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Intratextual Footnotes in Ovid's *Metamorphoses*

The concept of "footnoting" in Latin poetry has enabled much discussion on how poets negotiate the literary past. Ross' "Alexandrian footnote," for example, encapsulates general statements like *ferunt* or *fama est*, which both point toward an established literary tradition and characterize the poet as a scholar who has researched that tradition. (Ross 1975:78; Hinds 1998:1ff.)

A subtler version of the Alexandrian footnote is the "memory trope," in which a character in one poem remembers his or her own experience in another poem by another poet, such as Ariadne in book 3 of Ovid's *Fasti* recalling her own words in Catullus 64. (Conte 1986:57ff.; Barchiesi 1986:93ff.)

In this paper I shall discuss yet another system of footnoting, one that is on display in the *Metamorphoses*: the "intratextual footnote," via which Ovid establishes an allusive dynamic consisting of interdependent narratives. The intratextual footnote as I define it involves Ovid abbreviating certain aspects of a well-known story, while expanding upon them elsewhere. (Larmour 1990; Newlands 1997.)

An example of this abbreviation and expansion occurs in the Theseus and Ariadne narrative in book 8 (169-82), where Ovid adheres to the major plot points of the myth: Ariadne aids Theseus, abandons Crete, is herself abandoned on Dia, and laments. Yet all of this is played out on a much larger scale between Scylla and Minos earlier in the same book (8.1-151).

Of specific interest is Ariadne's lament, which is treated in two words: *multa querenti* (176). This phrase may be read intratextually as a footnote to the Scylla narrative. As Minos sails away from Megara, Scylla rebukes him with a speech that embodies and expands upon the upcoming *multa* of Ariadne.

This and other intratextual footnotes that I shall discuss highlight Ovid's program of singing *mutatas formas*, "shapes changed into new bodies" (*Met.* 1.1). By seeing Scylla now as Scylla, now as Ariadne — by reading and rereading — we shall begin to uncover the innumerable connections in Ovid's *carmen perpetuum*.