

SHAKESPEARE AND OVID



JONATHAN BATE

CLARENDON



PAPERBACKS

Shakespeare And Ovid

Ovid



Shakespeare And Ovid:

Shakespeare's Ovid A. B. Taylor, Anthony Brian Taylor, 2006-11-02 Ovid's great poem *Metamorphoses* was a source of life long fascination and inspiration for Shakespeare. He drew on its great myths throughout his career in early works like *Venus and Adonis* and *Titus Andronicus*, works of the middle period like *A Midsummer Night's Dream* and *Twelfth Night*, and late plays such as *The Winter's Tale* and *The Tempest*. This book provides a comprehensive examination of his use of Ovid's poem with contributions from international scholars. It begins by examining the use of Ovid's myth in early Elizabethan literature, a use dramatically changed by Marlowe and Shakespeare himself. It then offers detailed readings of Shakespeare's use of Ovid in a wide range of plays and poems, placing emphasis on several important but often underestimated features. The book also provides a survey of twentieth century criticism and methodology in the field. *Shakespeare and Ovid* Jonathan Bate, 1993 In this account of the relationship between Shakespeare and his favourite poet Ovid, Bate examines the full range of Shakespeare's works, identifying Ovid's presence not only in the narrative poems and pastoral comedies but also in the Sonnets and mature tragedies. **Shakespeare's Ovid and the Spectre of the Medieval** Lindsay Ann Reid, 2018 A study of how the use of Ovid in Middle English texts affected Shakespeare's treatment of the poet. The debt owed by Shakespeare to Ovid is a major and important topic in scholarship. This book offers a fresh approach to the subject, aiming to account for the Middle English literary lenses through which Shakespeare and his contemporaries often approached Greco-Roman mythology. Drawing its principal examples from *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *Romeo and Juliet*, *Lucrece*, and *Twelfth Night*, it reinvestigates a selection of moments in Shakespeare's works that have been widely identified in previous criticism as Ovidian, scrutinising their literary alchemy with an eye to uncovering how ostensibly classical references may be haunted by the under-acknowledged spectral presences of medieval intertexts and traditions. Its central concern is the mutual hauntings of Ovid, Geoffrey Chaucer and John Gower in the early modern literary imagination; it demonstrates that Ovidian allusions to mythological figures such as Ariadne, Philomela or Narcissus in Shakespeare's dramatic and poetic works were sometimes simultaneously mediated by the hermeneutic and affective legacies of earlier vernacular texts, including *The Legend of Good Women*, *Troilus and Criseyde*, and the *Confessio Amantis*. LINDSAY ANN REID is a Lecturer in English at the National University of Ireland, Galway. *Shakespeares Venus und Adonis im Verhältnis zu Ovids Metamorphosen und Constables Schäfergesang* Max Dürnhöfer, 1890 **Ovid and Adaptation in Early Modern English Theatre** Starks Lisa Starks, 2019-08-28 Uses adaptation and appropriation studies to explore early modern textual and theatrical metamorphoses of Ovid. Applies contemporary theoretical approaches such as gender, queer, trans studies, feminist ecostudies, hauntology, rhizomatic adaptation, transmediality. Uses adaptation studies in analyzing early modern transformations of Ovid. Focuses on the appropriations of Ovid as an umbrella term for all things Ovidian on the early modern English stage. Includes chapters on Shakespeare and Marlowe as well as other early modern dramatists. Did you know

that Ovid was a multifaceted icon of lovesickness endless change libertinism emotional torment and violence in early modern England This is the first collection to use adaptation studies in connection with other contemporary theoretical approaches in analysing early modern transformations of Ovid It provides innovative perspectives on the Ovids that haunted the early modern stage while exploring intersections between adaptation theory and gender queer trans studies ecofeminism hauntology transmediality rhizomatics and more This book examines the multidimensional ubiquitous role that Ovid and Ovidian adaptations played in English Renaissance drama and theatrical performance

The play within the play: Ovid's "Metamorphoses" and Shakespeare's "A Midsummer Night's Dream" Mandy Busse, 2007-06-16 Seminar paper from the year 2006 in the subject English Language and Literature Studies Literature grade 2.0 University of Erfurt language English abstract

