

CLASSICS 191

Ovid and Literary History

SQ 2015 W 2-4.50 Dodd 162

Francesca Martelli

Dodd 254B

Office Hours

Tuesday 12-1 and Thursday 2-3

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

Participation	20%
Article Report	10%
Close Reading	15%
Abstract	5%
Presentation	25%
Paper	25%

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:
The Art of Love (trans. J. Michie), published in 2002 for Modern Library Classics
Love Poems, Letters and Remedies of Ovid (trans. D. Slavitt), published in 2011 for Harvard
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

Kennedy, D.F. (1993) 'A Lover's Discourse', Chapter 4 in *The Arts of Love*, Cambridge
Conte, G.B. (1989) 'Love without Elegy: *Remedia Amoris* and the Logic of a Genre', *Poetics Today* 10.3: 441-69

Week 2

***Ars Amatoria*: didactic and the postures of authority**

Reading

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

Secondary reading

Kennedy, D.F. (2000) 'Bluff your way in didactic: Ovid's *Ars Amatoria* and *Remedia Amoris*', *Arethusa* 33: 159-76
Desmond, M. (2014) 'Venus' Clerk: Ovid's amatory poetry in the middle ages', in J. Miller and C. Newlands (eds.) (2014) *A Handbook to the Reception of Ovid*, Oxford
Huot, S. (2010) 'The Desire for Knowledge and the Knowledge of Desire', chapter 1 in *Dreams of Lovers and Lies of Poets: Models of Poetic Composition in the Roman de la Rose*, London

Week 3

Letters to literary history

Heroides 1 (cf. Homer *Odyssey*), 2, 3 (cf. Homer *Iliad*), 9 (cf. Sophocles' *Trachiniae*), 12 (cf. Euripides' *Medea*), 20 & 21 (cf. Callimachus' *Aetia*)

Reading

Altman, J. (1982) *Epistolarity: Approaches to a Form*, Columbus, pp.13-46 and 117-142

Kennedy, D. (1984) 'The epistolary mode and the first of Ovid's *Heroides*', *CQ* 34.2: 413-22

Barchiesi, A. (1993) 'Future reflexive: two modes of allusion and Ovid's *Heroides*', *HSCP* 95: 333-65

*Casali, S. (1995) 'Tragic Irony in Ovid, *Heroides* 9 and 11', *CQ* 45.2: 505-11

Week 4

Female Intertextualities

Heroides 4 (cf. Euripides' *Hippolytus*), 7 (cf. Virgil *Aeneid* 4), 10 (AND Catullus 64), 15 (cf. the Lyric poems of Sappho), 16 and 17

Casali, S. (1995) 'Strategies of Tension (Ovid, *Heroides* 4)', *PCPhS* 41: 1-15

Barchiesi, A. (2001) 'Narrativity and Convention in Ovid's *Heroides*', chapter 2 in *Speaking Volumes*, London

Rimell, V. (2006) 'Co-creators: *Heroides* 15', in *Ovid's Lovers*, Cambridge, pp.123-55

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

*Farrell, J. (1999) 'The Ovidian *Corpus*: Poetic Body and Poetic Text', in A. Barchiesi, P. Hardie and S.E. Hinds (eds.) (1999) *Ovidian Transformations, PCPHS Supp. 23*, Cambridge

Janan, M. (1988) 'The Book of Good Love? Design versus Desire in *Metamorphoses* 10', *Ramus* 17.2: 110-37

Bate, J. (1993) 'Sexual Poetry', chapter 2 in *Shakespeare and Ovid*, Oxford

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

*Curley, D. (2013) '*Locus exstat et ex re nomen habet*. Space, time, and spectacle', chapter 4 in *Tragedy in Ovid*, Cambridge

Hardie, P.R. 'Ovid's Theban History: the first "anti-*Aeneid*"?', *CQ* 40: 224-35

Gildenhard, I., and Zissos, A. (1999) "'Somatic Economies": Tragic Bodies and Poetic Design in Ovid's *Metamorphoses*', in A. Barchiesi, P. Hardie and S.E. Hinds (eds.) (1999) *Ovidian Transformations, PCPHS Supp. 23*, Cambridge

Gildenhard, I., and Zissos, A. (2000) 'Ovid's Narcissus (*Met.* 339-510): echoes of Oedipus', *AJP* 121: 129-47

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

Farrell, Joseph (1992) 'Dialogue of Genres in Ovid's 'Lovesong of Polyphemus'
(*Met.*13.719-897)', *AJP* 113: 235-68

Hinds, S.E. (1998) *Allusion and Intertext*, Cambridge, pp. 99-122

Musgrove, M. (1998) 'Nestor's Centauromachy and the Deceptive Voice of Poetic Memory',
CP 93:223-31

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 (Aglauros: Envy); *Met.* 8.725-884
(Erysichthon: Hunger); *Met.* 11.410-748 (Ceyx and Alcyone: Sleep); *Met.* 12.1-188
(*Fama*)

Secondary reading

Hardie, P.R. (2014) 'Plots of Fame: Chaucer, Alexander Pope', chapter 15 in *Rumour and
Renown: Representations of Fama in Western Literature*, Cambridge

Feeney, D. (1993) 'Ovid's *Metamorphoses*', chapter 5 in *The Gods in Epic*, Oxford

Tissol, G. (1997) *The Face of Nature: Wit, Narrative and Cosmic Origins in Ovid's
Metamorphoses*, Princeton, pp. 61-88

Week 9

Student reports

Week 10

Student reports