Ovid The Metamorphoses | d537758e971f07613ffe71785a8290f4

The Image of the Poet in Ovid’s Metamorphoses


Presents a selection of stories from Ovid's Metamorphoses, the most famous and influential collection of Greek and Roman myths in the world. It includes well-known stories like those of Daedalus and Icarus, Pygmalion, Narcissus and King Midas. The book is designed for those who have completed an introductory course in Latin and aims to help such users to enjoy the story-telling, character-drawing and language of one of the world's most delightful and
influential poets. The text is accompanied by full vocabulary and grammar notes, with assistance based on two widely used beginners' courses, Reading Latin and Wheelock's Latin. Essays at the end of each passage point up important detail and show how the logic of each story unfolds, while study sections offer questions for discussion and ways of thinking further about the passage. No other intermediate text is so carefully designed to make reading Ovid a pleasure.

Ovid's Metamorphoses is a Latin reader designed to partner existing elementary Latin textbooks. The book features thirty compelling stories, graduated in difficulty and adapted from Ovid's epic Metamorphoses into prose. The original poem contains many different stories united thematically by the transformation which occurs in all of them; the epic features romance, seduction, humour, violence, monsters, and misbehaving gods. Each chapter contains: a Latin passage adapted from the epic an accompanying vocabulary list a short commentary to help with translation a concise review of the specific grammar covered a brief comment on a literary aspect of the poem, or featured myth. Suitable for college students studying Latin at the elementary level, Ovid's Metamorphoses is designed to be used alongside elementary Latin textbooks. Preserving Ovid's language and highly vivid descriptions, this reader introduces students to the epic masterpiece, allows them to consolidate their understanding of Latin prose, and offers opportunities for literary discussion.

Metamorphoses is an epic-style, narrative poem written in hexameters. Original, inventive and charming, the poem tells the stories of myths featuring transformations, from the creation of the universe to the death and deification of Julius Caesar. Book X contains some of Ovid's most memorable stories: Orpheus and Eurydice, Pygmalion, Atalanta and Hippomenes (with the race for the golden apples),
Venus and Adonis, and Myrrha. This edition contains the Latin text as well as in-depth commentary notes that provide language support, explain difficult words and phrases, highlight literary features and supply background knowledge. The introduction presents an overview of Ovid and the historical and literary context, as well as a plot synopsis and a discussion of the literary genre. Suggested reading is also included.

Wheeler proposes instead that Ovid represents himself in the poem as an epic storyteller moved to tell a universal history of metamorphosis in the presence of a fictional audience.

This introduction to Ovid's Metamorphoses considers how Ovid defined and shaped his narrative, its cultural context, and its vivid depictions of the cruelty of jealous gods, the pathos of human love, and the imaginative fantasy of flight, monsters, magic and illusion.

The main purpose of this book is to provide an introduction, in the form of a literary study, both to the major aspects of the Metamorphoses and to Ovid's basic aims in the poem. -- Book Jacket.

Ovid's Metamorphoses is a weaving-together of classical myths, extending in time from the creation of the world to the death of Julius Caesar. This volume provides the Latin text of the first five books of the poem and the most detailed commentary available in English of these books.

The origins of selected instances of metamorphosis in Germanic literature are traced from their roots in Ovid's Metamorphoses, grouped roughly on an 'ascending evolutionary scale' (invertebrates, birds, animals, and mermaids). Whilst a broad range of mythological,
legendary, fairytale and folktale traditions have played an appreciable part, Ovid's Metamorphoses is still an important comparative analysis and reference point for nineteenth- and twentieth-century German-language narratives of transformations. Metamorphosis is most often used as an index of crisis: an existential crisis of the subject or a crisis in a society's moral, social or cultural values. Specifically selected texts for analysis include Jeremias Gotthelf's Die schwarze Spinne (1842) with the terrifying metamorphoses of Christine into a black spider, the metamorphosis of Gregor Samsa in Kafka's Die Verwandlung (1915), ambiguous metamorphoses in E. T. A. Hoffmann's Der goldne Topf (1814), Hermann Hesse's Piktors Verwandlungen (1925), Der Steppenwolf (1927) and Christoph Ransmayr's Die letzte Welt (1988). Other mythical metamorphoses are examined in texts by Bachmann, Fouqué, Fontane, Goethe, Nietzsche, Nelly Sachs, Thomas Mann and Wagner, and these and many others confirm that metamorphosis is used historically, scientifically, for religious purposes; to highlight identity, sexuality, a dream state, or for metaphoric, metonymic or allegorical reasons.

