

PREFACE

The general aims of the *Catalogus Translationum et Commentariorum* at its inception were outlined by Paul Oskar Kristeller in 1958 in the Preface to Volume 1 that is reprinted below. Over time, however, the original design of the *Catalogus* has evolved in directions reflecting developments in the growing field of reception studies. The period covered by the articles has been extended beyond the original terminus of 1600 to allow contributors to explore the reception history of their authors past that date, even down to the present. Vernacular translations and commentaries have also been included in the purview of the series. In addition, some of the more austere rules outlined by Kristeller have been modified: articles may now include not only lengthy dedications in manuscripts or early printed editions but also other paratextual material pertinent to the understanding of the *Nachleben* of the ancient authors. The Editorial Board believes that these new approaches strengthen and advance Kristeller's original concept, bringing the *Catalogus* into the world of reception studies that his vision helped to create.

At the same time, in order to keep abreast with the demands and expectations of the present digital era, the CTC Editorial Board has created an open-access web site for the project (<http://catalogustranslationum.org/>), where all previously published contributions are presented in pdf-format. In addition, four indices of the volumes posted on the site have been created in order to facilitate the retrieval of information: Index of Articles, Index of Manuscripts, Index of Translators and Commentators, and Index of Classical Authors.

Volume 12 marks a departure from the traditional format of the series in that it contains a presentation of the reception history of only one author, Ovid, and of only one of his works, the *Metamorphoses*. This unusual situation is explained by the vastness and complexity of the *Nachleben* of Ovid's most popular work. The CTC Editorial Board felt that it was unnecessary to delay the publication of this contribution until the entire Ovidian corpus was covered in a more typical *opera omnia* approach; this would probably take many more years to complete. It also needs to be noted that for production reasons Volume 12 appears after the publication of Volume 13 in 2020.

In addition to the main section, the volume is supplied with five indices: Index of Authors and Historical Figures, Index of Mythological and Biblical Figures, Index of Manuscripts, Index of Translators and Commentators, and cumulative Index of Ancient Authors treated in all CTC volumes published to date.



The legacy of the Roman poet Publius Ovidius Naso (43 B.C.–17 A.D.) is not easy to evaluate. The impact of his poetic genius on both his contemporaries and later generations of readers, poets, commentators, translators, editors, publishers, and artists is so multifaceted and profound that no single scholar can ever hope to gain a full understanding of all aspects of the transmission and reception of Ovid's works through the centuries. In fact, even for the *Nachleben* of just one of Ovid's poems, the *Metamorphoses*, a team of scholars was needed in order to weave all the treads into a meaningful canvas.

The work on the commentary tradition of the *Metamorphoses* started almost forty years ago with the late Virginia Brown (1940–2009) enlisting her promising young student Frank Coulson to write the CTC "article" on Ovid's most famous composition. Harry Louis Levy (1906–1981), a Professor of Classics at Duke University, was tasked with producing the sections on the early printed commentaries and Composite Editions. His completed work was kept on file until it was needed, and even though the present version of the list of Composite Editions is much revised, Levy's contribution to the present volume is gratefully acknowledged. As is customary for the CTC, the remaining two sections of the volume comprise presentations of the history of the translations and commentaries of Ovid's poem, written by Harald Anderson and Frank T. Coulson respectively. The *Fortuna* was written by both authors.

The lasting impact of the *Metamorphoses* is attested by the fact that at least 569 manuscripts or fragments if the Latin text are still extant. The rich commentary tradition on the poem consists of the following: 1) Glosses and commentaries that deal with a substantial section of the work. At present, we know of 94 such texts that predate 1601, written mostly by anonymous medieval teachers, students, and scholars, but some also authorial; 2) Commentaries on one book or less. This much smaller group comprises seven commentaries on Book 1 and six commentaries on the dispute between Ajax and Odysseus over the arms of Achilles narrated at the beginning of Book 13; and 3) An even smaller but very influential group of ten paraphrases and summaries, both in prose and verse.

