Planting False Memories: *Ex Ponto* 1.9 and the Creation of the Ovidian 'Story'

The topic of memory has always been a popular topic in scholarship on Ovid's exilic corpus. In particular, poetic memory has garnered the lion's share of scholarly attention (van Tress 2004; Papponetti 1991; Conte 1986), not the least bit because Ovid himself is so infatuated with the concept (e.g., *Am.* 1.15; *M.* 15.870ff.; *T.* 1.6; *T.* 3.7.50). However, in recent years, focus on the concept of memory in Classical literature has expanded to cover the socio-cultural aspects of the actual neurological act of remembering (Galinsky 2014; Seider 2013; Gowing 2005). In Ovidian studies, the use of such memory studies to approach literary analysis is in its most nascent stages, and little application of theories of memory to the Ovidian corpus has been made as of yet. This paper, therefore, aims to take a step in this direction and, through an analysis based in memory theory, will argue that in *Ex Ponto* 1.9, Ovid attempts to replace his audience's memories of his exile with false memories constructed by Ovid himself. By doing so, Ovid can not only control the poetic memory of Albinovanus Celsus and Cotta Maximus, the subjects of the poem, but also renegotiate the actual memory the poem's audience has of his exile.

After providing the context of *Ex Ponto* 1.3, this paper will set the foundation for the analysis of the poem in memory theory, explaining briefly the concept of false memories and how they are created. Then, it will turn to the text itself and will analyze Ovid's deployment of memory terms (*imago, animus referre, fingere*) in the opening half of the poem (ll. 1-26) to mark the presence of a distinct memory. That memory will be shown to be a self-referential allusion (Conte's 'integrative allusion') to the description of Ovid's exile in *Tristia* 1.3, an allusion meant to replace the 'true' events surrounding Ovid's exile with the fictional events of *Tristia* 1.3.

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