

Ovid: *a nostris temporibus ad futurum*

The International Ovidian Society is a new organization dedicated to studies on Ovid and his reception. Recently granted Affiliated Group Status by the SCS, the Society seeks to promote the study of Ovid not only in Classics but also in allied fields such as English and modern language studies, history, art history, music, theater, dance, and more. A large number of international scholars have signed on as co-sponsors and future members, and the organizers have begun arranging conferences and reaching out to scholars and teachers in such organizations as the MLA, the Renaissance Society of America, and the Shakespeare Association of America.

This panel aims to introduce the International Ovidian Society to CAMWS in the hope of attracting interest and new members through four papers that cover a wide range of new directions in work on Ovid. In sum, this panel includes a brief introduction (5 minutes), four speakers (15 minutes per paper and 5 minutes of question and answer per paper), and a respondent (5 minutes). The panelists range in experience from graduate students to established scholars, and the respondent specializes in the engagement of Latin poets, especially Ovid, with early Imperial art and ideology.

Panelist #1 traces surprisingly under-studied lines of intertextual resonance between Ovid's Philomela narrative in *Metamorphoses* 6 and Aeschylus' *Oresteia*. The trio of avengers from Aeschylus' trilogy (Atreus, Clytaemnestra, and Orestes) are distilled into the figure of Procne, whose *pietas* towards her sister requires an act of *scelus* against her son, much in the same way that Orestes' vengeance for his father requires the murder of his mother. Further, the figure of Cassandra, whose simultaneously lyrical and inarticulate speech presages future vengeance, finds an analogue in Philomela and her intended exposure of Tereus' crimes.

Panelist #2 investigates the narratological structure of the Daphne, Arachne, and Niobe episodes of *Metamorphoses* 1 and 6 through a digital visualization that highlights in context words or phrases of vision and speech. The panelist aims to nuance the existing scholarly definition of shifts in focalization by suggesting that they are marked by collocations of these vision and speech units, a development on previous scholarship which tends to look at one or the other in isolation. Such collocations color the audience's perception of the narrative's events by forcing them to view and hear the story's action from a particular point of view and in a particular voice. For example, one such collocation of speech and vision aligns Niobe as focalizer with the audience and makes the audience complicit in Niobe's haughtiness, thereby heightening the pathos felt by the audience at the narrative's gruesome end.

Panelist #3 argues that Ovid's purposeful conflation of Jupiter and Augustus and his direct entreaty to Augustus for leniency in *Tristia* 2 correspond lexically and thematically to the prayer of Deucalion and Pyrrha in *Metamorphoses* 1 and their prayer to Jupiter. Ovid, Deucalion, and Pyrrha all beg for a divinity's pardon and for his power (*numina*) and anger (*ira*) to be assuaged or mollified. This paper investigates pieces of a pattern in which Ovid invites the readers of his exilic poetry to engage in new readings of the *Metamorphoses*, in this case with regard to the gods' responses to human entreaty.

Panelist #4 analyzes three *loci* of mistranslation from the *Metamorphoses* and *Amores* into English diction that unnecessarily and irresponsibly sexualizes the female body. Often, English translators choose titillating and reductive words or phrases to translate female body parts and their accoutrements. For example, one translator renders the ribbons streaming from Pygmalion's statue (*redimicula*, *Met.* 10.265) as "lacy brassiere." By opting for salacious renderings of the Latin, the translators add provocative connotations to their interpretations that

do not exist in the original language. The panelist encourages translators to render the Latin more accurately, to destabilize English's strict gender categories, and to appreciate Ovid's careful obfuscations of the boundaries of gender.