

## Ovid's Make-Up World: The *Kosmos* of *Ars Amatoria*

As Philip Hardie has famously observed (1986: 33-50), Vergil's *Georgics* strive for a totalizing vision of the world by juxtaposing the celestial cosmos with an equally grand vision of the Roman state (2.458-3.48). Ovid's *Ars Amatoria*, I will argue, responds to the *Georgics* with an equally ambitious claim to represent totality. But Ovid expressly spans not only the cosmos of nature and state, but also the other valences of the Greek concept *kosmos* ("world," but also "ornament," "make-up," and equipment" cf. Vlastos 2005: 3), namely cosmetic art and, in fact, the *ars amatoria* itself. This will suggest a new way to understand the unity of a poem that, as Rimell (2006: 71) observes, tends to be analyzed overwhelmingly in pieces.

My paper will analyze instantiations of *kosmos* that are symmetrically ordered across the poem's three books. By "instantiation of *kosmos*" I mean passages that contain not only constituent parts of the concept such as "cosmos" or "ornament," but that rather suggest *kosmos* both physically and aesthetically. For example, early in book 1 Ovid evokes Augustus' staging of the naval battle of Salamis (cf. Hollis 1977: 63), a spectacle (*belli navalis imagine*, 171) that brought spectators from the whole world to Rome (*ingens orbis in urbe fuit*, 174). These spectators are in turn spectated as potential objects of love (*Quis non invenit turba, quod amaret, in illa?*, 175). Ovid abruptly interrupts his seduction lesson with the fulsome vision (*ecce*, 177) of a triumph in which Caesar prepares "to add what is lacking to the conquered world" (*parat Caesar domito quod defuit orbi addere*, 177-8), the trope of *imperium sine fine* familiar from Vergil and Propertius.

Ovid's triad of spectacles (*imagine...invenit...ecce*) envisions the cosmos of *urbis orbisque* as an invented image of *kosmos*. This becomes clearer when Ovid reasserts this theme at the end of book 2 with a brief but crucial allusion to the shield of Achilles (2.741). The shield

was interpreted by Hellenistic scholiasts of Homer as a *kosmou mimēma*, or imagining of the cosmos (Hardie 1985). Both Hardie (1985: 16-7) and Wheeler (1995) provide evidence that Ovid's *Metamorphoses* signals awareness of this interpretation of the shield. Book 3 resumes the language of armament (*Arma dedi...arma supersunt*, 3.1), emphasizing the shield as cosmic image with a portrayal of female *kosmēsis* that is again poised between a look backward and forward. The art Ovid preaches already ushered in a Roman Golden Age echoing Sabine rape narrative (1.101-34): the Roman women of old emerged from rude simplicity to gildedness (*Simplicitas rudis ante fuit; nunc aurea Roma est*, 3.113) and so should Ovid's *puella*. Furthermore, to follow the Roman cosm[et]ic institution would eternalize the present state of youthful beauty (*arte perennat amor*, 3.42). Thus the pattern of book 1 is reasserted and the attainment of Roman *kosmos* is fashioned before a public gaze.

I will show how Ovid responded to Vergilian cosmopoiesis with his own cosm[et]ic vision. This will shed light on the way Ovid's *kosmos* is a mirror through which the poet sees himself and his *ars*, which unfolds as itself a *kosmos* of cosmetic, political, and cosmic commentary, adding to scholarly understanding of the dialogue between the *Georgics* and *Ars*, which has been left mostly unexplored since Leach (1964)

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