By Reading Ovid's Metamorphoses the Elizabethans could dig beneath its layers of fiction in an effort to recover the most precious secrets of the ancient world whether moral philosophical historical or scientific It is beyond all doubt that the great poetry of Ovid 43 BC 17 AD had a strong influence on William Shakespeare's work Understandably enough as Ovid's work is a classical masterpiece of Latin literature It fascinates with its formal perfection urban humour and Ovid's creative fantasy His outstanding opus is of course the Metamorphoses the magnificent epic poem containing about 250 transformation legends of Greek and Roman mythology Ovid's interests in myths show also the heroides which include fictitious love letters Love this is undoubtedly a central theme in Ovid's literature His writings Amores Ars amatoria and Remedia amoris display that Although Ovid's literature was banished from public libraries by emperor Augustus after the poet's death his posthumous fame could not be prevented fortunately Ovid's work had a great influence on medieval literature and during renaissance his mythological stories had been example for many novellas The role of Ovid's greatest opus the Metamorphoses in Shakespeare's work especially in his comedy A Midsummer Night's Dream is going to be discussed in this paper At first the focus lies on Ovidian literature in Elizabethan times Then the parody of Pyramus and Thisbe in A Midsummer Night's Dream will be analysed A special kind of metamorphosis the one of Bottom brings up the third main emphasis By the way what is a metamorphosis It is said to be a process in which somebody or something changes completely into something different for example a caterpillar that becomes a beautiful butterfly

"Pyramus und Thisbe" bei Shakespeare Ernst Seiffert, 2009-07-27 Studienarbeit aus dem Jahr 2000 im Fachbereich Anglistik Literatur Note 1.0 Humboldt Universität zu Berlin Institut für Klassische Philologie Veranstaltung Hauptseminar Sprache Deutsch Abstract William Shakespeare griff bei seinem literarischen Schaffen auch auf antike Vorbilder zurück Insbesondere der Dichter Ovid wurde von ihm nicht nur gelesen sondern intensiv rezipiert und für das eigene Schaffen fruchtbar gemacht So hat Shakespeare eine kleine Episode aus Ovids Metamorphosen die Geschichte von Pyramus und Thisbe gleich in zwei seiner Dramen aufgegriffen und neu interpretiert a Die ernsthafte Variante Romeo und Julia Trag die Tragisches Schicksal zweier Liebender die zwei verfeindeten Adelshäuser in Verona angehören Romeo Geschlecht Montague und Julia Geschlecht

Capulet Am Ende selbstgewählter Tod beider Liebender infolge einer Kette von unglücklichen Zufällen b Die humorvolle Variante Ein Sommernachtstraum Kom die unglückliche Liebe zweier Adliger Hermia und Lysander in Athen aufgrund einer Heiratsabsprache mit einem anderen Mann Heimlicher Fluchtplan des Paares der jedoch vereitelt wird Am Ende Auflösung aller Probleme und dreifache Hochzeit Im letzten Akt ein Spiel im Spiel mit den Protagonisten als Zuschauern Laien Schauspieler spielen Pyramus und Thisbe in lächerlicher Weise vor

Shakespeare's Ovid Ovide,1904 **Shakespeare's Ovid** Ovid,1961 Original title page reads The XV Bookes of P Ovidius Naso entytuled Metamorphosis translated oute of Latin into English meeter by Arthur Golding gentleman London Imprynted by W Seres 1567

The Rhetoric of the Body from Ovid to Shakespeare Lynn Enterline,2000-05-11 This persuasive book analyses the complex often violent connections between body and voice in Ovid's Metamorphoses and narrative lyric and dramatic works by Petrarch Marston and Shakespeare Lynn Enterline describes the foundational yet often disruptive force that Ovidian rhetoric exerts on early modern poetry particularly on representations of the self the body and erotic life Paying close attention to the trope of the female voice in the Metamorphoses as well as early modern attempts at transgendered ventriloquism that are indebted to Ovid's work she argues that Ovid's rhetoric of the body profoundly challenges Renaissance representations of authorship as well as conceptions about the difference between male and female experience This vividly original book makes a vital contribution to the study of Ovid's presence in Renaissance literature

