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:
“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/

http://journal.oralt Readingsof 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, Yastrzemski 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:


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.


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