

Ovids Heroines

Ovid could be considered the original poet of late antiquity. In his exile poetry, he depicts a world in which Rome has become a distant memory, a community accessible only through his imagination. This, Ovid claimed, was a transformation as remarkable as any he had recounted in his Metamorphoses. Ian Fielding's book shows how late antique Latin poets referred to Ovid's experiences of isolation and estrangement as they reflected on the profound social and cultural transformations taking place in the fourth, fifth and sixth centuries AD. There are detailed new readings of texts by major figures such as Ausonius, Paulinus of Nola, Boethius and Venantius Fortunatus. For these authors, Fielding emphasizes, Ovid was not simply a stylistic model, but an important intellectual presence. Ovid's fortunes in late antiquity reveal that poetry, far from declining into irrelevance, remained a powerful mode of expression in this fascinating period.

In Ovid's "Heroides" and the Augustan Principate, Megan O. Drinkwater makes a compelling case for the importance of Ovid's Heroides as a historical and literary testament, elegantly illustrating how Ovid's literary innovation expresses the unease felt by a citizenry subject to the erosion of their public identity.

This collection of essays on Ovid's life, works, and influence is intended to serve as a vade-mecum for all interested in the Roman World's most versatile literary genius. The broad range of subjects and perspectives represented by the Companion's fourteen contributors offers readers the best in contemporary classical scholarship.

Ovid is one of the greatest poets in the Classical tradition and Western literature. This book represents the most comprehensive study to date of his early output as a unified literary production. Firstly, the book proposes new ways of organising this part of Ovid's poetic career, the chronology of which is notoriously difficult to establish. Next, by combining textual criticism with issues relating to manuscript transmission, the book decisively counters arguments levelled against the authenticity of Heroides 15, which consequently allows for a reevaluation of Ovid's early output. Furthermore, by focusing on the literary device of allusion, the book stresses the importance of Ovid's single Heroides 1-15 in relationship with his Amores I-III, Ars amatoria I-III and Remedia amoris. Finally, the book identifies three kinds of Ovidian poetics that are found in his early poetry and that point towards the works of myth and exile that followed in his later career.

Ovid: a Very Short Introduction

Shakespeare's Ovid and the Spectre of the Medieval

Courting Justice in the Age of Augustus

Strange Monsters

Law and Love in Ovid

"Metamorphoses" Commentaries 1100-1618

Ovid, wittiest of ancient poets, has been an influential model for writers and artists throughout the ages. Llewelyn Morgan introduces the poet and his works, describing each of his poems in turn, setting them in their social and literary context, and considering the twist of events that led to the exile of Rome's most celebrated artist.

Ovid's Heroides, a catalogue of letters by women who have been deserted, has too frequently been examined as merely a lament. In a new departure, this book portrays the women of the Heroides as a community of authors. Combining close readings of the texts and their mythological backgrounds with critical methods, the book argues that the points of similarity between the different letters of the Heroides, so often derided by modern critics, represent a brilliant exploitation of intratextuality, in which the Ovidian heroine self-consciously fashions herself as an alluding author influenced by what she has read within the Heroides. Far from being naive and impotent victims, therefore, the heroines are remarkably astute, if not always successful, at adapting textual strategies that they perceive as useful for attaining their own ends. With this new approach Professor Fulkerson shows that the Heroides articulate a fictional poetic, mirroring contemporary practices of poetic composition.

Ovidian Bibliofictions and the Tudor Book examines the historical and the fictionalized reception of Ovid's poetry in the literature and books of Tudor England. It does so through the study of a particular set of Ovidian narratives-namely, those concerning the protean heroines of the Heroides and Metamorphoses. In the late medieval and Renaissance eras, Ovid's poetry stimulated the vernacular imaginations of authors ranging from Geoffrey Chaucer and John Gower to Isabella Whitney, William Shakespeare, and Michael Drayton. Ovid's English protégés replicated and expanded upon the Roman poet's distinctive and frequently remarked 'bookishness' in their own adaptations of his works. Focusing on the postclassical discourses that Ovid's poetry stimulated, Ovidian Bibliofictions and the Tudor Book engages with vibrant current debates about the book as material object as it explores the Ovidian-inspired mythologies and bibliographical aetiologies that informed the sixteenth-century creation, reproduction, and representation of books. Further, author Lindsay Ann Reid's discussions of Ovidianism provide alternative models for thinking about the dynamics of reception, adaptation, and imitatio. While there is a sizeable body of published work on Ovid and Chaucer as well as on the ubiquitous Ovidianism of the 1590s, there has been comparatively little scholarship on Ovid's reception between these two eras. Ovidian Bibliofictions and the Tudor Book begins to fill this gap between the ages of Chaucer and Shakespeare by dedicating attention to the literature of the early Tudor era. In so doing, this book also contributes to current discussions surrounding medieval/Renaissance periodization.

