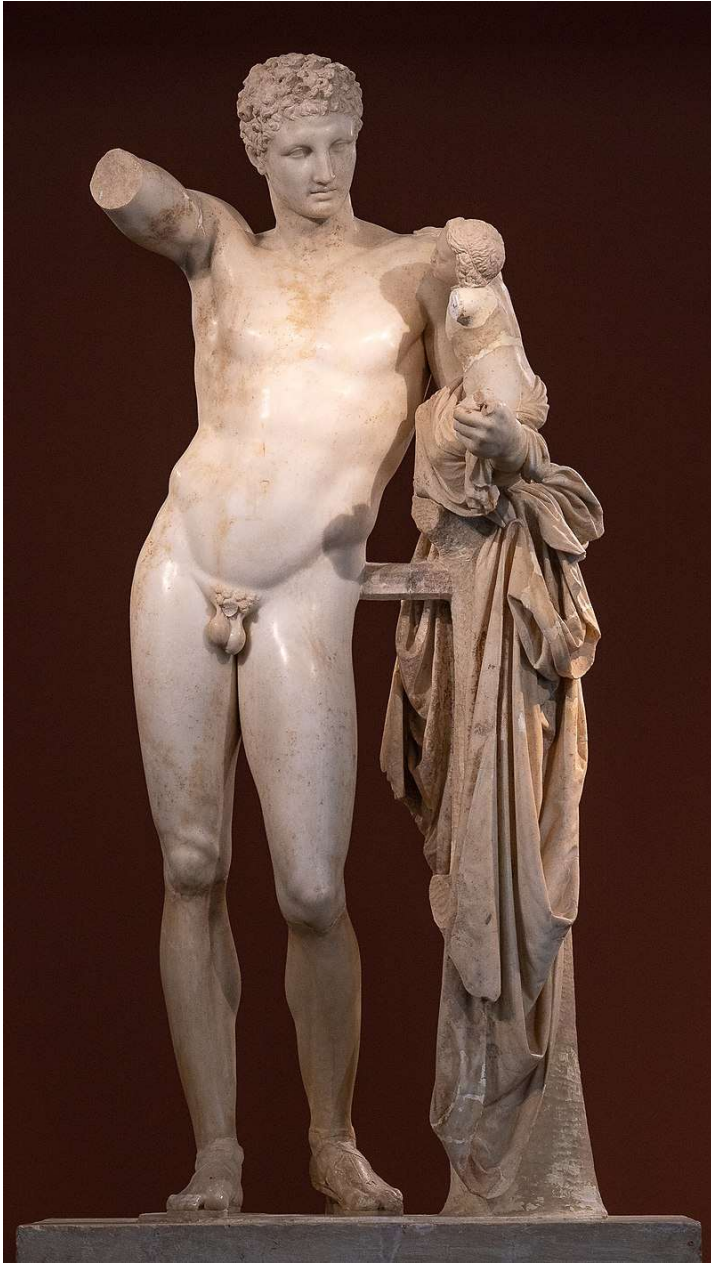
Silenus and the Infant Dionysus

The J Paul Getty Museum

Object #84.XO.251.3.74

James Anderson

<http://www.getty.edu/art/collection/objects/218217/james-anderson-silene-avec-l'enfant-bacchus-vatican-british-1859/>



(6)

Hermes and the Infant Dionysos

Archaeological Museum of Olympia

ID #CCC_0136c

Praxiteles

<https://digital.library.cornell.edu/catalog/ss:945985>

NARCISSUS

NARCISSUS IN THE METAMORPHOSES

BOOK 3, PGS. 53-57

“In place of (Narcissus’) body they find a flower, its yellow low
centre girt with white petals.”

~Ovid, *Metamorphoses* Page 57, Translated by Frank Justus Miller

Narcissus was the son of the nymph Liriope and the river-god Cephisus. His mother asked the famous seer Tiresias whether her child would live a long happy life, and his response was “If he never knows himself.” (*Metamorphoses*, 53) He was prideful, and wouldn’t take a lover, man or woman, instead preferring to hunt in the woods. This was when he met Echo.

Echo was a nymph who could not speak at the same time as another but could only speak after someone spoke to her after being cursed by Juno (Hera). She falls in love with Narcissus from afar, repeating his words back to him much to his surprise. When she finally comes out to meet him, he refuses her advances as well. In her grief, she fades away to only a voice: an *echo*. (This is an etiological tale for the origin of an echo.)