Written in the spirit of Ovid (43 B.C-A.D. 17/18), this lively and erudite book traces the art derived from Ovid's Metamorphoses from the Renaissance up to the present day. The Metamorphoses has been more widely illustrated than any other book except the Bible; for centuries, great artists have drawn, painted, and sculpted its stories, the artists often responding not only to Ovid’s work but to one another’s in their depictions. Paul Barolsky, a specialist in Italian Renaissance art and literature, explores Ovid’s unparalleled influence on the visual arts, discussing works by many of the most famous artists of the past six centuries. Broadly interdisciplinary, the new understanding of the themes of the Metamorphoses revealed here will appeal to those in the fields of Renaissance art, humanism,
literature, history, and classics, among others. At once witty, entertaining, and profound, Ovid and the Metamorphoses of Modern Art from Botticelli to Picasso is a meditation on what words can achieve that images cannot, and conversely what images can show that words cannot tell.

A powerful version of the Latin classic by England's late Poet Laureate, now in paperback. When it was published in 1997, Tales from Ovid was immediately recognized as a classic in its own right, as the best rendering of Ovid in generations, and as a major book in Ted Hughes's oeuvre. The Metamorphoses of Ovid stands with the works of Homer, Virgil, Dante, and Milton as a classic of world poetry; Hughes translated twenty-four of its stories with great power and directness. The result is the liveliest twentieth-century version of the classic, at once a delight for the Latinist and an appealing introduction to Ovid for the general reader.

First published in 8 A.D. when he was 52, Ovid's epic poem contains profoundly entertaining tales of Adonis, Midas, Apollo, Icarus, and many others. (Poetry)

Perhaps no other classical text has proved its versatility so much as Ovid's epic poem. A staple of undergraduate courses in Classical Studies, Latin, English and Comparative Literature, Metamorphoses is arguably one of the most important, canonical Latin texts and certainly among the most widely read and studied. Ovid's 'Metamorphoses': A Reader's Guide is the ideal companion to this epic classical text offering guidance on: • Literary, historical and cultural context • Key themes • Reading the text • Reception and influence • Further reading

This book offers a novel interpretation of politics and identity in Ovid's epic poem of transformations, the Metamorphoses. Reexamining the emphatically
fictional character of the poem, Playing Gods argues that Ovid uses the problem of fiction in the text to redefine the power of poetry in Augustan Rome. The book also provides the fullest account yet of how the poem relates to the range of cultural phenomena that defined and projected Augustan authority, including spectacle, theater, and the visual arts. Andrew Feldherr argues that a key to the political as well as literary power of the Metamorphoses is the way it manipulates its readers' awareness that its stories cannot possibly be true. By continually juxtaposing the imaginary and the real, Ovid shows how a poem made up of fictions can and cannot acquire the authority and presence of other discursive forms. One important way that the poem does this is through narratives that create a "double vision" by casting characters as both mythical figures and enduring presences in the physical landscapes of its readers. This narrative device creates the kind of tensions between identification and distance that Augustan Romans would have felt when experiencing imperial spectacle and other contemporary cultural forms. Full of original interpretations, Playing Gods constructs a model for political readings of fiction that will be useful not only to classicists but to literary theorists and cultural historians in other fields.

In these reflections on the mercurial qualities of style in Ovid's Meta-morphoses, Garth Tissol contends that stylistic features of the ever-shifting narrative surface, such as wordplay, narrative disruption, and the self-conscious reworking of the poetic tradition, are thematically significant. It is the style that makes the process of reading the work a changing, transformative experience, as it both embodies and reflects the poem's presentation of the world as defined by instability and flux. Tissol deftly illustrates that far from being merely ornamental, style is as much a site for interpretation as any
other element of Ovid's art. In the first chapter, Tissol argues that verbal wit and wordplay are closely linked to Ovidian metamorphoses. Wit challenges the ordinary conceptual categories of Ovid's readers, disturbing and extending the meanings and references of words. Thereby it contributes on the stylistic level to the readers' apprehension of flux. On a larger scale, parallel disturbances occur in the progress of narratives. In the second and third chapters, the author examines surprise and abrupt alteration of perspective as important features of narrative style. We experience reading as a transformative process not only in the characteristic indirection and unpredictability of Ovid's narrative but also in the memory of his predecessors. In the fourth chapter, Tissol shows how Ovid subsumes Vergil's Aeneid into the Metamorphoses in an especially rich allusive exploitation, one which contrasts Vergil's aetiological themes with those of his own work. Originally published in 1997. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