Francesca Martelli surveys the contours of current scholarship on Ovid. Her appraisal covers the post-structuralist recuperation of Ovid's poetry that began in the 80s, and looks toward the narratives that posthumanism and other new materialist discourses have yet to disclose.

Ovid in China

Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century

Reception, Translation, and Comparison

The Ovidian Heroine as Author

Ovid's Heroidos

Brill's Companion to Ovid

Florence Verducci challenges the presuppositions and expectations that have led to embarrassed censure of the wit and comic irreverence that Ovid wove into these dramatic monologues, addressed by his heroines to absent lovers. Originally published in 1986. 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.

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This is the first book-length study to reconstruct the experiences of the abandoned heroines of the Heroides, which have been largely ignored by past criticism. Dr Spentzou seeks ways to isolate, characterize, and release the female voice and experience within Ovid's male-authored text. Building on a wide range of ancient as well as modern images and reflections on gender and writing, the book attempts to map the relationship between gendered sensitivities and experienceand generic expression and choices. Dr Spentzou uses the insight gained by the boom of intertextual studies in recent Latin scholarship to go a step further and address explicitly the ideologies of intertextual studies. This is a book about readers and reading, just as much as about women and gender, and it isalso an in-depth study of the intricate and heated negotiations behind the interpretative act.

This book is a study of Ovid and his poetry as a cultural phenomenon, conceived in the belief that such a study of tradition also casts fresh light on Ovid himself. Its main concern is with exploring the influence of Ovid on literature, especially English literature, but it also takes a wider perspective, including, for example, the visual arts. The book takes the form of a series of studies by specialists in their fields, including a number of scholars of international renown. The essays cover the period from the twelfth century, when there was an upsurge of interest in Ovid, through to the decline in his fortunes in the nineteenth and twentieth centuries. They are critical and comparative in approach and collectively give a detailed sense of Ovid's importance in Western culture. Topics covered include Ovid's influence on Chaucer, Spenser, Shakespeare and his contemporaries, Dryden, T. S. Eliot, the myths of Daedalus and Icarus and Pygmalion, and the influence of Ovid's poetry on art.

Responding to Ovid's Heroides in Sixteenth-Century France

Ovid's Early Poetry

Ovid's Presence in Contemporary Women's Writing

Ovid's Toyshop of the Heart

The Hearts of Ovid's Heroines in Trójumanna Saga

Ovid and the Liberty of Speech in Shakespeare's England

Law and Love in Ovid challenges the view that legal language in poetry is a sign of frivolity and argues that it signals a radical return to the roots of law's creation.

In western civilization no story has been retold more times than the Trojan War. Homer's works were known only by repute in western Europe after the fall of Rome. As such, the Middle Ages saw the blossoming of a new Troy tradition based on Dares Phrygius's De Excidio Troiae Historia (The History of the Destruction of Troy). Most countries of medieval Europe used this laconic work to retell the Troy story in each country's particular idiom. The settlers of Iceland developed a sophisticated literary culture in the thirteenth century. No other people wrote narrative prose works on such a variety of subjects as the Old Icelandic sagas. The Icelanders used the saga form to retell their version of the Troy story: Trójumanna saga (The Saga of the Troy-men). They expanded on Dares's spartan account, freely inserting pieces of classical works where possible. Ovid's Heroides, a collection of letters from heroines to their lovers, inspired an author of one version of the saga to include four letters in the saga: one from Medea to Jason, one from Deianira to Hercules, and a pair sent between Paris and Helen. Each letter differs from its Ovidian exemplar in subtle but dramatic ways. The author frees Medea from her famous filicide, Deianira does not kill Hercules, but still kills herself, and Helen wholeheartedly resists Paris's advances. The author deliberately reinvents his female characters and so reveals the distinctive qualities that are essential to saga heroines.

This collection of essays, unquestionably a first of its kind, examines the challenges of translating Ovid into Chinese and the emerging role Ovid's poetry has played in Chinese culture, including material culture and comparative studies in a wide international context.