The engagement with the *Metamorphoses* in Late Antiquity and the Carolingian period was limited, Ovid's star being eclipsed by poets such as Virgil, Horace, Juvenal, and Persius, whose works were adopted in the school curricula. The tide begins to turn in the late eleventh–early twelfth century when southern Germany, and in particular Bavaria and Tegernsee, spearheaded the developing interest in Ovid's mythographic composition, leading to the *aetas Ouidiana* (Ludwig Traube's term) in the late twelfth and the entire thirteenth centuries. During this period the center of Ovid studies moves to France, with major figures such as Arnulf of Orléans (*fl.* 1180) and John of Garland (*fl. ca.* 1230) developing the highly influential allegorical understanding of Ovid's mythological transformations. Multiple commentators after them draw on their works, the *Allegoriae* and the *Integumenta Ouidii* respectively. The *Orléanais* was also

the region where the most influential medieval commentary on the *Metamorphoses*, the so-called “Vulgate” commentary, was produced in about 1260. The impact of the “Vulgate” cannot be overstated. The text, still preserved in 22 manuscripts, circulated widely in France and Italy and it influenced many of the anonymous commentaries found in thirteenth- and fourteenth-century manuscripts.

In the fourteenth and fifteenth centuries as many as 45 commentaries on the *Metamorphoses* can be identified. The highlights among them include important works such as the *Allegorie librorum Ouidii Metamorphoseon* of Giovanni del Virgilio (d. ca. 1327) preserved in 27 manuscripts; the *Ouidius moralizatus* of Pierre Bersuire (ca. 1290–1362) found in 88 mostly fifteenth-century manuscripts; the *Archana deorum* of the St. Albans’ monk Thomas of Walsingham (d. 1422), who modeled his commentary of Bersuire’s; and the *Enarrationes* of Raphael Regius (ca. 1430–1520), first printed in two unauthorized Venice editions in 1492 and 1493, and reprinted numerous times until 1601.

The sixteenth century saw 20 new commentaries on the *Metamorphoses*, the majority of which are authorial, in contrast with previous centuries when the texts are mostly anonymous. In this period, Ovid’s poem becomes an important text for Protestant scholars who emphasize the close parallels between the *Metamorphoses* and the Old Testament; examples here are Philipp Melancthon’s student Veit Dietrich (1506–49) and Johann Spreng (1524–1601) who also translated his Ovid commentary into German in 1564. Other notable commentators of the *Metamorphoses* in the sixteenth century include Henricus Glareanus (1488–1563), Jacobus Micyllus (1503–58), Georgius Sabinus (1508–60), Gulielmus Canterus (1542–75), and Victor Giselinus (1549–91), among others. The latest commentator discussed in the volume is Jacobus Pontanus (1542–1626), whose Antwerp 1618 edition and commentary are characterized by heavy bowdlerization, a censoring approach that would not be unusual in the centuries to follow.

The translation history of the *Metamorphoses* also begins during the “Age of Ovid” with the Middle High German verse rendition of Albrecht von Halberstadt (ca. 1170/1180–ca. 1251), now only partially preserved, which the poet, dramatist, and painter Jörg Wickram of Colmar (d. after 1555) turned into Alsatian dialect in 1545. It is important to note that the vernacularization of the *Metamorphoses* is a story of translation and retranslation, often without recourse to the original Latin. The most important example of this phenomenon is the transformation of the French Burgundian *Ovide moralisé* (ca. 1328) from a verse translation in octosyllables into a prose summary known as *Ovide moralisé en prose I* (1466–67) and then into a second prose version from Bruges called *Ovide moralisé en prose II* (ca. 1480), which in turn was translated into Middle English and printed by William Caxton in 1480. One wonders how much of the original Ovid is left in Caxton’s text which is already three times removed from the Latin.