"A version that has been long awaited, and likely to become the new standard." —Michael Dirda, Washington Post Ovid's epic poem—whose theme of change has resonated throughout the ages—is one of the most important texts of Western imagination, an inspiration from Dante's times to the present day, when writers such as Salman Rushdie and Italo Calvino have found a living source in Ovid's work. Charles Martin combines
a close fidelity to Ovid's text with verse that catches the speed and liveliness of the original. Martin's Metamorphoses will be the translation of choice for contemporary readers in English. This volume also includes endnotes and a glossary of people, places, and personifications.

Barbara Pavlock unmask major figures in Ovid’s Metamorphoses as surrogates for his narrative persona, highlighting the conflicted revisionist nature of the Metamorphoses. Although Ovid ostensibly validates traditional customs and institutions, instability is in fact a defining feature of both the core epic values and his own poetics. The Image of the Poet explores issues central to Ovid’s poetics—the status of the image, the generation of plots, repetition, opposition between refined and inflated epic style, the reliability of the narrative voice, and the interrelation of rhetoric and poetry. The work explores the constructed author and complements recent criticism focusing on the reader in the text. 2009 Outstanding Academic Title, Choice Magazine

When Jupiter arrives at Crete, still carrying the princess Europa, he abandons his bull shape and turns back into himself.

Book XI contains some of Ovid's best descriptive passages, offering an admirable introduction to the Metamorphoses. The introduction seeks to define Ovid's literary originality and analyses his considerable influence upon English literature. The appendix provides an opportunity for comparative literary criticism.

A lucid analysis of the characterization of Ovidian narrative

The first book of Ovid's "Metamorphoses" contains an interesting variety of material. It begins with myths
related to the creation of the world and man, decline from the golden age, the flood and the story of Deucalion and Pyrrha. In the second half it deals primarily with two main metamorphosis myths - Apollo's love for Daphne and the story of Io. Guy Lee's edition, first published by CUP in 1952, supplies a detailed commentary of explanatory notes (with useful index) and, separately, a number of critical notes on the readings adopted by his text. The substantial introduction deals with Ovid himself, with the "Metamorphoses" and Ovid's other works; there is also a practical section on the Ovidian hexameter and, as one might expect from an editor who is himself a consummate translator of Latin poetry, a sensitive section on translations of the "Metamorphoses" (especially Golding, Sandys and Dryden).

A masterpiece of Western culture, "The Metamorphoses" is the first attempt to link all the Greek myths in a cohesive whole to the Roman myths of Ovid's day. In this modern translation, Gregory turns his own poetic gifts toward a deft reconstruction of Ovid's ancient themes. Revised reissue.

Synthesizing a wealth of detailed observations, Joseph Solodow studies the structure of Ovid's poem Metamorphoses, the role of the narrator, Ovid's treatment of myth, and the relationship between Ovid's and Virgil's presentations of Aeneas. He argues that for Ovid metamorphosis is an act of clarification, a form of artistic creation, and that the metamorphosed creatures in his poem are comparable to works of art. These figures ultimately aid us in perceiving and understanding the world.

Ideally suited to intermediate to advanced college-level students, The Student's Ovid offers twenty-one selections from the Metamorphoses, with notes to aid translation and interpretation. The introduction
includes an essay on Ovid’s life and works, an outline of the structure of the Metamorphoses, and tips on Latin poetic forms and usage. Accompanying each Latin passage is an introduction that provides background on the myths and their literary history, both in Ovid and in other classical authors. The detailed notes on each selection are designed to help students read and understand the Latin for themselves. Other special features of this book include: • a glossary of mythological characters • lists of stories grouped by theme to help teachers design courses to suit their students’ interests • discussions of the basic concepts of classical meter, Latin pronunciation, and accentuation • reference charts on the declension of Greek nouns to aid the reading of proper names • a select bibliography of translations and secondary studies