Ovid's HeroinesBloodaxe Books Limited

A Montage of Attractions

Theater, Metatheater, and the Transformation of a Genre

A Commentary

A Handbook to the Reception of Ovid

Ovid

Ovid's Lovers

A Companion to Ovid is a comprehensive overview of one of the most influential poets of classical antiquity. Features more than 30 newly commissioned chapters by noted scholars writing in their areas of specialization Illuminates various aspects of Ovid's work, such as production, genre, and style Presents interpretive essays on key poems and collections of poems Includes detailed discussions of Ovid's primary literary influences and his reception in English literature Provides a chronology of key literary and historical events during Ovid's lifetime

Compelling investigation of the question of the male/female relationship, which is central to Ovid's works.

This innovative study analyses the presence of Ovid in contemporary women's writing through a series of insightful case studies of prominent female authors, from Ali Smith, Marina Warner, and Marie Darrieussecq, to Alice Oswald, Saviana Stănescu, and Yoko Tawada. Using Ovid in their engagements with a wide range of issues besetting our twenty-first century world - homelessness, refugees, the financial crisis, internet porn, anorexia, body image - these writers echo the poet's preoccupation in his own work with fleeting fame, shape-shifting, and the dangers of immediate gratification, and make evident that these concerns are not only quintessentially modern, but also peculiarly Ovidian. Moving beyond the concern of second-wave feminism with recovering silenced female voices and establishing a female perspective within canonical works, the volume places particular emphasis on the intersections between Ovid's imaginative universe and the political and aesthetic agenda of third-wave feminism. Focusing on its subjects' socially and politically charged re-shapings, re-imaginings, and receptions of Ovid, it not only demonstrates the extraordinary plasticity of his writing, but also of its myriad re-castings and re-contextualizations within contemporary culture (in terms of genre alone, the works discussed included translations, poetry, plays, novels, short stories, and memoirs). In so doing, it not only offers us a valuable perspective on the work of the selected female authors and a new and vital landmark in the history of Ovidian reception, but also reveals to us an Ovid who remains our contemporary and an enduring source of inspiration.

"With a new chronology, further reading, and corrections"--Title page verso.

The Cambridge Companion to Ovid

Readers and Writers in Ovid's Heroides

Ovid, Heroides: A Selection

Oxford Readings in Ovid

Love's Remedies

A Companion to Ovid

Ovid's Heroides, a collection consisting mainly of poetic love letters sent by mythological heroines to their absent lovers, held a particular fascination for Renaissance readers. To understand their responses to these letters, we must ask exactly how and in what contexts those readers first encountered them: were they read in Latin or in the vernacular; as source texts for the learning of grammar and history or as love poetry; as epistolary and rhetorical models or as moral examples? Renaissance Postscripts: Responding to Ovid's Heroides in Sixteenth-Century France by Paul White offers an account of the wide variety of responses to the Heroides within the realm of humanist education, in the works of both Latin commentators and French translators, and as an example of a particular mode of imitation. The author examines how humanists shaped the discourse of Ovid's heroines and heroes to pedagogical ends and analyses even the woodcuts that illustrated various editions. This study traces comparative readings of French translations through a period noted for important shifts in attitudes to the text and to poetic translation in general and offers an important history of the "reply epistle"--a mode of imitation attempted both in Latin and the vernacular. Renaissance Postscripts shows that while the Heroides was a versatile text that could serve a wide range of pedagogical and literary purposes, it was also a text that resisted the attempts of its interpreters to have the final word.

This is the OCR-endorsed publication from Bloomsbury for the Latin A-Level (Group 4) prescription of Ovid's Heroides, giving full Latin text, commentary and vocabulary for Heroides I lines 1-68, and Heroides VII lines 1-140, with a detailed introduction that also covers the prescribed text to be read in English. Ovid's Heroides is a unique collection of poetry, in which famous mythological heroines write letters to the men who have abandoned them. They offer a new perspective on the otherwise male-centred mythological tradition. Heroides I (from Penelope) and VII (from Dido) respond to the most famous Classical epics, Homer's Odyssey and Virgil's Aeneid, by presenting a new, less positive, angle on the two famous epic heroes. Through his heroines' unique voices, Ovid plays with literary tradition, inviting us all to take a side: epic heroism or loyalty in love? Resources are available on the Companion Website.

This study investigates the reception of Ovidian heroines in "Metamorphoses" commentaries written between 1100 and 1618 on the Continent in England. Medieval and early modern clerical readings of the feminine in Ovid reflect greater heterogeneity than is commonly alleged.

In the Heroides, the Roman poet Ovid wittily plucks fifteen abandoned heroines from ancient myth and literature and creates the fiction that each woman writes a letter to the hero who left her behind. But in giving voice to these heroines, is Ovid writing like a woman, or writing "Woman" like a man? Using feminist and psychoanalytic approaches to examine the "female voice" in the Heroides, Sara H. Lindheim closely reads these fictive letters in which the women seemingly tell their own stories. She points out that in Ovid's verse epistles all the women represent themselves in a strikingly similar and disjointed fashion. Lindheim turns to Lacanian theory of desire to explain these curious and hauntingly repetitive representations of the heroines in the "female voice."

