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.

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references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

This intermediate reader offers text, vocabulary, and notes. The notes focus on fine points of grammar and rhetoric, shades of meaning, and allusions to both classical and modern literature.

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

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.

This extract from Ovid's 'Theban History' recounts the confrontation of Pentheus, king of Thebes, with his divine cousin, Bacchus, the god of wine. Notwithstanding the warnings of the seer Tiresias and the cautionary tale of a character Acoetes (perhaps Bacchus in disguise), who tells of how the god once transformed a group of blasphemous sailors into dolphins, Pentheus refuses to acknowledge the divinity of Bacchus or allow his worship at Thebes. Enraged, yet curious to witness the orgiastic rites of the nascent cult, Pentheus conceals himself in a grove on Mt. Cithaeron near the locus of the ceremonies. But in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy, his mother and sisters in the vanguard, and tear him limb from limb. The episode abounds in themes of abiding interest, not least the clash between the authoritarian personality of Pentheus, who embodies 'law and order', masculine prowess, and the martial ethos of his city, and Bacchus, a somewhat effeminate god of orgiastic excess, who revels in the delusional and the deceptive, the transgression of boundaries, and the blurring of gender distinctions. This course book
Online Library Ovid The Metamorphoses

offers a wide-ranging introduction, the original Latin text, study aids with vocabulary, and an extensive commentary. Designed to stretch and stimulate readers, Gildenhard and Zissos's incisive commentary will be of particular interest to students of Latin at AS and undergraduate level. It extends beyond detailed linguistic analysis to encourage critical engagement with Ovid's poetry and discussion of the most recent scholarly thought.

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.

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)

Should any one of the people not know the art of loving, let him read me; and taught by me, on reading my lines, let him love. By art the ships are onward sped by sails and oars; by art are the light chariots, by art is Love, to be guided. In the chariot and in the flowing reins was Automedon skilled: in the Hæmonian ship of Jason Tiphys was the pilot. Me, too, skilled in my craft, has Venus made the guardian of Love. Of Cupid the Tiphys and the Automedon shall I be styled. Unruly indeed he is, and one who oft rebels against me; but he is a child; his age is tender and easy to be governed. The son of Phillyra made the boy Achilles skilled at the lyre; and with his soothing art he subdued his ferocious disposition. He who so oft alarmed his own companions, so oft the foe, is believed to have stood in dread of an aged man full of years.

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 rering 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.

Ovid's sensuous and witty poem brings together a dazzling array of mythological tales, ingeniously linked by the idea of transformation—often as a result of love or lust—where men and women find themselves magically changed into new and sometimes extraordinary beings. Beginning with the creation of the world and ending with the deification of Augustus, Ovid interweaves many of the best-known myths and legends of ancient Greece and Rome, including Daedalus and Icarus, Pyramus and Thisbe, Pygmalion, Perseus and Andromeda, and the fall of Troy. Erudite but light-hearted, dramatic and
yet playful, the Metamorphoses has influenced writers and artists throughout the centuries from Shakespeare and Titian to Picasso and Ted Hughes. Includes introduction, a preface to each book, explanatory notes, and an index of people, gods, and places.

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.

"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.

-- Introduction to Ovid and to each selection -- Latin text based on Loeb text by Goold: Met. 1.452-567; IV 55-166; VIII.183-235; VIII.616-724; X.238-297; and Oxford text by Kenney: Amores I.1, I.3, I.9, I.11 I.12, III.15. -- Translation Questions and

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.

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 other scholars, 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 potentially original 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.

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.

This volume explores early modern recreations of Ovid’s Metamorphoses, focusing on the creative ingenium of artists and writers who freely handled the original text so as to adapt it to different artistic media and genres.

The Metamorphoses of Ovid offers to the modern world such a key to the literary and religious culture of the ancients that it becomes an important event when at last a good poet comes up with a translation into English verse." — John Crowe Ransom a charming and expert English version, which is right in tone for the Metamorphoses." — Francis Fergusson This new Ovid, fresh and faithful, is right for our time and should help to restore a great reputation." — Mark Van Doren The first and still the best modern verse translation of the Metamorphoses, Humphries’ version of Ovid’s masterpiece captures its wit, merriment, and sophistication. Everyone will enjoy this first modern translation by an American poet of Ovid’s great work, the major treasury of classical mythology, which has perennially stimulated the minds of men. In this lively rendering there are no stock props of the pastoral and no literary landscaping, but real food on the table and sometimes real blood on the ground. Not only is
Ovid’s Metamorphoses a collection of all the myths of the time of the Roman poet as he knew them, but the book presents at the same time a series of love poems—about the loves of men, women, and the gods. There are also poems of hate, to give the proper shading to the narrative. And pervading all is the writer’s love for this earth, its people, its phenomena. Using ten-beat, unrhymed lines in his translation, Rolfe Humphries shows a definite kinship for Ovid’s swift and colloquial language and Humphries’ whole poetic manner is in tune with the wit and sophistication of the Roman poet.

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

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.

Now available for the first time in an annotated edition, Rolfe Humphriess legendary translation captures the spirit of Ovid's swift and conversational language, bringing the wit and sophistication of the Roman poet to modern readers. These are some of the most famous Roman myths as youve never read them before--sensuous, dangerously witty, audacious.