Narcissus refused the love so many people that, eventually, one of them cursed him, saying “So may he himself find love, and not gain the thing he loves!” (*Metamorphoses*, 55) Nemesis, the goddess of divine retribution, heard this and caused him to fall in love with his own reflection. He refuses to eat or drink or leave the pool of water, aimlessly trying to convince his own reflection to kiss him, hold him, love him. Eventually, he wastes away and dies, still gazing at his own reflection. He is turned into the narcissus flower, more commonly known as a daffodil.

CONNECTION TO MUSIC

Unfortunately, he doesn’t have much of a connection to music at all. The closest I can come up with is the importance of the echo, of his call and her repeating back. There is a hopelessness to that sound, she can’t ever say anything of her own free will ever again. It speaks volumes to the power of communication and tone.



(1)

Liriope Bringing Narcissus before Tiresias

Private Collection

Giulio Carpioni

[https://commons.wikimedia.org/wiki/File:Carpioni, Giulio -
Liriope Bringing Narcissus before Tiresias - 1660s.jpg](https://commons.wikimedia.org/wiki/File:Carpioni,_Giulio_-_Liriope_Bringing_Narcissus_before_Tiresias_-_1660s.jpg)



(2)

Narcissus and His Pond

Found in Pompeii, no museum

Uncatalogued

Unknown Artist



(3)

Narcissus and Echo

Private Collection

Benjamin West

https://commons.wikimedia.org/wiki/File:West,_Benjamin_-_Narcissus_and_Echo_-_1805.jpg



(4)

Echo and Narcissus

National Museums, Liverpool

Catalogue #WAG 2967

John William Waterhouse

<https://www.liverpoolmuseums.org.uk/artifact/echo-and-narcissus>



(5)

Echo and Narcissus

Musee du Louvre

Inventory #7297

Nicholas Poussin

http://cartelen.louvre.fr/cartelen/visite?srv=car_not_frame&idNotice=1146



(6)

Narcissus Changing into a Flower

Palace of Versailles

Accession #MV 8340

Nicolas Bernard Lépicié

https://commons.wikimedia.org/wiki/File:Nicolas-Bernard_L%C3%A9pici%C3%A9_-_Narcisse_chang%C3%A9_en_fleur_-_1771.jpg

ARETHUSA

Arethusa in Ovid's Metamorphoses

BOOK 5 PAGES 99-101

“Cold sweat poured down my beleaguered limbs and the dark drops rained down from my whole body. Wherever I put my foot, a pool trickled out, and from my hair fell the drops; and sooner than I can now tell the tale I was changed to a stream of water.”

