



The 2001 Langford Latin Seminars

The Department of Classics
The Florida State University, Tallahassee
Saturday 10 November 2001
Dodd Auditorium, Dodd Hall
9 a.m. - 5 p.m.



Roman Elegy in a New Millennium

Director: Prof. Stephen Hinds University of Washington

Speakers:

First Session

Dr. Joan Booth University of Wales, Swansea
Tibullus and Messalla: Forms of Compliment

Prof. Dr. Luis Rivero Garcia Universidad de Huelva
Anule, Formosae: A Reading of Ovid, Amores II 15

Prof. John F. Miller University of Virginia
Propertius Imagining Apollo

Prof. Gianpiero Rosati Università di Udine
Elegy after the Elegists

Second Session

Prof. Katharina Volk Bucknell University
Ille ego: Mis(reading) Ovid's Elegiac Persona

Prof. Daniel Curley Skidmore College
The Tragic Page: The Heroides and the Theater of the Epistle

Prof. Laurel Fulkerson The Florida State University
Omnia Vincit Amor: Why the Remedia Aren't

Prof. Michael S. Cummings Queens University, Kingston, Ontario
Ovid and the Anger of Jove: The Deification of Augustus in the Exile Poetry

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Langford Latin Seminar Saturday 10 November 2001 (Outline)

9.00 a.m. - 5.00 p.m.

SESSION 1

9.00-9.50 *Dr. Joan Booth*

9.50-10.40 *Prof. Dr. Luis Rivero Garcia*

10.40-11.00 Break - Coffee

11.00-11.50 *Prof. John F. Miller*

11.50-12.40 *Prof. Gianpiero Rosati*

12.40-1.40 LUNCH

SESSION 2

1.40-2.30 Discussion of the papers of Session 1

2.30-2.50 *Prof. Katharina Volk*

2.50-3.10 *Prof. Daniel Curley*

3.10-3.30 Break - Coffee

3.30-3.50 *Prof. Laurel Fulkerson*

3.50-4.10 *Prof. Michael S. Cummings*

4-10-5.00 Discussion of the papers of Session 2

7.00 Dinner at 578 Old Dirt Road

Dr. Joan Booth *University of Wales, Swansea*

Forms of Compliment: a Reappraisal of Tibullus 1.7

ABSTRACT

Previous attempts to 'explain' in terms of genre or models the surprising juxtaposition of material and various tensions within Tibullus 1.7 ('Thoughts on Messalla's birthday') invariably all run into difficulties of some kind. These will be reviewed briefly. I wish to suggest that the problem arises from assuming the poem to be a wholly, or at least predominantly, serious laudation of Messalla's deeds and person. I will argue that it is rather a humorous version of an occasional poem, in spirit similar to some of Catullus' epigrams to his friends and to some poems of Propertius (e.g. 1.7 and 1.9; I believe that Propertius 4.6 is also essentially a poem in this vein). I hope to show that Tibullus gently teases Messalla about his military, artistic, cultic and civil activities as one *amicus* to another, rather than adopting the carefully deferential attitude of subordinate to patron (I follow p. White (1992) in my view of the relations of the Augustan poets with the likes of Messalla and Maecenas). I shall try to demonstrate that Tibullus' approach and tone in 1.7 are in keeping with the line he adopts in other poems. My discussion will have some incidental bearing on the dating of the poem and of Messalla's and Tibullus' own activities. Some Egyptological evidence will be brought into the discussion of the Osiris passage in 1.7.

CURRICULUM VITAE

Joan Booth earned her Ph.D. at the University of London (Bedford College) in 1979. She has taught at the University of Wales, Swansea since 1973 and is now Reader in Classics there. She has held Visiting Positions at Robinson College, Cambridge, and in Heidelberg and Munich. Her publications include a commentary on Ovid, *Amores II, Catullus to Ovid: Reading Latin Love Elegy*, and articles on Tibullus, Propertius and Ovid. She is currently preparing a commentary on Propertius I for Cambridge University Press, and editing a volume of papers on 'The Invective of Cicero' for the Classical Press of Wales.

Prof. Dr. Luis Rivero García *Universidad de Huelva*

Anvle, Formosae: A Reading of Ovid, Amores II 15

ABSTRACT

Like many other Ovidian poems, *Amores II 15* still requires elucidation before it can be fully understood. This paper proposes a new reading of the elegy, based on two of its characteristics which hitherto have not been properly observed: its dramatic complexity and its obscene *double entendres*.

CURRICULUM VITAE

Luis Rivero García earned his Ph.D. (1991) at the Universidad de Sevilla in 1991. He taught at the Universities of Sevilla and Extremadura (1988-1997), and from 1997 he has been Profesor Titular de Filología Latina at the Universidad de Huelva. In 2001 he was also appointed International Relations Officer of the Universidad de Huelva. His main fields of research are Plautus, Latin love poetry, Christian Latin poetry, and humanist Latin. He has published critical editions of Ovid and Juan Ginés de Sepúlveda and a study of Prudentius, as well as a number of papers in his areas of specialization. He is currently preparing a bilingual edition of Plautus.

