

Ovid in China

This panel is based upon the Globalizing Ovid conference held in Shanghai, China, in the spring of 2017. This international conference in commemoration of the bimillennium of Ovid's death brought together scholars and translators to explore the dynamic processes of selection, tension, and negotiation that have been integral to the making and interpreting of the Classical canon with a special focus on Ovid. The challenges of translating Ovid into Chinese were discussed against this general background. The conference was an opportunity not only to pay tribute to Ovid but also to promote cross-cultural conversations about the globalization of the Greco-Roman Classics.

The goals of this "Ovid in China" panel are to share some of the conversations which occurred at the Shanghai conference and to make American classicists more aware of the growing Chinese and global awareness of the Greco-Roman Classics and the research opportunities this interest offers.

The first paper, "Globalizing Classics: Ovid through the Looking Glass," offers an overview of the growing global interest in the Classics and in Ovid (in China, in particular). Five points are addressed in this context: international collaboration, comparative studies, classics in post-classical texts, the debate about the "ownership" of Classics, and global access to the Classics (e.g., the lack of a modern Chinese-Latin dictionary).

The second paper, "Translating Ovid into Chinese," provides a history of translating Ovid into Chinese and the goals and challenges of an on-going project to translate all the works of Ovid into Chinese.

The third paper, "Laughing at the Boundaries of Genre in Ovid's *Amores*," interprets laughter in Ovid's *Amores* as a genre-specific occurrence transcending its immediate narrative

meaning in order to guide the reader's response to Ovid's literary project. With an eye on the Ovid in China translation project, the author also considers the challenges of translating laughter across cultures when the same behavior may have very different cultural resonances.

In the fourth paper, "Ovidian Scenes on 18th-century Chinese Porcelain," representations of myths from Ovid's *Metamorphoses* on Chinese porcelain bowls are discussed in the context of the history of Chinese Export Porcelains. The author demonstrates how these scenes are copied directly from European book engravings. A comparison of such porcelains to the original engravings suggests how the Chinese artist(s) adapted their sources to the porcelain medium, how details are changed or omitted and how new details are added.

A formal respondent will open the discussion of each paper and the session will conclude with a general conversation with the audience.