~Ovid, Metamorphoses Page 101, Translated by Frank Justis Miller

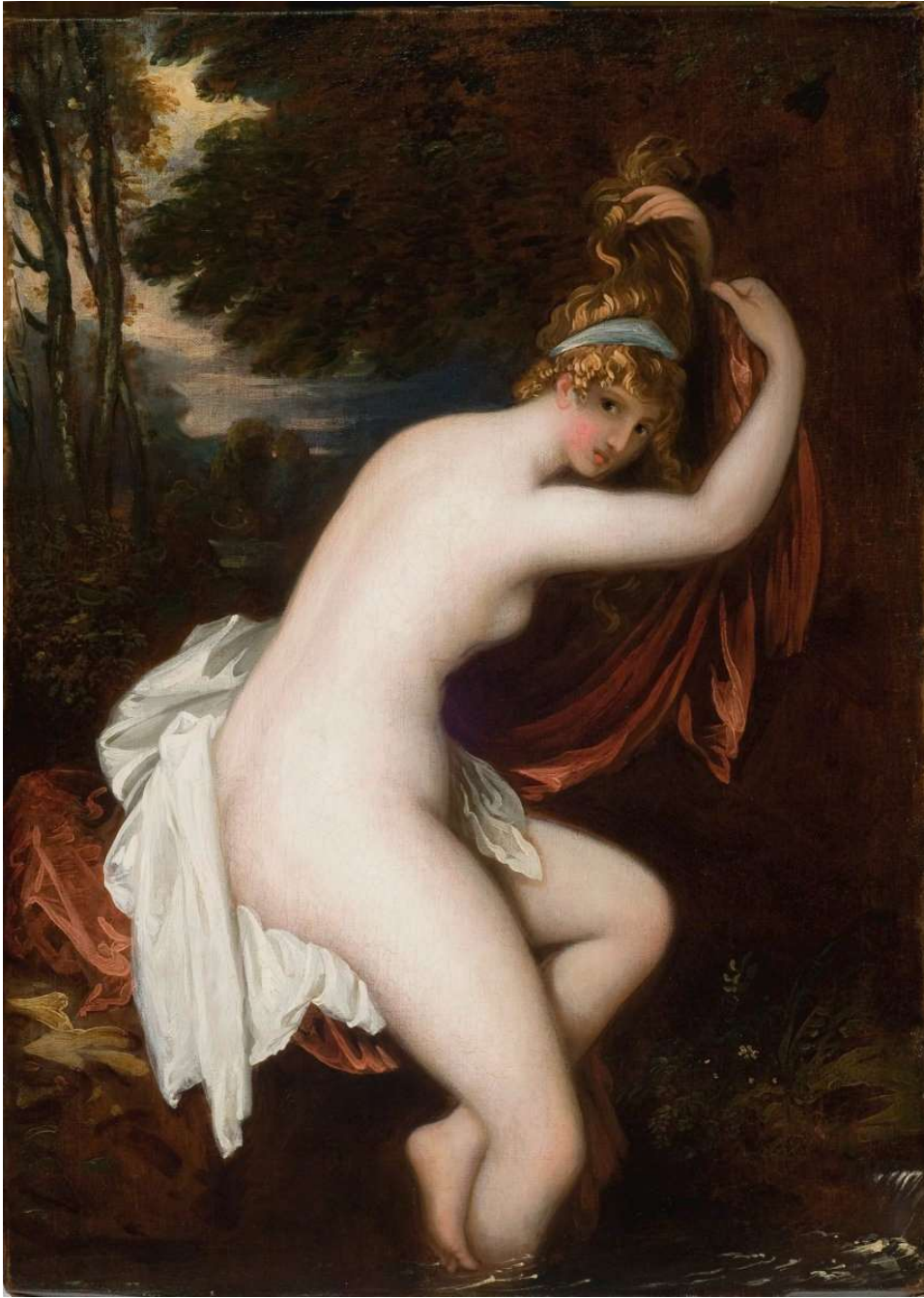
Arethusa's story is the only one told in the first person! It occurs in Book 5, shortly after Proserpina (Persephone) has been abducted by Dis (Hades). Ceres (Demeter) has plunged the world into an eternal winter in her grief, and Arethusa at this time is a stream who tries to assure her that her daughter is ok; that she's queen of the underworld and no harm has been done to her.

After the matter has been settled between the gods, Ceres asks Arethusa to tell her why she was turned into a stream. She explains:

Arethusa used to be a beautiful nymph. One day, she waded into the waters of a river naked, and the river-god Alpheus desired her, calling out to her. She ran away, as far and fast as she could, but he continued to pursue her. She begged Diana (Artemis) to save her, and the goddess turned her into a cloud of fog so he couldn't grab her. From this mist, she turned dripped into a stream. Even then she couldn't escape him, and Alpheus turned back into a river so that their waters would mingle together.

CONNECTION TO MUSIC

This is another story where there really isn't a concrete connection to music. The sound of a stream is often considered musical. Artemis is the twin sister of the god Apollo, and thus has a small connection with the stories of Phaeton and Niobe.



(1)
Arethusa

The Museum of High Art

Accession #2011.44

Benjamin West

<https://high.org/collections/arethusa/>



(2)

Alpheus and Arethusa

The Metropolitan Museum of Art

Accession #2012.136.567

Antonie Waterloo

<https://www.metmuseum.org/art/collection/search/398885>



(3)

Alpheus and Arethusa

National Gallery of Art

Accession #1992.15.1

Jacopo Guarana

<https://www.nga.gov/collection/art-object-page.74802.html>



(4)

Alpheus and Arethusa

Versailles

MV 8309

Rene Antoine Houasse

http://www2.culture.gouv.fr/public/mistral/joconde_fr?ACTION=RETROUVER&FIELD_98=REPR&V_ALUE_98=Ar%e9thuse&NUMBER=9&GRP=0&REQ=%28%28Ar%e9thuse%29%20%3aREPR%20%29&USRNAME=nobody&USRPWD=4%24%2534P&SPEC=3&SYN=1&IMLY=&MAX1=1&MAX2=1&MAX3=200&DOM=All



(5)

Alpheus and Arethusa

The Metropolitan Museum of Art

Accession #40.33

Battista di Domenico Lorenzi

<https://www.metmuseum.org/art/collection/search/198644>



(6)

Alpheus and Arethusa

Yale University Art Gallery

Catalogue # 1963.9.35

Jacques Antoine Marie Le Moine

<https://artgallery.yale.edu/collections/objects/8203>