Dr. John F. Miller *University of Virginia*

Propertius Imagining Apollo

Abstract

As figured in Augustan poetry, the god Apollo is implicated in two central areas of Roman elegy frequently addressed by critics today, namely poetics or literary identity and imperial ideology or 'politics.' On the one hand Phoebus is Mousagetes and the famous literary mentor of Callimachus, on the other Augustus' patron deity whom Virgil depicted turning the tide at Actium and Octavian enshrined on the Palatine Hill. The present paper explores Propertian texts where these two broad figurations appear to be in dialogue with one another. The discussion revolves around the traditional Apolline attributes of bow and lyre, sometimes opposed to one another in the Graeco-Roman imagination, and which contemporary contexts (Virgil's Actium, the cult statues at the Palatine Temple) invest with additional significance. The paper will concentrate on Propertius 2.31, 2.34.59-80, 4.1 and 4.6.

Curriculum Vitae

John F. Miller is Associate Professor and Chair of the Department of Classics at the University of Virginia. He earned his Ph.D. in Classics at the University of North Carolina in Chapel Hill. He taught at the University of Minnesota before coming to the University of Virginia in 1984, and for seven years during the 90's edited the quarterly periodical *Classical Journal*. Prof. Miller has published widely on Latin poetry, especially the Augustan poets, and is very interested in the interrelations of Latin literature and Roman religion. Among his numerous publications is the book *Ovid's Elegiac Festivals: Studies in the Fasti*. His major scholarly project at present is a book on Apollo in the Augustan age.

Prof. Gianpiero Rosati *Università di Udine*

Elegy after the Elegists

ABSTRACT

Latin erotic elegy dies with Ovid, but his new, 'sad' elegy of exile (which shares several important features with his erotic elegy, and is in many senses its continuation) already encapsulates the premises of the genre's survival. After the elegists, elegy (whose presence in the literary panorama becomes more and more feeble anyway) renounces its ideological convictions, its essence, and proposes itself in a new literary and social function: it becomes 'civic', celebrates the values of the establishment and Roman tradition. Adaptability and flexibility, the hallmarks of Ovidian elegy, characterize the *Epicedium Drusi* and the *Elegiae in Maecenatem*, which are significant examples of this new, 'depoliticized' elegy of the Imperial Age. Statius' vignette (*silvae* 1.2.7-10) of Elegy trying to hide her typical defect (the unequal feet, the very symbol of her *nequitia*) is an eloquent allegory of her 'return to order', of her reconciliation with the cultural and political establishment. But at the same time elegy crosses its boundaries, and has a major influence on other genres, above all on epic (where it contributes to a new, more complex characterization of female figures and also of military leaders). While renouncing itself, and dying, elegy achieves a posthumous affirmation to some degree.

CURRICULUM VITAE

Gianpiero Rosati has taught at the University of Pavia and the Scuola Normale Superiore of Pisa, and since 1994 has been Professor of Latin literature at the University of Udine. He has published on Latin love elegy and especially on Ovid (*Narciso e Pigmalione. Illusione e spettacolo nelle Metamorfosi di Ovidio*, Florence 1983; ed. and comm. of *Medicamina*, Venice 1985; ed. and comm. of *Heroides XVIII-XIX*, Florence 1996). His fields of interest include Silver Latin literature (Seneca, Petronius), with a particular focus on the reception of erotic poetry (Statius' *Achilleis*, Milan 1994; *Maia* 1996; *Hommage Viarre*, 1999). Currently he is working on a commentary of Ovid's *Met.* 4-6 for the Fondazione Valla.

Dr. Katharina Volk *Bucknell University*

Ille ego: (Mis)Reading Ovid's Elegiac Persona

ABSTRACT

Who speaks in Ovid's elegies? In this paper, I examine different approaches to Ovid's poetic "I," from the autobiographical reading (apparently used by Augustus in justification of Ovid's exile, and popular for many centuries later); to the introduction of the "persona" (a concept not unknown even in antiquity); to the recent trend in Ovidian scholarship of positing a split in agency between the all-controlling (implied) author and

an unreliable first-person speaker. While it can perhaps never be objectively ascertained who "has the say" in a given poem, I hope to show that the notion of "poetic self-consciousness" (which I will discuss in some detail) can serve as a valid criterion in dealing with some of the theoretical issues raised.

CURRICULUM VITAE

Katharina Volk earned her Ph.D. in Classics at Princeton University in 1999, her dissertation, supervised by Elaine Fantham, being on the topic *Carmen et res: The Poetics of Latin Didactic (Lucretius, Vergil, Ovid)*. She was a lecturer in the Department of Classics, Princeton University (1999-2000), and at present she is teaching in Bucknell University, Lewisburg, PA. Her book *The Poetics of Latin Didactic: Lucretius, Vergil, Ovid, Manilius*, is forthcoming from Oxford University Press, and she has published a number of articles on Greek and Roman topics including notably Ovid. Her current project is a book on Manilius.