Having established his reputation as an elegist, Ovid turned to the composition of hexameter narrative. Although the Metamorphoses has often been treated as an appendix to the history of Augustan poetry, the principal lines of stylistic and thematic development continue in Ovid’s work. Drawing upon the structure and content of Vergil’s Sixth Eclogue, the Metamorphoses is an intricate and allusive poem that combines elements from the entire range of Roman verse composed in the Alexandrian manner. Professor Knox focuses in particular upon the contributions of elegy and epyllion, examining the manner in which Ovid exploits the diction of these genres in order to distinguish his poem from traditional epic verse. The study concludes with an investigation of the aetiological stories of the final book and the sustained evocation of Callimachus’ Aetia at its close.
The modern, unacademic idiom of A.D. Melville's translation opens the way to a fresh understanding of Ovid's unique and elusive vision of reality.

Ovid's Metamorphoses The Complete - 15 Books
Translated into English verse under the direction of Sir Samuel Garth by John Dryden, Alexander Pope, Joseph Addison, William Congreve and other eminent hands The Metamorphoses is a Latin narrative poem by the Roman poet Ovid, considered his magnum opus. Comprising fifteen books and over 250 myths, the poem chronicles the history of the world from its creation to the deification of Julius Caesar within a loose mythico-historical framework. Although meeting the criteria for an epic, the poem defies simple genre classification by its use of varying themes and tones. Ovid took inspiration from the genre of metamorphosis poetry, and some of the Metamorphoses derives from earlier treatment of the same myths; however, he diverged significantly from all of his models. One of the most influential works in Western culture, the Metamorphoses has inspired such authors as Dante Alighieri, Giovanni Boccaccio, Geoffrey Chaucer, and William Shakespeare. Numerous episodes from the poem have been depicted in acclaimed works of sculpture, painting, and music. Although interest in Ovid faded after the Renaissance, there was a resurgence of attention to his work towards the end of the 20th century; today, the Metamorphoses continues to inspire and be retold through various media. The work has been the subject of numerous translations into English, the first by William Caxton in 1480.

"The most beautiful book in the English language." -- Ezra Pound

Ovid's remarkable and endlessly fascinating
Metamorphoses is one of the best-known and most popular works of classical literature, exerting a pervasive influence on later European literature and culture. A vast repository of mythic material as well as a sophisticated manipulation of story-telling, the poem can be appreciated on many different levels and by audiences of very different backgrounds and educational experiences. As the poem's focus on transformation and transgression connects in many ways with contemporary culture and society, modern research perspectives have developed correspondingly. Metamorphic Readings presents the state of the art in research on this canonical Roman epic. Written in an accessible style, the essays included represent a variety of approaches, exploring the effects of transformation and the transgression of borders. The contributors investigate three main themes: transformations into the Metamorphoses (how the mythic narratives evolved), transformations in the Metamorphoses (what new understandings of the dynamics of metamorphosis might be achieved), and transformations of the Metamorphoses (how the Metamorphoses were later understood and came to acquire new meanings). The many forms of transformation exhibited by Ovid's masterpiece are explored—including the transformation of the genre of mythic narrative itself.

An Oxford Classical texts edition of Ovid's Metamorphoses has been planned for nearly a century, but earlier efforts by D. A. Slater and Franco Munari were not completed, largely because of the size and complexity of the manuscript tradition. Building on their work and that of many otherscholars, R. J. Tarrant has produced a text with a broader manuscript foundation than any previous modern edition. The early fragments and oldest manuscripts have been freshly collated, and the twelfth-century manuscripts have been fully drawn on for the first time; as a result many potentiallyoriginal readings that had been
attributed to later manuscript sources or even to modern scholars can now be located in the mainstream of the medieval tradition. In establishing the text, Tarrant has been more generous than his immediate predecessors in adopting and recording scholarly conjectures, among them a number of emendations not previously published. In the matter of interpolated verses Tarrant has taken a more sceptical view of the transmitted text than editors of the last century; some of the lines he has bracketed had been suspected by earlier editors (especially Nicolaas Heinsius), but other proposed deletions are new. In the apparatus the editor has often noted that a rejected variant or conjecture offers a plausible alternative to the text printed, thereby calling attention to the many places where the original reading remains open to question. Offering a wealth of new information and ideas, this edition will be indispensable for all future study of Ovid's masterwork.

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