<p style="text-align:center">Between Two Worlds
Ovid Shaping Literary Tradition from Virgil to the Post-Classical</p>

<p style="text-align:center">A panel proposal for CA 2020
Chair: Alison Sharrock, University of Manchester</p>

Preamble

Herman Fränkel's seminal book *Ovid: A Poet between Two Worlds* (1945) sought, against the background of 19th-century classicism and aversion to all things 'declining', to situate the maverick late-Augustan as speaking not only to the classical world but also the Christian culture of late antiquity and the Middle Ages. For much of the 20th century, Ovid was perceived, not always positively, as the mediator between so-called Golden and Silver Latin poetry, and as such was used (one might say) to explain, excuse, or excoriate the 'silveriness' of post-Augustan poetry. Then came the explosion of interest in Neronian and Flavian literature towards the end of the last century up to the present day, in which, despite massive ongoing interest in Ovid's poetry itself, the role of the *Metamorphoses* as a mediator between the *Aeneid* and later epic was somewhat lost in the face of the sophisticated exploration of Virgilian intertextuality for post-Augustan Latin epic which was the legacy of Philip Hardie's important book, *The Epic Successors of Virgil* (1993). Despite a special issue of *Arethusa* (2002) which sought to re-contextualise for the new millennium the ancient reception of Ovid, the dominance of Virgil in later Latin poetry has continued to occlude the role of Ovid in literary history, especially of the first century after the death of Augustus. The present panel proposes to look again at the diachronic intertextuality of ancient epic, looking both backwards and forwards from Ovid.

The proposed panel consists of seven papers, in accordance with the CA 2020 regulations. It would be chaired by Alison Sharrock, except for the case of her own paper, for which Anke Walter would act as chair. This submission is made under the auspices of the International Ovidian Society.

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Abstracts

1. Rome's *fatum* in Ovid's *Fasti* (Anke Walter)

The Vergilian *fatum* plays a – perhaps surprisingly – minor role in the *Fasti*. There are not very many passages where *fatum* is directly invoked. I will review four of these, three of which are clearly reminiscences of the Vergilian use of *fatum*, and of the overriding importance which this concept assumes in the *Aeneid*. We will see, however, that Ovid – characteristically – is ever ready to adapt the word spoken by the Vergilian Jupiter, to keep developing the story, and, most importantly, to adapt it to the new context of his own aetiological poem in ever-shifting ways. In the fourth instance of the use of *fatum* which we will review, Ovid strikingly extends its meaning backwards in time: Jupiter's overthrow of his father Saturn, according to the poet of the *Fasti*, was equally willed by *fatum* – which puts a new spin on the Hesiodic narrative of Zeus' rise to power, but which retroactively also presents the *fatum* of Rome and her empire in a new light.

Finally, I will briefly reflect on the function of *fatum* for the larger political and, most importantly, theological meaning of the *Aeneid*, and what it is replaced with in the *Fasti*. I will argue that, while the *Aeneid* is concentrated on *fatum*, spoken long ago, and its fulfillment in the Augustan age, the *Fasti* shifts the focus onto the present moment of speaking.

2. (Re)shaping Literary Tradition: Pastoral Encounters in Ovid's *Metamorphoses* (Eleni Ntanou)

This paper explores Ovid's employment of the pastoral amoebaean singing contest in his epic poem, the *Metamorphoses*. The meeting between poet-herdsmen and their engagement in musical competitions traditionally constitutes a central pastoral premise, which repeatedly occurs in Virgil's *Eclogues*. Given that capping, antagonising and singing together had acquired strong metapoetic connotations in pastoral poetry long before the *Metamorphoses*, the use of the pastoral *agon* can be read as suggesting a reading of the Ovidian poem in tandem with Virgil's poetry and literary career. Although still centring on music and song, the rewriting of

this emblematic pastoral *topos* within the context of epic poetry inevitably results into the transformation of both genres and recreation of the Virgilian precedent. On several occasions, the agonistic premise of the pastoral meetings is redeployed and amplified in the *Metamorphoses*, in which such encounters tend to culminate in scenes of violence. I will focus on the musical contests between the Pierides and the Muses (*Met.* 5), Apollo and Marsyas (*Met.* 6), and Apollo and Pan (*Met.* 11), and suggest that in each of these cases epicising pastoral signifies the reshaping of literary tradition.

