

### Metamorphoses Ovid

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)

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.

Through Mandelbaum's poetic artistry, this gloriously entertaining achievement of literature-classical myths filtered through the worldly and far from reverent sensibility of the Roman poet Ovid is revealed anew. "[An] extraordinary translation...brilliant" (Booklist). With an Introduction by the Translator.

The romantic poet of ancient Rome expresses his passion for life in poems that explore the diverse aspects of love

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.

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

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literary genre. Suggested reading is also included.

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

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.

This useful school edition of Ovid's "Metamorphoses Book VIII", first published in the "Macmillan Modern School Classics" series in 1940, contains a short Introduction (covering Ovid's life, the "Metamorphoses" in general, the myths contained in "Book VIII", and a section on metre), the Latin text, detailed Notes on the text to aid translation, and a Vocabulary.

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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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.

Composed in Latin in the early years of the first century by the Roman poet Ovid, the "Metamorphoses" presents a collection of amazing tales of transformation based on Greek mythology and legend. Michael Simpson's prose translation of Ovid's masterpiece in the rapid and direct American idiom catches the swiftness and clarity of the Latin original. His introduction sketches the poet's life, describes his extant works, discusses his unusual exile to the west coast of the Black Sea (where he died), and provides a useful context for reading the "Metamorphoses." Simpson has also prepared extensive endnotes that serve as mini-essays, illuminating the manifold aspects of the poem and offering commentary and interpretation that enable readers to enter Ovid's magical world and enjoy its richness.

Presents a selection from Metamorphoses, designed for those who have completed an introductory Latin course.

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.

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

Ovid's Metamorphoses is one of the most influential works of Western literature, inspiring artists and writers from Titian to Shakespeare to Salman Rushdie. These are some of the most famous Roman myths as you've never read them before—sensuous, dangerously witty, audacious—from the fall of Troy to birth of the minotaur, and many others that only appear in the Metamorphoses. Connected together by the immutable laws of change and metamorphosis, the myths tell the story of the world from its creation up to the transformation of Julius Caesar from man into god. In the ten-beat, unrhymed lines of this now-legendary and widely praised translation, Rolfe Humphries captures the spirit of Ovid's swift and conversational language, bringing the wit and sophistication of the Roman poet to modern readers. This special annotated edition includes new, comprehensive commentary and notes by Joseph D. Reed, Professor of Classics and Comparative Literature at Brown University.

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"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 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".

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

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

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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 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 magnificent panorama of the Greek and Roman myths-presented by a noted poet, scholar, and critic. 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.

*The Metamorphoses* - Ovid. A translation into English prose by A. S. Kline. Published in entirety with mythological index and illustrations by Hendrik Goltzius. In the *Metamorphoses* Ovid retells stories from the Greek myths, arranging them in roughly chronological order, from the origins of the world to his own times. His charming and graceful versions, full of life and interest, express his humanist approach, his feeling for pathos, and his endless curiosity and delight in human affairs. Each tale involves a transformation of some kind, and the whole collection provided a potent source of motifs and images for later art, especially the paintings, sculpture, and verse of the Renaissance. The role of women in the myths seems particularly important to Ovid, and this aspect of his work, his interest in the female element, is reflected elsewhere in his poetry, and strongly influenced European culture. Dante, and Shakespeare, in particular, echo sentiments and imagery in the *Metamorphoses*. The *Metamorphoses* are an ideal resource for those wishing to enter the world of the Greek myths, as well as the refined atmosphere of Augustan Rome. Ovid was aware of the scale and beauty of his achievement, and himself ended the work with a promise of his own literary immortality. This and other texts

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available from Poetry in Translation ([www.poetryintranslation.com](http://www.poetryintranslation.com)).

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.

Bringing together a series of ingeniously linked myths and legends, Ovid's deliciously witty and poignant *Metamorphoses* describes a magical world in which men and women are transformed - often by love - into flowers, trees, animals, stones and stars. First published in 1567, this landmark translation by Arthur Golding was the first major English edition of the epic, which includes such tales as the legend of Narcissus; the parable of Icarus; and the passion held by the witch-queen Circe for the great Aeneas. A compelling adaptation that used imagery familiar to English sixteenth-century society, it powerfully influenced Spenser, Shakespeare and the character of Elizabethan literature.

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 Philyra 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.

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

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.

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.

"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

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translation of choice for contemporary readers in English. This volume also includes endnotes and a glossary of people, places, and personifications.

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 epic *Metamorphoses*, Ovid's most renowned work, has regained its stature among the masterpieces of great poets such as Vergil, Horace, and Tibullus. Yet its irreverent tone and bold defiance of generic boundaries set the *Metamorphoses* apart from its contemporaries. *Ovid before Exile* provides a compelling new reading of the epic, examining the text in light of circumstances surrounding the final years of Augustus' reign, a time when a culture of poets and patrons was in sharp decline, discouraging and even endangering artistic freedom of expression. Patricia J. Johnson demonstrates how the production of art—specifically poetry—changed dramatically during the reign of Augustus. By Ovid's final decade in Rome, the atmosphere for artistic work had transformed, leading to a drop in poetic production of quality. Johnson shows how Ovid, in the episodes of artistic creation that anchor his *Metamorphoses*, responded to his audience and commented on artistic circumstances in Rome.

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—whose 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.

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

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

