

Πρόσκληση σε διάλεξη

Το Τμήμα Κλασικών Σπουδών και Φιλοσοφίας του Πανεπιστημίου Κύπρου σας προσκαλεί στην τέταρτη συνάντηση του επιστημονικού colloquium του Τμήματος για το εαρινό εξάμηνο 2016/2017, η οποία θα πραγματοποιηθεί την **Τρίτη 7 Μαρτίου, ώρα 19:30**, στην αίθουσα **E116** (κεντρικό κτήριο Καλλιπόλεως) με θέμα:

A Self-Portrait with Minerva: Ovid, *Tristia* 4.10

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Περίληψη ανακοίνωσης

Arguably the most well-known of Ovid's exile poems, *Tristia* 4.10 is often described as the author's poetic autobiography. In fact, information about Ovid's life provided in this poem is extensive - much more so than in any other of his works - and some biographical data are known to us thanks to this poem alone. For scholars reconstructing the poet's life, *Tristia* 4.10 is the obvious point of departure - even more so because we do not possess any ancient biography of Ovid (as we do, e.g., the biographies of Vergil and Horace).

Of course, any autobiography is, to certain extent, an author's self-creation: in order to understand his aims it is important to realise what the author omits, what interpretation he gives to that which he has chosen to include, what emphases he puts. In this poem, Ovid leaves out his rhetorical studies and, even more importantly, he is highly selective about his literary accomplishments: he underscores his erotic poems, the *Amores* in particular, making no mention at all of his other works, including the *Metamorphoses*. Other omissions and emphases are also notable.

This paper focuses on two aspects of this complex poem. Firstly, the reference to Minerva in lines 13 f. (occurring in a periphrastic description of the poet's date of birth) seems to be much more than a mere literary ornament. Ovid's own treatment of Minerva in *Fasti* 3.809 ff. may be invoked to show that her role in the poem in question is anything but marginal (hence my title). Secondly, as in his other exilic poems, also in *Tristia* 4.10 Ovid associates himself with some famous epic wanderers, notably with Aeneas. It is argued that these associations are meant to emphasise "an epic side" to the poet's *bios*, something sharply in contrast with his initial self-presentation as *tenerorum lusor amorum*.