3. *reges et proelia*: Ovid and war in the Roman epic tradition (Alison Sharrock)

This paper will explore the problematic (dis)connection of the *Metamorphoses* with the generic force of military narrative in the Roman epic tradition, reaching beyond Virgil back to Ennius and Naevius, as well as forward to Lucan, Statius, and especially Silius Italicus. After briefly exploring the ways in which Ovid's poem both does and does not fulfil the generic requirements of war, I shall concentrate on the absent presence of Carthage. Scholars have noted a number of telling omissions in Ovid's great compendium of myth, particularly the (almost) missing figure of Oedipus, but less attention has been given to the absence of any clear reference to the Punic Wars, despite the historical nature of the later books and the powerful presence of pre-Virgilian (historical) epic in the post-Virgilian section of the poem's overall narrative. I shall explore what happens to 'epic after Virgil' in Ovid's poem and the ways in which later poets respond to that development. The remarkable absence of war-narratives after the end of Ovid's Trojan cycle will find unexpected resonance in the military drives of the following century.

4. *quid Odyssea est*? The reception of Ovid's 'Odyssean' themes in post-Augustan literature (Julene Abad-del Vecchio)

Ovid's reworking of the Homeric epics (and the Epic Cycle) in the *Metamorphoses* is a well recognised – if dauntingly challenging – intertextual phenomenon. The main focus of recent scholarship has sought to examine the relationship between the poet's *magnum opus* and the Iliadic Trojan saga (among others, Weiden Boyd, 2017; Papaioannou, 2008). Less prominence, however, has been consigned to the 'Odyssean' themes that run deep throughout the *Metamorphoses* (Ellsworth, 1988). In this paper, I aim to scrutinize the ancient response of Imperial authors to these shared leitmotifs pertaining to Ulysses' saga that are integrated at various junctions in Ovid's epic, whilst also paying heed to Ovid's own reactionary stance towards Virgil in his reworkings of Homeric tropes. Flavian poets, in particular Statius, appear to construct their own polymorphic Odyssean narratives through the simultaneous implementation and alteration of Ovid's own approach to the *Odyssey*. With this thematic methodology at the forefront of my examination, we will see how Ovid continues to be a vital intermediary when it comes to plot, character construction and narrative between the *Odyssey* and post-Augustan versions of Odyssean chronicles. This markedly Ovidian 'Odyssean' landscape thus becomes an essential part of the intertextual discourse enacted by Flavian authors, and continues to shed light on the crucial role of Ovid as literary mediator and predecessor.

5. Ovid's artistic rivalries and Nonnus' transformed epic contests (Sophia Papaioannou)

Nonnus' *Dionysiaca*, more than any other extant Greek epic, is close to Ovid's *Metamorphoses* both in terms of theme, since the two poems share the same spirit of a world history that begins with a cosmogony, and in terms of structure, since they both favour an episodic narrative of multiple smaller accounts, which are sometimes only loosely connected to each other. And yet, the question of Nonnus' direct engagement with Ovid remains fraught with difficulties, as most scholars are still reluctant to make a positive statement on Nonnus' direct engagement with the Latin tradition. By focusing on Nonnus' artistic contests I propose to argue that musical and poetic—performative in general—rivalries, are episodes where we can identify Ovid's influence on Nonnus, because they poeticize ideally the agonistic spirit of later literature—literature self-conscious of its belatedness—, which had been honed by Ovid in the *Metamorphoses*. My discussion will focus a) on the musical performance of Nonnus' Cadmus in *D.*1, which draws on the Latin tradition of agonistic performances in pastoral settings and specifically the deceptive song of Mercury in *Met.*1, and b) on the singing competition between Erechtheus of Athens, and Oiagros, the father of Orpheus, in *D.*19, which builds on the song contest between the Muses and the Pierides in *Met.*5.

