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Marcus Deufert und Irmgard Männlein-Robert

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**The *Metamorphoses* of Ovid:
35 Years of Research 1980–2014**

Volume I

Luis Rivero García (coord.)

Note from the authors:

The extent of the bibliography analysed in this work is vast. For this reason, the authors have been allowed to organise it in a different way to the normal standards observed in *Lustrum*. The references will be listed chronologically in each chapter, ordered independently. In this way, we hope to make it easier for the reader to consult the work.

Huelva, May 2021.

The *Metamorphoses* of Ovid: 35 Years of Research 1980–2014¹

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I. Bibliographies

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2. H. Hofmann, "Ovids *Metamorphosen* in der Forschung der letzten 30 Jahre (1950–1979)", *ANRW* II 31.4, 1981, 2161–273.
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15. S. Myers, "The *Metamorphoses* of a Poet: Recent Work on Ovid", *JRS* 89, 1999, 190–204.
16. E. A. Schmidt, "Ovids Verwandlungserzählungen: Verfahren und Bedeutung. Forschungsbericht", *GGA* 253, 2001, 166–96.
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21. P.E. Knox, “Introduction: Horizons in Ovidian Scholarship”, in *Oxford Readings in Ovid*, Oxford 2006, 1–12.
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23. M. Janka, “*Vivam, parsque mei multa superstes erit* (Ov. *am.* 1,15,42). Wege der Ovidforschung in der *Aetas Nasonis* seit 1968”, in U. Schmitzer, H. Seng (eds.), *Ovid. Werk – Kultur – Wirkung*, Darmstadt 2007, 1–25.
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27. S.L. James, “Twenty Years of Ovid and Literary Theory”, *CW* 108, 2015, 205–20.
28. N. Holzberg, *Ovid, Metamorphosen*, München 2016: <http://www.niklasholzberg.com/Homepage/Bibliographien.html>

After some preliminary remarks on studies of *met.* from 1968–1978, Goddard Elliot (1) lists – with appropriate comments – specific works about *met.*: editions, translations, bibliographies and other research aids, commentaries, manuscript and textual studies, collections and Festschriften, critical studies, and metrical studies.

Heinz Hofmann (2) offers a broad and comprehensive bibliographical list on *met.* from 1950–1979. This includes, among other entries: bibliographies, editions, commentaries, translations, bilingual editions, lexicons, miscellaneous and literary studies; textual criticism and transmission, manuscripts, incunabula and first editions; and passages on textual criticism, language and style, metre, sources, studies on specific passages, and reception.

Craig Kallendorf (3) offers a full and complete bibliography, with brief commentaries about the influence of the Latin tradition on English literature from the Middle Ages to the 18th century. The monograph starts with a review of basic works on the classical tradition, continues with rhetoric and English prose style, then looks at Medieval and Renaissance literature, followed by English literature (1600–1660). Afterwards, Kallendorf examines Elizabethan, Jacobean, and Caroline drama, and finally Restoration and 18th-century literature.

Henry Lamarque (4) offers a supplement to the editions of Ovid dating from the French Renaissance, to complete the monograph of Ann Ross (*Ovid in Renaissance*

France. A survey of the Latin editions of Ovid and commentaries printed in France before 1600, London 1982). This includes various editions of *met.*, of which 17 are complete and eight fragmentary.

Charles H. Lohr (5) points out 392 entries on Ovidian tradition in European literature. However, he does not add commentaries and some quotes appear incomplete.

Barbara W. Boyd (6), after making a perfunctory review of some texts and commentaries of *met.* (Anderson 1972, Murphy 1972, Anderson 1977, Moore 1977, Henderson 1979, Bömer 1969–1986, Hollis 1970, Lee 1984², Hill 1985), focuses on three important monographs, which stand out for their ‘excitement or innovations’. The subject of P. E. Knox’s book (*Ovid’s Metamorphoses and the Traditions of Augustan Poetry*) is style and Alexandrian influences on Latin poetry, while the work by S. Hinds (*The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse*) examines how the legend of Persephone (*met.* 5.341–408) draws on *fast.* 4.417–618 and the Homeric hymn of Demeter. J. Solodow’s monograph (*The World of Ovid’s Metamorphoses*) shows us how Ovid is in complete control of the world of *met.* In summary, the three books consider Ovid as an innovative poet, rather than simply an imitator.

Betty R. Nagle (7) analyses the structural studies of Ovid’s poems, among them *met.*, through various works, notably those by B. Otis (*Ovid as an Epic Poet*), R. Rieks (“Zum Aufbau Ovids Metamorphosen”), A. Crabbe (“Structure and Content in Ovid’s *Metamorphoses*”), G. Davis (*The Death of Procris*), P. L. Allen (“The Structure of Orpheus’ Song; *Metamorphoses X*”), and S. Hinds (*The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse*).