The Essential Metamorphoses, Stanley Lombardo's abridgment of his translation of Ovid’s Metamorphoses, preserves the epic frame of the
The Metamorphoses is a poem as a whole while offering the best-known tales in a rendering remarkable for its clarity, wit, and vigor. While making no pretense of offering an experience comparable to that of reading the whole of Ovid’s self-styled history from the world’s first origins down to my own time, this practical and judicious selection of myths at the heart of Roman mythology and literature yet manages to relate many of the most fascinating episodes in that world-historical march toward the Age of Augustus—and is accompanied by an Introduction that deftly sets them in their cosmological, theological, and Augustan contexts.

The verse-by-verse commentary on the Ovidian text includes the reading of more than 300 manuscripts, including the so-called Heinsian manuscripts, and of almost 100 editions, from the two "editiones principes" of 1471 to the present day. The introduction describes the manuscripts used, and a history of the Ovidian editions is also traced. A new text of book VI is presented, accompanied by a slim and lucid critical apparatus. Further information appears in the commentary and in the appendices, particularly readings of manuscripts and editions. The verbatim commentary offers, with reliable quotes for each term, the critical observations of all the editors and commentators of the Ovidian work throughout the centuries. This aspect of critical edition has been neglected by commentators of Ovid since Heinsius (1659) and Burman (1727). Two appendices ("Readings of manuscripts" and "Readings of editions") are added for the first time for readers of the Ovidian work. The volume closes with a "Select index of textual problems", a large "Index locorum" and an "Index nominum".

This play is based on David R. Slavitt’s translation of The Metamorphoses of Ovid - Monologues.

In his award-winning translation, Charles Martin combines fidelity to Ovid’s text with verse that catches the speed and liveliness of the original. Ovid’s epic poem—which theme of change has resonated throughout the ages—is one of the most important texts of Western imagination, an inspiration from Dante’s time to the present, when writers such as Salman Rushdie and Italo Calvino have found a living source in Ovid’s work. The text is accompanied by a preface, A Note on the Translation, and detailed explanatory annotations. “Sources and Backgrounds” includes Seneca’s inspired commentary on Ovid, Charles Martin’s essay on the ways in which pantomimic dancing—an art form popular in Ovid’s time—may have been the model for Metamorphoses, as well as related works by Virgil, Callimachus, Hesiod, and Lucretius, among others. From the enormous body of scholarly writing on Metamorphoses, Charles Martin has chosen six major interpretations by Bernard Knox, J. R. R. Mackail, Norman O. Brown, Italo Calvino, Frederick Ahl, and Diane Middlebrook. A Glossary of Persons, Places, and Personifications in the Metamorphoses and a Chronology and Selected Bibliography are also included.
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.

In AD 8 Ovid's brilliant career was abruptly ruined when the Emperor Augustus banished him, for reasons never satisfactorily explained, to Tomis (Constanta) on the Black Sea. The five books of Tristia (Sorrows) express his reaction to this savage and, as he clearly regarded it, unjust sentence. Though their ostensible theme is the misery and loneliness of exile, their real message, if they are read with the care they deserve, is one of affirmation. With a wit and irony that borders on defiance, Ovid repeatedly asserts the injustice of his sentence and the preeminence of the eternal values of poetry over the ephemeral dictates of an earthly power. In technical skill and inventiveness these elegies rank with the Art of Love or the Fasti. For this new translation Alan Melville has reproduced, in rhyming stanzas, the virtuosity, wit, and elegance of the original.

Ovid's magnificent panorama of the Greek and Roman myths—prized through the ages for its splendor and its savage, sophisticated wit, The Metamorphoses is a masterpiece of Western culture—the first attempt to link all the Greek myths, before and after Homer, in a cohesive whole, to the Roman myths of Ovid's day. Horace Gregory, in this modern translation, turns his own poetic gifts toward a deft reconstruction of Ovid's ancient themes, using contemporary idiom to bring to today's reader all the ageless drama and psychological truths vividly intact.

"It is the single most important work of poetry in ancient history" - M. L. Andres, author of 'A Simple but Effective Strategy for Success' & founder of The Block Bard. Ovid's 15-book epic, written in exquisite Latin hexameter, is a rollercoaster of a read. Beginning with the creation of the world, and ending with Rome in his own lifetime, the Metamorphoses drags the reader through time and space, from beginnings to endings, from life to death, from moments of delicious joy to episodes of depravity and abjection. The madness and chaos of some 250 stories, spanning around 700 lines of poetry per book, are woven together by the theme of metamorphosis or transformation. The artistic dexterity involved in pulling off this literary feat is testimony to Ovid's skill and ambition as a poet. This accomplishment also goes a long way in explaining the rightful place the Metamorphoses holds within the canon of classical literature, placed as it is beside other great epics of Mediterranean antiquity such as the Iliad, Odyssey and Aeneid.

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.

A new translation of the most famous work of a witty, irreverent Roman poet captures the mischievous spirit of this man of letters who wrote candid poems about love and suffered a death in exile.

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.

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