The poet Ovid occupies a critical position in the history of Classical literature, as also in the history of its reception. In formal terms, this poet is the consummate innovator: his epic poem the *Metamorphoses* stretches the genre of epic to its limits, while his career-long exploration and expansion of elegy brooked no imitators, and is widely held to have brought this genre to a close. Yet however formally experimental, these works display their deep indebtedness to literary precedent in their content, recycling mythological and other narrative material inherited from the entire tradition of Greco-Roman literary history in ways that advertise a familiarity with this heritage that is both profound and superficial. In this course, we will address the question of Ovid’s place in literary history by considering his relationship with his forebears in the case of three of his most important works: the *Ars Amatoria*, the *Metamorphoses* and the *Heroides*. For each of these texts, we will look closely at the literary predecessors that this poet draws on before considering how self-consciously he transforms them. We will also take a look at some key moments in the post-Classical reception of these texts, to see what subsequent literary history made of Ovid.

Grade Breakdown

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Article Report</td>
<td>10%</td>
</tr>
<tr>
<td>Close Reading</td>
<td>15%</td>
</tr>
<tr>
<td>Abstract</td>
<td>5%</td>
</tr>
<tr>
<td>Presentation</td>
<td>25%</td>
</tr>
<tr>
<td>Paper</td>
<td>25%</td>
</tr>
</tbody>
</table>

COURSE REQUIREMENTS

*Participation:* The success of this seminar depends on the level of class discussion. I therefore expect that every week all students will come fully prepared and eager to discuss both primary and secondary readings. Although each week we will focus on individual books (i.e., major divisions of larger works), it is **strongly recommended** that students read the three works in their entirety in English.

*Article Report:* Each student will be asked to give a short report summarizing one of the assigned secondary readings. Each report should be **10 minutes** long. All the readings will be posted on the course website. In the assigned articles, Latin quotations are normally translated. Where they aren’t, please email me for assistance.

*Close Reading:* Each student will be asked to give **one** short presentation (**15 minutes**) based on the close reading of a passage from the assigned primary readings. Your reading should be informed by research into the passage’s main intertexts. This close reading can provide material for your long presentation.

*Presentation:* A **20 minute** presentation, accompanied either by handout or Powerpoint, setting out an original argument based on your in-class work and independent research. All
presentations will take place in weeks 9-10. Each presentation will be followed by a 15-20 minute discussion. Not later than week 4, all students should visit during office hours to give a preliminary account of their ideas regarding this project. We will discuss strategies on how to organize your argument and I will also provide you with bibliographical recommendations.

Abstract: In not more than 500 words summarize the contents of your presentation, laying out your thesis clearly, indicating which texts you will discuss and charting a coherent trajectory through your argument. All abstracts are due on Friday of week 8.

Paper: This paper should reproduce in a formal written form the argument of your presentation. This paper should have a footnote apparatus (with references to the scholarship you used to support your argument) and a bibliography (all items should be listed alphabetically according to the author/year system). The paper should be 12-15 pages (double spaced with 12 point type). It is due on Friday of finals week and should be sent to me electronically as both a Word and PDF document.

The prescribed texts for this course are available from the UCLA bookstore. They are:  
Metamorphoses (trans. S. Lombardo), published in 2010 for Hackett Classics

The Art of Love = Ars Amatoria
Letters = Heroides
Remedies = Remedia Amoris
Love Poems = Amores

In the syllabus below, asterisked articles are not compulsory. They are offered as further reading and are available for students’ article reports.

Week 1
Ars Amatoria and the traditions of elegy

Reading
Ars Amatoria 1&2 and the Remedia Amoris
Please also read Amores 1.1-5

Secondary reading

Week 2
Ars Amatoria: didactic and the postures of authority

Reading
Ars Amatoria 3; and excerpts from the Roman de la Rose

Secondary reading
Week 3
Letters to literary history

Reading

Week 4
Female Intertextualities
*Heroïdes* 4 (cf. Euripides’ *Hippolytus*), 7 (cf. Virgil *Aeneid* 4), 10 (AND Catullus 64), 15 (cf. the Lyric poems of Sappho), 16 and 17


Week 5
Metamorphosis and Desire

Reading
*Metamorphoses* 1 [esp. *Met*. 1.438-746 (Daphne, Io, Syrinx)] and 10; and Shakespeare *Venus and Adonis*

Secondary Reading
Nicoll, W.S.M. ‘Cupid, Apollo, Daphne (Ovid *Met*. 1.452 ff.)’, *CQ* 30: 174-82

Week 6
Tragic transformations

*Metamorphoses* 3, 6, 7 and 9

Hardie, P.R. ‘Ovid’s Theban History: the first “anti-Aeneid”?’, *CQ* 40: 224-35

Week 7
Transforming Epic: Ovid, Virgil, Homer

Reading
Metamorphoses 12, 13 and 14
We will be focusing in particular on Metamorphoses 12.189-14.608

Secondary Reading

Week 8
Personification
Reading
Metamorphoses, 2, 8 and 11; and Chaucer House of Fame, book 3
We will focus in particular on: Met. 2.531-832 (Aglaurus: Envy); Met. 8.725-884 (Erisichthon: Hunger); Met. 11.410-748 (Ceyx and Alcyone: Sleep); Met. 12.1-188 (Fama)

Secondary reading

Week 9
Student reports

Week 10
Student reports