Another relevant observation is that, even though the translator of the *Metamorphoses* could choose to render Ovid's text either in prose or verse, the poetic versions much outweigh those in prose. Thus, in addition to the already mentioned Albrecht von Halberstadt/Jörg Wickram and *Ovide moralisé*, other poetic translations of the *Metamorphoses* include the Tuscan Italian rendition in *terza rima* of Lorenzo "Spirito" Gualtieri (ca. 1425–96); the Italian translations in *ottava rima* of Lodovico Dolce (1508–68) and Giovanni Andrea dell'Anguillara (1517–72), the latter enormously popular and reprinted over 70 times between 1553–1840, mostly in Venice; the French translation into heroic decasyllables of Books 1 and 2 by Francis I's court poet Clément Marot (ca. 1496–1544), which not only inspired continuations by Barthélemy Aneau (ca. 1510–61) and François Habert (d. after 1561) but also influenced Fabio Marretti (b. 1522/36) and his Italian rendition in *ottava rima*. In the verse camp we also see the translation of the Calvinist Johannes Florianus (1522–85), the celebrated English translation of Arthur Golding (b. ca. 1536), and the English translation into heroic verse (decasyllabic couplets) of George Sandys (1578–1644), a treasurer for the Virginia Company in the colonies. The prose side is championed by the Byzantine translator and scholar Maximus Planudes (ca. 1260–ca. 1305), Arrigo Simintendi da Prato (d. before 1356), Giovanni Bonsignori (14th century), and Nicholas Renouard (fl. first half of the 17th century). The last two writers included in the Translations section of the volume offer unique and somewhat surprising engagements with Ovid's poem, namely, the 155 *Meisterlieder* of Ambrosius Metzger (1573–1632) based on selections from the *Metamorphoses* and the parody *Ovide Bouffon* of Louis Richer (fl. 1649–59), in which he mocks the inconsistent interpretations of the poem found in the works of his predecessors.

All in all, the textual reactions to Ovid's *Metamorphoses* throughout the centuries vary from the literal to the allegorical and moralizing; from the faithful translating to paraphrasing, epitomizing, and bowdlerizing; from the serious and scholarly commentary to the sarirical and recontextualizing parody. The poem has proven to have a broad cultural appeal, not only in literary circles but also among visual artists, performing artists, and musicians. It has to be admitted that Ovid was right when he prophesized immortality for himself and his work in the final verses of the *Metamorphoses*.

As a final note, it should be mentioned that the most important early modern editions of the *Metamorphoses* are produced by Nicolaus Heinsius (Amsterdam, 1652), Pieter Burman (Amsterdam, 1727), Johann Christian Jahn (Leipzig, 1832), and Rudolf Merkel (Leipzig, 1861), while it is Hugo Magnus' 1914 Berlin edition that offers the first modern re-examination of the Ovid manuscripts.



The Editorial Board would like to acknowledge with gratitude all the people who have contributed to the publication of Volume 12. We thank the authors whose expertise, attention to detail, and painstaking research make the *Catalogus* one of the most useful resources for reception studies in the world. We also express our gratitude to the readers of the work for their generous engagement with the material and their invaluable suggestions for improvements.

We are grateful as well to the Union Académique Internationale, under whose auspices the *Catalogus* is published, for their unfailing support. Special thanks are also due to the Andrew W. Mellon Foundation, whose financial help has enabled us to improve the visibility of the project by creating an open-access web site for it (see above), and to the College of Arts and Sciences at the Ohio State University for awarding a publication grant to this volume.. We would also like to acknowledge the following learned organizations which have provided encouragement and moral support: in North America, the American Council of Learned Societies, the American Philological Association (now the Society for Classical Studies), the Medieval Academy of America, the Modern Language Association of America, and the Renaissance Society of America; in Europe, the Accademia Nazionale dei Lincei, the Académie des Inscriptions et Belles-Lettres, the Bayerische Akademie der Wissenschaften, the British Academy, and the Unione Accademica Nazionale.

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