Lindheim's approach illuminates what these poems reveal about both masculine and feminine constructions of the feminine

Tragedy in Ovid

Epistulae Heroidum

Reading the Ovidian Heroine

Transformations of Ovid in Late Antiquity

Heroides

Mail and Female

Ovid was one of the greatest writers of classical antiquity, and arguably the single most influential ancient poet for post-classical literature and culture. In this Cambridge Companion, chapters by leading authorities from Europe and North America discuss the backgrounds and contexts for Ovid, the individual works, and his influence on later literature and art. Coverage of essential information is combined with exciting new critical approaches. This Companion is designed both as an accessible handbook for the general reader who wishes to learn about Ovid, and as a series of stimulating essays for students of Latin poetry and of the classical tradition.

A Handbook to the Reception of Ovid presents more than 30original essays written by leading scholars revealing the richdiversity of critical engagement with Ovid's poetry thatspans the Western tradition from antiquity to the presentday. Offers innovative perspectives on Ovid's poetry and itsreception from antiquity to the present day Features contributions from more than 30 leading scholars inthe Humanities. Introduces familiar and unfamiliar figures in the history ofOvidian reception. Demonstrates the enduring and transformative power ofOvid's poetry into modern times.

The range of poetic invention that occurred in Renaissance English literature was vast, from the lyric eroticism of the late sixteenth century to the rise of libertinism in the late seventeenth century. Heather James argues that Ovid, as the poet-philosopher of literary innovation and free speech, was the galvanizing force behind this extraordinary level of poetic creativity. Moving beyond mere topicality, she identifies the ingenuity, novelty and audacity of the period's poetry as the political inverse of censorship culture. Considering Spenser, Marlowe, Shakespeare, Jonson, Milton and Wharton among many others, the book explains how free speech was extended into the growing domain of English letters, and thereby presents a new model of the relationship between early modern poetry and political philosophy.

This study investigates the reception of Ovidian heroines in Metamorphoses commentaries written between 1100 and 1618 on the Continent in England. Medieval and early modern clerical readings of the feminine in Ovid reflect greater heterogeneity than is commonly alleged.

The Poet and His Work

Ovid Heroides 11, 13 and 14

Motherhood in Ovid's Heroides

Women, Heroines, Mothers

Ovidian Bibliofictions and the Tudor Book

Metamorphosing Classical Heroines in Late Medieval and Renaissance England

"This book studies in detail the complexities of these conflicting aspects of Petrarchism as they are boldly juxtaposed in moments of recantation, or palinode. Manipulations of recantatory gestures in the poems of Petrarch, Gaspara Stampa, Sir Philip Sidney, and Edmund Spenser are especially succinct points of focus for considerations of these authors' more general relationships to and revisions of both Petrarchism and the cultural climates in which they wrote. Because they involve questions of confessions and autobiography, ethics and aesthetics, the concerns of the palinode are aligned with those of the Petrarchan lyric, and also engage larger cultural discourses surrounding the lyric poem that would demand recantation. Given the recantation's role of mediating between the poetic work and the world beyond, critical categories such as "monologic" and "dialogic," derived from the works of M. M. Bakhtin, are suitable tools for an examination of the Petrarchan lyric and its recantation, while at the same time, the nature and value of these critical concepts are interrogated." "Because both classical and medieval recantatory traditions inform the Petrarchans' usages of the genre, special focus is placed upon the originary Greek recantation, Stesichorus of Himera's palinode to his Helen, and its recovery in the Renaissance (within the context of Plato's "youthful" poetic work, the Phaedrus). Stesichorus's palinode is particularly revealing when viewed in relation to Renaissance Petrarchism, because of its association of the discursive and formal dualities inherent in the genre with its female addressee, Helen. Plato's

resurrections in the Petrarchan ladies (and writers) of the later period provide rich variations on Stesichorus's ventriloquistic recantation and its treatment of gender relationships. Like the palinode itself, its emblematic figure, Helen, mediates between the poet's self-expression, the literary tradition in which he or she works, and voices of culture in the world beyond."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Ovid is today best known for his grand epic, Metamorphoses, and elegiac works like the Ars Amatoria and Heroides. Yet he also wrote a Medea, now unfortunately lost. This play kindled in him a lifelong interest in the genre of tragedy, which informed his later poetry and enabled him to continue his career as a tragedian – if only on the page instead of the stage. This book surveys tragic characters, motifs and modalities in the Heroides and the Metamorphoses. In writing love letters, Ovid's heroines and heroes display their suffering in an epistolary theater. In telling transformation stories, Ovid offers an exploded view of the traditional theater, although his characters never stray too far from their dramatic origins. Both works constitute an intratextual network of tragic stories that anticipate the theatrical excesses of Seneca and reflect the all-encompassing spirit of Roman imperium.

