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b) for panel #6, Turning Points in the Reception of Classical Antiquity

c) title: The Reception of Ovid's *Fasti* in the Renaissance

d) suggested length: 20 minutes

e) Summary: This paper discusses a neglected but rich chapter in the reception of one of antiquity's most influential poets, namely the fortune of Ovid's calendar-poem, the *Fasti*, during the Renaissance. In the past twenty years the *Fasti* has received a radical reevaluation from classical scholars, but we have only begun to understand how this major elegiac fragment was understood at the pivotal point in the intellectual history of the west when it exercised a substantial and diverse influence. First I briefly survey the work's threefold Renaissance reception: as focus for humanists' new kind of antiquarian commentary; as source of earthy erotic tales for artists (e.g. Piero di Cosimo and Bellini) who in essence assimilated the *Fasti* to the *Metamorphoses*; and as template and foil for neo-Latin calendrical poetry. The paper concentrates on the lattermost group of texts, the *Fasti Sacri* as they are often titled, which adapt Ovid's day-by-day structure and aetiological focus to the liturgical calendar of the Christian Church. The form became popular among humanist poets in Italy (Lazzarelli [c. 1485], Bonincontri [1491], Mantuan [1516], Fracco [1547]), whence it spread to the Protestant north (Chytraeus, 1568) and later to France (Vaillant, 1674). Among these Latin poets, the degree of engagement with Ovid's poem is quite variable. Of particular interest is the new convergence of approaches to Roman antiquity vividly on display in the two Christian calendar-poems that extensively imitate the form, techniques, and actual text of Ovid's *Fasti*. Both Lodovico Lazzarelli and Ambrogio Novidio Fracco in distinctive ways combine literary homage to the ancient poet who sang of religious rites and theological critique and/or allegorical interpretation of the ancient religion presented by Ovid. Finally, how the humanist poets read the *Fasti* may shed light on recent scholarly controversies concerning the poem's engagement with imperial religion and politics.