6. *The Hue of Beauty- Intentional Ambiguities for Ovid's Andromeda* (Catalina Popescu)

This paper takes the well-known problem of the image of Ethiopian Andromeda as a marble statue (*Met.* 4.675) as a case study, and an image, for the history of reading and re-representing ancient culture. The Ethiopians' black skin (*Met.* 2.235-6) is contrasted with Andromeda's invariably white depiction by later visual artists such as di Cosimo, Mignard, van Loo, Titian, and Rubens. While European artists and commentators for many centuries believed that the Graeco-Roman statues of marble were simply white and untouched by any pigmentation, the discoveries of the 19th century proved that marble and other materials were actually painted or coloured (see John Gibson's *Tinted Venus*, 1862). In this light, when Ovid turns Andromeda from a flesh and blood creature into a sculptural work of marble, the poet plays solely with shape, firmness, and texture, leaving aside (for now) the hue and the implicit racial affiliations. By revealing the nude 'marble' of the princess, the poet invites the reader to join the unfinished game of immobilized Andromeda as she awaits her fate: in other words, rather than crowning her description with the final layer of skin, the mention of marble turns the princess into a work of art 'in progress'. As with many other statues, the underlying marble is the solid contour asking for a finishing touch. In this voyeuristic game, Ovid stops shy of Andromeda's skin and invites his reader to complete this exotic beauty and partake in this creative experience, by adding the final tone. Thus, the exercise tantalizingly enhances the freedom of her visual admirer who - aware that she is a foreign beauty - can go with colouring her skin as far as his imagination, knowledge of foreign lands, and love of exoticism can take him. By turning her into marble, Ovid does not imagine her racially white. On the contrary, he liberates Andromeda and her admirer from any Mediterranean racial/aesthetic expectations, into a poetic realm where beauty, skin deep and beneath, is as versatile as a block of marble awaiting its final painting.

7. "*Per monstra ad astra*: Pegasean Poetics from Ovid to Aby Warburg" (Aaron Kachuck)

When Franz Boll died on 3 July 1924, Aby Warburg commemorated the author of *Sphaera* (1903) with a phrase now well known to anyone who has glanced at the frontispieces in London's Warburg Library: *per monstra ad sphaeram*, 'through monsters to the sphere'. Warburg's variations on this motto, rich in a variety of associations, captured his personal struggles, but also his approach to classical reception; as he explained in a letter to his families, 'fate has placed "the struggle with the dragon" before the liberation from fear…*per monstra ad astra*: the gods have placed the monster on the path to the Idea'. No single classical figure better exemplified this motto, for Warburg as for the classical tradition, than Pegasus. This paper, an archaeology of Warburg's motto, shows how the figure of Pegasus served to structure works of poetry from antiquity to the Renaissance, and to exemplify a fused poetics of flight of the mind and the grotesque. At its core, this paper studies Ovid's lifelong fascination—poetological, astrological, and zoological—with the figure of the Pegasus. Building on Philip Hardie's work on Pegasus as later model for *Fama*, it demonstrates how Ovid built on the structure of Callimachus' *Aetia* to make the Pegasus key to the structure of his own *Metamorphoses*. It then follows the traces of Ovid's metamorphic Pegasus through the Third Vatican Mythographer (i.e. Albericus' *De diis gentium*), Giordano Bruno's *Spaccio de la bestia trionfante*, and finally in Warburg's own copy of a translation of Bruno's book to help show how Warburg's Pegasean poetics, alive both to the sublimity and darkness of the classical tradition, came to be shaped.