Judson B. Allen (8) analyses 11 medieval manuscripts containing commentaries on *met.*, and two mythographical texts. In addition, he offers a broad and useful bibliography divided into ‘Primary Works’ or texts, and ‘Secondary Works’ or studies.

Joan Booth (9) updates the survey by Barsby, through a brief review of the main studies on Ovid. She dedicates pp. 54–5 to *met.*, with allusions to the bibliographies of Hofmann (2) and Boyd (6).

In a clear and concise article, Stephen Harrison (10) proposes to “discuss a selection of work on Ovid published in English in recent decades”. He looks over the general works, *met.* (p. 18), the amatory poems, *Fasti*, *Tristia*, and *Ex Ponto*, and finishes off by predicting an Ovidian revival, and considering future prospects. And finally he offers a varied bibliography on pp. 19–20.

Michael von Albrecht (11) analyses a minimal number of recent studies on *met.*, from general themes to more specific ones, such as history, style, structure and poetology. The works examined appear in the footnotes and in the brief final bibliography.

Elaine Fantham (12) complements the aforementioned work by von Albrecht, warning about the excessive amount of literary criticism around the interpretation of Ovid’s work.

Carlo Santini and Nino Scivoletto (13) examine some Ovidian monographs from 1989–1994: G. Lazi (*Presenze ovidiane*, Firenze 1994), I. Galo and L. Nicastri (*Aetates Ovidianae*, Napoli 1991), P. Esposito (*La narrazione inverosimile*, Napoli 1994), G. Brugnoli and F. Stok (*Ovidius παρωδήσας*, Pisa 1992), A. Barchiesi (*Heroides*

1–3, Firenze 1992), G. Faranda Villa (*Metamorfosi, I–II*, Milano 1994), R. Schilling (*Fasti*, Paris 1992), A. Barchiesi (*Il poeta e il principe*, Laterza 1994) and F. Lo Monaco (*Commento inedito dei Fasti di Ovidio* di Angelo Poliziano, Firenze 1991).

Raffaella Tabacco (14) makes a critical analysis of studies about similes in Ovid, especially those in *met.*, with entries extending from 1861 to 1992.

Sarah Myers (15) outlines some of the most important trends in Ovidian studies, especially of *met.* and *Fasti*. She addresses Ovid's poetics: genre and allusion (genre, allusion and intertextuality, Ovid and Virgil), and his politics: poetic authority and Augustan discourse (Ovid's *Fasti*, gender politics). The survey ends with a full bibliography of the works analysed from the 1980s and 1990s.

Ernst A. Schmidt (16) examines in detail three literary monographs, and an article on *met.*, from 1999–2000: E. Pianezzola, *Ovidio. Modelli retorici e forma narrativa*, Bologna 1999; M. von Albrecht, *Das Buch der Verwandlungen. Ovid-Intepretationen*, Düsseldorf-Zürich 2000; F. Harzer, *Erzählte Verwandlung. Eine Poetik epischer Metamorphosen (Ovid – Kafka – Ransmayr)*, Tübingen 2000; and R. Porod, "Typische narrative Verhältnisse zwischen Vorgeschichte und Verwandlungsakt in den *Metamorphosen* Ovids", *GB* 23, 2000, 111–41.

Ulrich Schmitzer (17) reviews Ovidian studies starting from 1974, dedicating pp. 151–62 to *met.*

Andrew Feldherr (18, 178–9) examines in 'Further Reading' the literary studies published since 1978 that seem the most important to him, with brief commentaries.

Barbara W. Boyd offers a general bibliography (19, 486–512), which includes editions, commentaries, and collections of ancient texts and reference works, as well as monographs and articles looking at Ovid's entire oeuvre, including *met.*

Ulrich Schmitzer (20) continues his previous work (17) with a critical review of the Ovidian bibliography; *met.* is treated on pp. 168–72.

Peter E. Knox (21) takes a critical look at recent Ovidian studies on literary, cultural and political aspects; editions and commentaries, translations and reception in art and literature.

Ulrich Schmitzer (22) carries on from his two earlier studies with a critical section looking at *met.* on pp. 156–8.

Markus Janka (23) offers a critical bibliography of studies of Ovid since 1968 with various entries about editions and commentaries, literary and didactic studies, and the reception of his work.

Niklas Holzberg (24) produces a long list of works about *met.* – entries published from 1919 to 2010.

Peter E. Knox (25) dedicates various chapters to *met.*, with 'Further Reading' in each one, offering brief, pertinent notes: E. J. Kenney on p. 153, G. D. Williams on p. 169, R. F. Thomas on p. 307, M. Possanza on p. 326, P. E. Knox on p. 340, S. Casali on pp. 353–4.

Elena Gallego Moya (26) offers an excellent critical bibliography of Ovidian studies in Spain, especially the past few decades. Her paper consists of a general bibliography (*met.* on pp. 347–51), a specific Spanish bibliography (*met.* on pp. 382–92), and a list of Spanish studies on Ovid's work.