Violence, Trauma, and Virtus in Shakespeare's Roman Poems and Plays L. Starks-Estes,2014-07-08 Employing psychoanalysis trauma theory and materialist perspectives this book examines Shakespeare's appropriations of Ovid's poetry in his Roman poems and plays It argues that Shakespeare uses Ovid to explore violence trauma and virtus the traumatic effects of aggression sadomasochism and the shifting notions of selfhood and masculinity

Shakespeare's Ovid Ovid,2018-10-12 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it 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 Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

The Brief Epic Based on Ovid Current in Shakespeare's Time Annette Andersen,1922

Harmful Eloquence Michael L. Stapleton,1996 M L Stapleton's Harmful Eloquence Ovid's Amores from Antiquity to Shakespeare traces the influence of the early elegiac poetry of Publius Ovidius Naso 43 B C E 17 C E on European literature from 500 1600 C E The Amores served as a classical model for love poetry in the Middle Ages and the Renaissance and were essential to the formation of fin Amors or courtly love Medieval Latin poets

the troubadours Dante Petrarch and Shakespeare were all familiar with Ovid in his various forms and all depended greatly upon his Amores in composing their cansos canzoniere and sonnets Harmful Eloquence begins with a detailed analysis of the Amores themselves and their artistic unity It moves on to explain the fragmentary transmission of the Amores fragments in the Latin Anthology and the cohesion of the fragments into the conventions of medieval Latin and troubadour courtly love poetry Two subsequent chapters explain the use of the Amores their narrator and the conventions of courtly love in the poetry of both Dante and Petrarch The final chapter concentrates on Shakespeare s reprocessing and parody of this material in his sonnets Medievalists classicists and scholars of Renaissance studies will find Harmful Eloquence particularly engaging and useful This work has received early praise for its Shakespearean content and is vital to scholars in this area Stapleton s scholarship is both enjoyable and readable with a contemporary approach

Ovid and the Liberty of Speech in Shakespeare's England Heather James, 2021-07-08 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

Shakespeare's Ovid in der Bodleian library Friedrich August Leo, 1881 **Policy in Love** Christopher Martin, 1994 Policy in Love contributes to a new understanding of European love poetry Christopher Martin engages in close readings of three major texts Ovid s Amores Petrarch s Canzonier and Shakespeare s Sonnets highlighting textual indications that these lyric poets are aware of a public audience for love poems that have often been characterized as primarily personal and private Martin explores the ways in which the poet negotiates the competing demands of intimacy and audience In contrast to traditional historical critics who stress authorial expressiveness and to reader response critics who highlight affective stylistics Martins s approach generates a theory of interpretation that accounts for the interaction of author and multiple audiences By fashioning this more comprehensive critical paradigm Martin raises numerous interpretive possibilities Among these is his revolutionary arguments that love lyrics are indeed public documents In accordance with this paradigm the speaker in a love lyric becomes a multifarious personality involved not only with examining self but also in addressing individual readers and interpretive communities of one s own era and thereafter The impact of this methodological approach on our understanding of the tonal range and rhetorical versatility of love lyrics cannot be underestimated

Metamorphosis in Shakespeare's Plays Elizabeth Truax, 1992 Images of metamorphosis characterize Shakespeare s drama on every level Once the image is established by simile metaphor or direct allusion it is then transformed into the stuff

of theatre The images are charged with tension excitement and sometimes humour The protagonists assume the posture of the pagan gods heroes and others depicted in literature and the visual arts and attempt to play roles for which they are often ill suited or unprepared After trial and learning they undergo genuine transformations as a result of actions for which they are responsible and learn valuable lessons This is an approach to Shakespeare s use of metamorphosis using *The Taming of the Shrew* *A Midsummer Night s Dream* *The Merchant of Venice* *Hamlet* *A Winter s Tale* and others to demonstrate transformations on several levels *Fraser's Magazine* ,1880 **Shakespeare's Venvs and Adonis** ,1899

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