

## Jim O'Hara, handout for response to "Ovid and Vergil" CAMWS 4/8/17

### Title of imaginary article or course that I won't actually talk about much at all:

"Every sentence in my head: intertextuality and the ancient origins of sampling, callbacks and the remix."

Some things that would be mentioned:

"905" by "The Who," on *Who Are You* (1978) written by John Entwistle:

"Every sentence in my head / someone else has said..." (= Callim. fr. 612 Pf.)

*Theft! A History of Music* (2017), a "graphic novel laying out a 2000 year long history of musical borrowing from Plato to rap" by Duke law professor James Boyle and Jennifer Jenkins); see

<https://law.duke.edu/musiccomic/>

Thomas, R.F., "The Streets of Rome: The Classical Dylan," in C. Mason and R.F. Thomas eds. *The Performance Artistry of Bob Dylan, Oral Tradition* 22.1: 30–56

<http://journal.oraltradition.org/files/articles/22i/Thomas.pdf>

(Dylan *Love and Theft* 2001 borrows (theft!) massively, including Aen. 6 *parcere subiectis* [from Mandelbaum tr.] and lots from Ovid's exile poetry)

Springsteen SXWS keynote address explaining how much he adapted/stole from The Animals:

<https://www.youtube.com/watch?v=NvaRKIKerZo>

Franzen, Jonathan, 2005 *New Yorker* story "Two's Company": family Latin motto is translated, "Someday we'll look back at this, and it will all seem funny" (Springsteen, "Rosalita" (1973); cf. Aen. 1.203 *forsan et haec olim meminisse iuvabit*)

Lethem, Jonathan, "The ecstasy of influence: A plagiarism," *Harper's* Feb. 2007 and in his *The Ecstasy of Influence: Nonfictions*, etc. 2011 (footnoted to show whence he stole every sentence in the piece)

<http://harpers.org/archive/2007/02/the-ecstasy-of-influence/>

Ferguson, Kirby, *Everything is a Remix Remastered* (37:28 vid) (2015, was 2010). On movies, music, inventions <http://everythingisaremix.info/blog/everything-is-a-remix-remastered> see also his podcast "Copy This", and he'll sell you a t-shirt saying "The Basic Elements of Creativity: Copy Transfrom Combine"

RunDMC, "Papa Crazy," on *Tougher Than Leather* (1988), based on Temptations' "Papa was a Rolling Stone" -- "Papa was a ... papa crazy."

Gagliardi, Matteo "The Poetry of Breaking Bad," <https://matteogagliardi.com/2013/11/13/the-poetry-of-breaking-bad/> "A shrewd way of adding layers of meaning to a particular moment in the show comes from its use of intertextuality and allusion..."

Ørnø, P.A., *Breaking Bad: Intertextuality and a Postmodern Tragic Hero*. Diss. København, 2014 (non vidi)

O'Hara, Yastrzemeski of Prima Porta: <http://www.unc.edu/~oharaj/yaz.html> (with 2013 update!)

CAMWS 2017 panel: "Finding a New Beat: Teaching Latin Poetry with Popular Music,"

organized by Theodora Kopestonsky and Justin Arft (University of Tennessee at Knoxville)

- Christopher Trinacty "Wild Nothing: Teaching Latin Intertextuality"
- Naomi Kaloudis "Before Queen: Vergil and the Musical Tradition of Sampling Popular Song."

### For my actual response:

Hubbard, Thomas K. *The pipes of Pan. Intertextuality and Literary Filiation in the Pastoral Tradition from Theocritus to Milton*. Ann Arbor. 1998.

Anna Perenna from annus: *Fasti* 3.145-6, 523-34, 657, anus perennis, 667-96

Ovid *Fasti* 2.381-424 links two conflicting Vergilian etymologies for Lupercal at Aen. 8.343-34 and 630-34, cf.

O'Hara "Vergil's Best Reader? Ovidian Commentary on Vergilian Etymological Wordplay," *CJ* 91 (1996) 255-76. Now reprinted in Knox, ed., *Oxford Readings in Ovid* (Oxford 2007) 100-122

Goldschmidt, Nora *Shaggy Crowns: Ennius' Annales and Virgil's Aeneid*. Oxford 2013.

Servius' comment on the last line of *Aeneid* 8: [731] attollens umero famamque et facta nepotum ... hunc versum notant critici quasi superfluo et humiliter additum nec convenientem gravitati eius: namque est [eius] magis neotericus.

*plena deo* imitated in Seneca's *Medea* 123ff, 380ff, and 862ff.

Seneca the Elder *Controversiae* 7.1.27, on intertextuality, Julius Montanus, Cestius, Vergil, Varro of Atax, and Ovid