

BOOK REVIEW

Ovid and Hesiod: The Metamorphosis of the Catalogue of Women. By IOANNIS ZIOGAS. Cambridge: Cambridge University Press, 2013. Pp. xii + 247. \$99.00. ISBN 978-1-107-00741-3.

As its title suggests, this book posits a direct intertextual dialogue between Hesiod (particularly the *Catalogue of Women*) and Ovid (particularly the *Metamorphoses*); the fundamental question is whether and how poets whose primary business is mythology made use of poetic vs. mythographic sources. While Ziogas does not entirely set aside Hellenistic poetry or prose mythography, rather unfairly dismissed as “the Wikipedia of ancient Rome”, he looks past the usual suspects to make appropriate room for an Ovid self-consciously engaged, and generically allied, with Hesiod.

Beyond the evident points of community between the poems (metamorphosis, stories prominently including women, and an uneasy relationship with martial epic, discussed in the introduction) Ziogas proposes that Hesiodic epic constitutes a separate, female-oriented epic genre in which female renown replaces ‘glorious deeds of men’,¹ and serves as the “host genre”² for the *Metamorphoses*. To thus characterize the *Catalogue* requires a problematic elision of the dependence of the *fama* of its females on the gods and heroes who are their fathers, husbands, brothers, lovers and sons; while refracted through the female in the opening *ehoie* formula, the *Catalogue* could be understood to complement, not resist, heroic epic by confirming its (male) genealogies.

The book ranges well beyond these initial assumptions through close and perceptive readings of Ovid-reading-Hesiod. Chapter 1 sets *Heroides* 16 (Paris to Helen) beside the end of the *Catalogue*, a sustained passage on the suitors of Helen. The *Catalogue’s* (anti-heroic) emphasis on wealth rather than deeds (although

¹ Concurring, as often, with I. Rutherford, “Formulas, voice, and death in *Ehoie*-poetry, the Hesiodic *Gunaikon Katalogos*, and the Odysseian *Nekuia*,” in Depew, M. and Obbink, D. (eds.), *Matrices of Genre: Authors, Canons, and Society* (Cambridge: Harvard University Press, 2000).

² Harrison’s term, to distinguish between a generic model and something closer to an exemplary starting-point: S. Harrison, *Generic Enrichment in Vergil and Horace* (Oxford: Oxford University Press, 2007).

wealth is certainly a prominent qualification among Homeric heroes) makes its way into Paris' Ovidian love-letter. Mythological genealogy is a major tool in Ziogas' kit, and he persuasively traces Ovidian question marks about family lines and descent back to ambiguities introduced in the Hesiodic poems.

Ziogas next turns to *Metamorphoses* 1 to explain the puzzling and sudden eruption of the Apollo and Daphne story at *Metamorphoses* 1.452 as a (structural) nod to the generic shift from the *Theogony* to its sequel (as the ancients believed), the *Catalogue*. The unconsummated love of Apollo remains a puzzling choice to evoke the genealogical *Catalogue*. Reflections of the Hesiodic transition are more persuasively demonstrated in Ziogas' thoughtful analysis of the progress of Calliope's song in *Metamorphoses* 5, from Jupiter's defeat of Typhoeus (*Theogony*) to the rape of Persephone (*Catalogue*), and of the song of Orpheus in *Metamorphoses* 10, from Jupiter's defeat of the Giants to the pursuit of Ganymede. Similarly, Ziogas argues that Arachne's kaleidoscope of divine rapes reflects the progress of the *Catalogue's* genealogy; more direct engagement with relevant discussions in Fletcher and Farrell³ was warranted here.

In chapter 3, the interlaced stories of Coronis, the *corvus* and the *cornix* (*Metamorphoses* 2), usually studied in the context of Callimachus' *Hecale*, are shown to "bypass Callimachus and open a dialogue with Hesiod" (119). Ziogas identifies dual *ehoie* and a (Hesiodic) Thessalian, as opposed to (Callimachean) Athenian, geographic focus in the passage, but demonstrates Ovid's alertness to Callimachus' reception of Hesiod as well as the two poems themselves via an intricate reading of glosses, coinages and narrative structures that implicate both predecessors. He observes a similar triangulation in the symposiastic storytelling in the cave of Achelous in *Metamorphoses* 8, where he detects a subversion of Callimachus, especially in the narrative of the Calydonian boar hunt, and evocations of Hesiod in the genealogical structure of the list of Achelous' beloveds. The second tale of Achelous (Mestra *et al*) shares its protean structure with the digressive Hesiodic *ehoie* of Mestra, one of the larger *Catalogue* fragments in which structure is actually discernible.

³ R. Fletcher, "Or such as Ovid's *Metamorphoses*," in R. Hunter, ed., *The Hesiodic Catalogue of Women* (Cambridge: Cambridge University Press, 2005) esp. 303-9; and forthcoming, but long available online and in the author's bibliography, J. Farrell, "Complementarity and contradiction in Ovidian mythography," in S.M. Trzaskoma and R.S. Smith (eds.), *Writing Myth: Mythography in the Ancient World* (Leuven-Paris-Walpole MA:Peeters, forthcoming).

The author revises a previously-published article for chapter 4, interpreting Orpheus' song as a Hesiodic entry in a competition between *choie* and Homeric/Vergilian martial epic. Oft-observed similarities between the *Metamorphoses* and the song of Silenus in *Eclogue* 6⁴ are combined with a strong ancient association of Silenus and Hesiod to reveal another triangle, Ovid/Vergil/Hesiod, with Phanocles' *Erotas* as a further (subversive) intertext required by Orpheus' substitution of heterosexual with homosexual passion. Again the *Catalogue* is evoked in a sexual narrative without heroic issue. Such invocations of the *Catalogue* without its heroic progeny seem to take Ovid's challenge to martial epic one step further, much as the author argues in the brief concluding remarks regarding Ovid's unwillingness to subscribe to Hesiod's views on poets and kings.

Ziogas' final chapter persuasively reveals the many ways in which Nestor's speech in *Metamorphoses* 11 is indebted to the *Catalogue*, particularly the gender-bending Caenis/Caeneus and the unheroic Hercules/Periclymenus, characterized as "a Hesiodic virus in Ovid's Trojan War": Ovid's participation in a renewal of the ancient hostilities between Hesiod and Homer is felt most strongly here. An additional intertextual marker at 12.522, *exitus in dubio est*, may further confirm Nestor's "source manipulation" in his account of Hercules and the death of Periclymenus.

This book covers much ground, in rather episodic fashion, but its local observations are rewarding. The volume's greatest strength lies in its sensitive and insightful readings of Ovid's generic and linguistic engagement with Greek literary predecessors. Footnotes are a bit erratic, with lengthy lists in some and surprising omissions in others (see notes above). Both Ovidian and Hesiodic scholars as well as those interested in ancient genre and the Latin reception of Greek poetry will find many valuable readings in this study, and food for thought in its broader proposals.

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⁴Most recently and especially, P. Hardie, "The Hesiodic catalogue of women and Latin poetry," in R. Hunter (ed.), *The Hesiodic Catalogue of Women* (Cambridge: Cambridge University Press, 2005), esp. 288-9.

