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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Ovid’s Revisions

The Editor as Author

FRANCESCA K. A. MARTELLI
for p.j.m.

siquid adhuc ego sum, munera 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.

First and foremost to Philip Hardie, inspiring teacher, extraordinary reader. As doctoral supervisor he was a peerless interlocutor, and he has remained an anchor of patient wisdom in the years since then. My other chief intellectual debt is to John Henderson, who has bullied and cajoled me into getting this book into print. For better or worse, I could not have completed it without the exchanges that he has entertained me in. I owe a third debt of thanks, for the constancy and generosity of his friendship as much as anything else, to Tim Whitmarsh, whose faith in my ability to see this project through has frequently surpassed my own.

It is a pleasure to thank here all the participants of the ‘Text/Performance’ workshop held in Oxford in 2009. Their contributions to that event have all assisted in the project of working out how one might begin to historicise the study of a textual practice like this – as well as clarifying to me the kinds of historicising that one might continue to resist. This is not to say that any of them would agree with a single word or idea contained in this book, but it is to say that the objections that they might make to its arguments have been uppermost in my mind in the latest phases of its rewriting. Of these participants, I am especially grateful to Tom Habinek for subsequently allowing me to attend a seminar that he was running at USC, and for drawing my attention to the importance of Sean Gurd’s work. And this must also be the place to thank Sean Gurd, who very kindly sent me a copy of Work in Progress when it was hot off the press.
Of my ex-colleagues in Oxford, I am particularly indebted to Armand D'Angour and Matthew Leigh for their advice and support; to colleagues and students at St Hilda’s for generous support during the latter stages of this book’s rewriting; and to Peta Fowler and Gregory Hutchinson, for sharing their encyclopaedic learning in research seminars over the years. Also to Duncan Kennedy and Stephen Heyworth, my doctoral examiners, for the time they took to read the thesis and for their generous responses to that piece of work. Versions of Chapters 2 and 5 were presented at sub-faculty seminars in Oxford in 2007 and 2005, and I am grateful to the Classics faculty for providing me with the opportunity to present my work on those occasions. Most recently, the Classics faculty in Cambridge has provided me with a temporary professional haven, and I am deeply grateful to its members for the opportunity to join their ranks for a time. This book was, however, largely reconceived and rewritten when I was in an institutional vacuum, and I have relied much on a virtual community of Classicists for helping to keep the seeds of thought in furrow. Denis Feeney, Stephen Hinds and Michèle Lowrie have all taken the time to respond to my work and answer questions about their own as I strove to understand better whom this project was addressing and where they were at now. More recently, the anonymous readers for Cambridge University Press have given me invaluable guidance over the finer points of its argument and presentation. I am deeply grateful to them for the acuity of their insight, and also to my editor at Cambridge University Press, Laura Morris, who has overseen the whole with such tact and sensitivity.

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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 American Journal of Ancient History
AJP American Journal of Philology
BFC Bollettino di Filologia Classica
CIL Corpus Inscriptionum Latinarum (1862–)
CCJ Cambridge Classical Journal
CJ Classical Journal
ClAnt Classical Antiquity
CLE Carmina Latina Epigraphica (1895–)
CP Classical Philology
CQ Classical Quarterly
CR Classical Review
CW Classical World
DLZ Deutsche Literaturzeitung
GRBS Greek, Roman and Byzantine Studies
HSCP Harvard Studies in Classical Philology
JRS Journal of Roman Studies
LCM Liverpool Classical Monthly
LICS Leeds International Classical Studies
MD Materiali e Discussioni per l’Analisi dei Testi Classici
OCT Oxford Classical Text
OLD Oxford Latin Dictionary
PCPhS Proceedings of the Cambridge Philological Society
RE Pauly-Wissowa, Realencyclopädie der classischen Altertumswissenschaft (1893–)
REL Revue des Études Latines
RhM Rheinisches Museum
SEG Supplementum Epigraphicum Graecum
SO Symbolae Osloenses
TAPA Transactions of the American Philological Association
Thewr. E. Theuwrek (ed.), Sexti Pompei Festi de verborum significatu quae supersunt cum Pauli Epitome, Pars I, Budapest 1889
### List of abbreviations

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<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>TLL</td>
<td>Thesaurus Linguae Latinae</td>
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<tr>
<td>Vahlen</td>
<td>I. Vahlen (ed.), Ennianae Poesis Reliquiae, Leipzig 1903</td>
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<tr>
<td>YCS</td>
<td>Yale Classical Studies</td>
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<tr>
<td>ZPE</td>
<td>Zeitschrift für Papyrologie und Epigraphik</td>
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