Sharon L. James (27) mentions *met.* tangentially in a course for graduate students on Ovid and literary theory. She claims that what applies to Ovidian elegy also applies to *met.* (p. 205 n. 1).

Niklas Holzberg (28) has produced various works on Ovidian bibliography which can be consulted online. He has dedicated a bibliography to *met.* – highly comprehensive but without notes or brief commentaries. It is divided into various sections: A. Titles of the works in alphabetical order (9–121); B. Systematic development (122–59): 1. Sources (122–3); 2. Materials (124–42); 3. Book-by-book analysis (143–59).

II. Reference works

1. A. G. Elliot, "Accessus ad Auctores: Twelfth-Century Introductions to Ovid", *Allegorica* 5, 1980, 6–48.
2. A. de Rosalia, *Il realismo di Ovidio*, Palermo 1980.
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4. M. G. Iodice di Martino, "Ovidio e la poesia", *RCCM* 23, 1981, 63–108.
5. *Lexicon Iconographicum Mythologiae Classicae*, Zürich-München-Düsseldorf 1981–2009.
6. R. Martin, J. Gaillard, *Les Genres littéraires à Rome*, Paris 1981; 1990².
7. J. E. G. Zetzel, *Latin Textual Criticism in Antiquity*, New York 1981.
Recommended review: M. D. Reeve, *CPh* 80, 1985, 85–92. Other reviews: W. S. Anderson, *CW* 75, 1982, 319; H. D. Jocelyn, *Gnomon* 55, 1983, 307–11; P. Walcot, *G&R* 30, 1983, 229; J. W. Halporn, *CJ* 79, 1984, 267–9; J. N. Grant, *Phoenix* 39, 1985, 86–8.
8. J. N. Adams, *The Latin Sexual Vocabulary*, Baltimore 1982.
Recommended reviews: A. Richlin, *AJPh* 105, 1984, 491–4; F. R. D. Goodyear, *CR* 35, 1985, 316–17; E. Montero Cartelle, *Emerita* 53, 1985, 370–2. Other reviews: R. Valenti Pagnini, *BStudLat* 12, 1982, 287; A. D. Booth, *Phoenix* 37, 1983, 362–4; J. Hallett, *LCM* 8, 1983, 102–8; P. A. Johnston, *EMC* 27, 1983, 363–4; F. Lochner von Hüttenbach, *AAHG* 36, 1983, 130; E. Segal, *CW* 77, 1983, 132; G. Serbat, *REL* 61, 1983, 324–5; M. B. Skinner, *CW* 77, 1983, 56; P. Walcot, *G&R* 30, 1983, 229; P. Flobert, *RPh* 58, 1984, 127; K. Baldinger, *ZRPh* 101, 1985, 187–9; D. R. Shackleton Bailey, *CPh* 80, 1985, 83–5; F. M. Fröhlke, *Gymnasium* 93, 1986, 207–8; J. Keparová, *Eirene* 24, 1987, 106–7.
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10. W. R. Johnson, "Ovid", in J. Luce (ed.), *Ancient Writers. Greece and Rome*, New York 1982, 783–806.
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Review of the Spanish version: G. Laguna Mariscal, *Habis* 21, 1990, 269–72.

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26. J. Griffin, “Augustus and the Poets: *Caesar qui cogere posset*”, in F. Millar, E. Segal (eds.), *Caesar Augustus: Seven Aspects*, Oxford 1984, 189–218.

27. G. B. Conte, *Letteratura latina. Manuale storico dalle origini alla fine dell'impero romano*, Firenze 1987; 1989²; 1992³ [multiple editions and reprints].

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1. Introductions to Ovid

In recent years, numerous general introductions to Ovid have been published, almost all of them in German. On the one hand, there are the scholarly monographs of Döpp (35), Holzberg (48) and von Albrecht (68). On the other, the educational and informative books by Giebel (32), Schmitzer (58, 72) and Harzer (63). I will start by briefly reviewing the second group.

Marion Giebel (32) published a basic introduction to Ovid, conceived, I think, simply as an invitation to read. In the first chapter (7–14), she examines the different conditions that encouraged the development of elegy in Augustan Rome. She also briefly addresses Ovid’s predecessors. After this, Giebel summarily analyses the *am.* (15–22), the *Med.* (16–17), and the *Heroides* (17–28) as explorations of female psychology. The author draws links between *ars* (29–44) and the political-social context of the time. Afterwards, she dedicates considerable space to presenting the controversial poetic programme of *met.* (45–52), and to summarising and discussing some stories which are significant from this point of view (53–95). Finally, she briefly examines *fast.* (96–101), the poetry of exile (102–25), and offers some hints on the reception of Ovid (126–33). The book is illustrated with images from different periods.

The work by Ulrich Schmitzer (58) consists of a basic review of Ovid’s biography (chapter 1 and part of 6, dedicated to exile), and especially of his poetic production. The book is organised chronologically and combines an overall vision with an analysis