

Ovid's Revisions

A striking feature of Ovid's literary career derives from the processes of revision that this author inscribes into all his major works and collections, and from his manner of advertising their revised status. From the epigram prefacing the *Amores*, to the editorial notices built into the book-frames of the *Epistulae ex Ponto*, Ovid repeatedly invites us to consider the transformative horizons that these editorial interventions open up for his individual works, and which also affect the shape of his career and authorial identity. Francesca K. A. Martelli plots the vicissitudes of Ovid's distinctive career-long habit, considering how it transforms the relationship between text, oeuvre and authorial voice, and how it relates to the revisory practices at work in the wider cultural and political matrix of Ovid's day. This fascinating study will be of great interest to students and scholars of classical literature, and to any literary critic interested in revision as a mode of authorial self-fashioning.

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The Editor as Author

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for p.j.m.

siquid adhuc ego sum, muneris omne tui est

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Acknowledgements

The origins of this study lie in a doctoral thesis submitted to the Classics Faculty in Oxford in 2007. The present book is quite a different animal, although some of its constituent parts remain the same. Of the obstacles that have delayed its revision, undoubtedly the most intractable has been my own confusion about how to make its arguments answer to the imperatives of a more diverse range of intellectual communities than I originally set out to address. If in the course of writing this book I have overcome any part of that confusion or have learned how to speak to reading communities that extend beyond my home crowd, it is due in large part to the encouragement, forbearance and good humour of a number of people.

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Note on the texts

In quoting Ovid, I have used Owen's OCT for the *Tristia* and *Epistulae ex Ponto*, Kenney's OCT for the *Amores*, *Ars Amatoria* and *Remedia Amoris*, Tarrant's OCT for the *Metamorphoses*, and the Teubner edition of Alton, Wormell and Courtney for the *Fasti*. All translations are my own.

Abbreviations

AJAH	<i>American Journal of Ancient History</i>
AJP	<i>American Journal of Philology</i>
BFC	<i>Bollettino di Filologia Classica</i>
CIL	<i>Corpus Inscriptionum Latinarum</i> (1862–)
CCJ	<i>Cambridge Classical Journal</i>
CJ	<i>Classical Journal</i>
ClAnt	<i>Classical Antiquity</i>
CLE	<i>Carmina Latina Epigraphica</i> (1895–)
CP	<i>Classical Philology</i>
CQ	<i>Classical Quarterly</i>
CR	<i>Classical Review</i>
CW	<i>Classical World</i>
DLZ	<i>Deutsche Literaturzeitung</i>
GRBS	<i>Greek, Roman and Byzantine Studies</i>
HSCP	<i>Harvard Studies in Classical Philology</i>
JRS	<i>Journal of Roman Studies</i>
LCM	<i>Liverpool Classical Monthly</i>
LICS	<i>Leeds International Classical Studies</i>
MD	<i>Materiali e Discussioni per l'Analisi dei Testi Classici</i>
Muell.	C. O. Mueller (ed.), <i>Sexti Pompei Festi de verborum significatu quae supersunt cum Pauli Epitome</i> , Leipzig, 1839
OCT	Oxford Classical Text
OLD	<i>Oxford Latin Dictionary</i>
PCPhS	<i>Proceedings of the Cambridge Philological Society</i>
Pf.	R. Pfeiffer (ed.), <i>Callimachus</i> , 2 vols. Oxford 1949–53
RE	Pauly-Wissowa, <i>Realencyclopädie der classischen Altertumswissenschaft</i> (1893–)
REL	<i>Revue des Études Latines</i>
RhM	<i>Rheinisches Museum</i>
SEG	<i>Supplementum Epigraphicum Graecum</i>
Skütsch	O. Skütsch (ed.), <i>The Annals of Ennius</i> , Oxford 1985
SO	<i>Symbolae Osloenses</i>
TAPA	<i>Transactions of the American Philological Association</i>
Thewr.	E. Thewrewk (ed.), <i>Sexti Pompei Festi de verborum significatu quae supersunt cum Pauli Epitome, Pars 1</i> , Budapest 1889

<i>TLL</i>	<i>Thesaurus Linguae Latinae</i>
Vahlen	I. Vahlen (ed.), <i>Ennianae Poesis Reliquiae</i> , Leipzig 1903
West	M. L. West (ed.), <i>Iambi et Elegi Graeci</i> , 2 vols. Oxford 1971, 1972
<i>YCS</i>	<i>Yale Classical Studies</i>
<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik</i>