A study of how the use of Ovid in Middle English texts affected Shakespeare's treatment of the poet.

No other ancient poet has had such a hold on the imagination of readers as Ovid. Through the centuries, artists, writers, and poets have found in his work inspiration for new creative endeavors. This anthology of twenty of the most influential papers published in the last thirty years represents the broad range of critical and scholarly approaches to Ovid's work. The entire range of his poetry, from the Amores to the Epistles from the Black Sea, is discussed by some of the leading scholars of Latin poetry, employing, critical methods ranging from philology to contemporary literary theory. In an introductory essay, Peter Knox surveys Ovidian scholarship over this period and locates the assembled papers within recent critical trends. Taken together, the articles in this collection offer the interested reader, whether experienced scholar or novice, an entree into the current critical discourse on Ovid, who is at once one of the most accessible authors of classical antiquity and one of the least understood. "

Epistolary Narrative and Desire in Ovid's Heroides

From his Single Heroides to his Remedia Amoris

Ovid Renewed

Renaissance Postscripts

Ovid's Heroids ; Or Epistles from the Heroines of Antiquity

Desire, Difference and the Poetic Imagination

Provides an overview of the life of Roman poet Ovid and offers an in depth analysis of his varied works.

This comprehensive study establishes the importance of an unexpected genre, tragedy, in the career of the most mercurial Western poet.

This volume provides a new and carefully-researched text for three Roman verse epistles, and sheds new light on Ovidian innovation, the ancient epistolary form, and the manipulation of classical myth.

A series of letters purportedly written by Penelope, Dido, Medea, and other heroines to their lovers, the Heroides represents Ovid's initial attempt to revitalize myth as a subject for literature. In this book, Howard Jacobson examines the first fifteen elegaic letters of the Heroides. In his critical evaluation, Professor Jacobson takes into consideration the twofold nature of the work: its existence as a single entity with uniform poetic structure and coherent goals, and its existence as a collection of fifteen individual poems. Thus, fifteen chapters are devoted to a thorough analysis and interpretation of the particular poems, while six additional chapters are concerned with problems that pertain to the work as a whole, such as the nature of the genre, the role of rhetoric, theme, and variation, and the originality of Ovid. Special attention is given to the application of modern psychological criticism to the delineations of the pathological psyche in the letters. In an additional chapter on the chronology of Ovid's early amatory poetry, the author challenges and revises the traditional dating of the Heroides. Originally published in 1974. 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.

Ovid's Heroines

Reading, Writing, and Community in the Heroides

A Verse Translation of the Heroides

Ovid's Heroides and the Augustan Principate

Transgressions of Genre and Gender

The Heroides, written by Ovid some 2000 years ago, consists of a series of imaginary letters by legendary females of antiquity to their hapless lovers or husbands. The verse letters - purportedly penned by such heroines as Helen, Medea, Penelope, Dido, and Sappho - are the outpourings of women who have been cruelly victimized, yet they are written in the witty and ironic tone for which Ovid is famous. As a source of inspiration for other poets, as a model for the episotolary novel and the dramatic monologue, and as feminine footnotes to Greek prehistory, the letters have fascinated readers from Ovid's time to the present.

The first study of Ovid, especially his Metamorphoses, as inherently visual literature, explaining his pervasive importance in our visual media.

Ovid's Heroides, written in Rome some time between 25 and 16 BC, was once his most popular work. The title translates as "Heroines." It is a series of poems in the voices of women from Greek and Roman myth - including Phaedra, Medea, Penelope, and Ariadne - addressed to the men they love. Clare Pollard's new translation rediscovers Ovid's Heroines for the 21st century, with a cast of women who are brave, bitchy, sexy, suicidal, horrifying, heartbreaking, and surprisingly modern. "This breezily modern take on Heroides is a delight. . . . Pollard effortlessly brings legendary Greek and Roman characters like Penelope, Dido, and Medea, and their sorrows, out of myth and into the twenty-first century."--World Lit. Today February 2014

Ovid on Screen

Recantation and Renaissance Lyric Poetry