Dr. Daniel Curley Skidmore College

The Tragic Page: The *Heroides* and the Theater of the Epistle

ABSTRACT

Perhaps the most perceptive critic of Ovid is none other than Ovid himself, whose predilection for commenting on and building connections between his own works is well documented. This paper works from the premise that Ovid's lost *Medea* was in the poet's own eyes a failure, and considers the alternatives available to an author whose talents suit him for love poetry, but whose flair for the dramatic is too strong to deny. In particular, I will explore ways of reading the *Heroides* in a tragic light, as examples of how it is possible to write tragedy within the boundaries of elegy. My discussion will emphasize less the question of the Ovid's dramatic models than broader intertextual gestures toward the actual genre of tragedy. Drawing case studies from the single *Heroides*, I will evaluate these gestures as parameters within a larger framework of codes. I propose that the poems lie at the intersection of the code of elegy and the code of tragedy, each letter suggesting a performance within an epistolary theater.

CURRICULUM VITAE

Dan Curley is Assistant Professor of Classics at Skidmore College in Saratoga Springs, NY, where he teaches courses in Latin and Greek, as well as in literature in translation. He completed his doctoral work in 1999 at the University of Washington, Seattle, under the direction of Dr. Stephen Hinds. His dissertation, entitled *Metatheater: Heroines and Ephebes in Ovid's Metamorphoses*, explored the connections between the genres of epic and tragedy, both in narratives modelled after particular dramas and in those modelled after the genre of tragedy itself. The paper he will present revisits an area of his dissertation, the debt of the *Heroides* to tragedy, which he hopes to explore at greater length in future projects.

Dr. Laurel Fulkerson *The Florida State University*

Omnia vincit amor: Why the Remedia Aren't

ABSTRACT

In the *Remedia Amoris*, Ovid offers a course in falling out of love; his remedies are intended, he says, only for potentially fatal cases (15-19). Yet given the rules of *Ars Amatoria* 1-3 (put into practice in *Amores* 1-3), all Ovidian love is potentially deadly. This paper will explore the ways in which the *Remedia* repeatedly proves its own inability to bring help to the unhappy lover, concentrating particularly on the tasks assigned by the *praeceptor amoris*, but also taking into account issues of meter: if, as Ovid maintains, all elegy is necessarily amatory, why are the *Remedia* elegiac? The specific remedies Ovid suggests for the lover, tasks to keep him busy ("law, legion, and land" in Henderson's formulation) have been until now treated as straightforward. Yet the proposals of the *praeceptor amoris* for erotic escape are activities that have previously been co-opted by (Ovid's) amatory elegiac discourse; wherever the lover turns he is faced with activities that the *Ars* have taught him to see as either metonyms of love or as skills useful in gaining a mistress. By re-using the same erotic staples, this time negatively, the *praeceptor* undercuts his recuperative project, showing that it is all-but-impossible not to be in love once you have become an elegiac lover. Simply put, the *Remedia* show not how to fall out of love but that there is nothing *but* love.

CURRICULUM VITAE

Laurel Fulkerson earned a PhD in Classics from Columbia University in 2000 and has been (to her great delight) at FSU ever since. These days she is working mainly on the *Heroides*, with several articles on individual *Heroides* forthcoming, as well as a monograph on the intratextual aspects of the *Heroides* which concentrates on the ways the women who write them form a community of authors. She has written articles on Latin poetry, papyrology and on the *Odyssey*. Some of her other interests include epistolary poetics (especially the anxieties of exchange), and the intersections between history and epic.

Dr. Michael S. Cummings *Queens University, Kingston, Ontario*

Ovid and the Anger of Jove: The Deification of Augustus in the Exile Poetry

ABSTRACT

In AD 8 Ovid was relegated to Tomis on the Black Sea, for what he called a *carmen* and an *error*. This was a striking act of cruelty for the poet who wrote *Ars* 3.121-2, 127-8. Yet in *Tristia* and *Ex Ponto*, Ovid persistently refers to Augustus as a god in general and Jupiter in particular. The intent of this deification of Augustus is disputed. Almost no one seems to think that it is wholeheartedly sincere, but many have viewed it as simple flattery, or necessary panegyric, intended to win from Augustus some moderation of

Ovid's punishment. Yet an increasing number of scholars sees in Ovid's exile poetry deliberate dissidence, which naturally extends to his elaborate praise of Augustus. However, recent work on the exile poetry has, even when it looks at the question of Ovid's attitude towards Augustus, has tended not to pay much attention to the deification issue. Close examination of passages in which Ovid portrays Augustus as divine, and consideration of the contexts of classical panegyric and Augustan propaganda, suggests that a deliberate subversive tone underlies much of Ovid's deification of Augustus.

CURRICULUM VITAE

Michael Cummings has been an Assistant Professor in the Department of Classics at Queen's University since 2000. From 1996-2000 he was an instructor at the University of Calgary. He received his Ph.D. in 1997 from the University of Ottawa, where his supervisor was Dr. John Yardley. His most recent publication is "The early Greek paraclausithyron and Gnesippos", *Scholια* 10. 2001. He has published reviews in *Classical Journal* and *BMCR*. At the moment he is working on a monograph on the paraclausithyron for Francis Cairns (Publications) Ltd. He is also conducting preliminary work for a new edition, translation, and commentary on the epistles of Aristaenetos.