

## Metamorphoses A New Verse Translation

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

In the twenty-one poems of the *Heroides*, Ovid gave voice to the heroines and heroes of epic and myth. These deeply moving literary epistles reveal the happiness and torment of love, as the writers tell of their pain at separation, forgiveness of infidelity or anger at betrayal. The faithful Penelope wonders at the suspiciously long absence of Ulysses, while Dido bitterly reproaches Aeneas for too eagerly leaving her bed to follow his destiny, and Sappho - the only historical figure portrayed here - describes her passion for the cruelly rejecting Phaon. In the poetic letters between Paris and Helen the lovers seem oblivious to the tragedy prophesied for them, while in another exchange the youthful Leander asserts his foolhardy eagerness to risk his life to be with his beloved Hero.

A special fiftieth anniversary edition of Kurt Vonnegut's masterpiece, "a desperate, painfully honest attempt to confront the monstrous crimes of the twentieth century" (*Time*), featuring a new introduction by Kevin Powers, author of the National Book Award finalist *The Yellow Birds* Selected by the Modern Library as one of the 100 best novels of all time *Slaughterhouse-Five*, an American classic, is one of the world's great antiwar books. Centering on the infamous World War II firebombing of Dresden, the novel is the result of what Kurt Vonnegut described as a twenty-three-year struggle to write a book about what he had witnessed as an American prisoner of war. It combines historical fiction, science fiction, autobiography, and satire in an account of the life of Billy Pilgrim, a barber's son turned draftee turned optometrist turned alien abductee. As Vonnegut had, Billy experiences the destruction of Dresden as a POW. Unlike Vonnegut, he experiences time travel, or coming "unstuck in time." An instant bestseller, *Slaughterhouse-Five* made Kurt Vonnegut a cult hero in American literature, a reputation that only strengthened over time, despite his being banned and censored by some libraries and schools for content and language. But it was precisely those elements of Vonnegut's writing—the political edginess, the genre-bending inventiveness, the frank violence, the transgressive wit—that have inspired generations of readers not just to look differently at the world around them but to find the confidence to say something about it. Authors as wide-ranging as Norman Mailer, John Irving, Michael Crichton, Tim O'Brien, Margaret Atwood, Elizabeth Strout, David Sedaris, Jennifer Egan, and J. K. Rowling have all found inspiration in Vonnegut's words. Jonathan Safran Foer has described Vonnegut as "the kind of writer who made people—young people especially—want to write." George Saunders has declared Vonnegut to be "the great, urgent, passionate American writer of our century, who offers us . . . a model of the kind of compassionate thinking that might yet save us from ourselves." Fifty years after its initial publication at the height of the Vietnam War, Vonnegut's portrayal of political disillusionment, PTSD, and postwar anxiety feels as relevant, darkly humorous, and profoundly affecting as ever, an enduring beacon through our own era's uncertainties. "Poignant and hilarious, threaded with compassion and, behind everything, the cataract of a thundering moral statement."—*The Boston Globe*

Examines speech loss across all of Ovid's writings and the ways that motif is explored, developed, and modified in the poet's work after his exile from Rome.

In this "elegant meditation on modern-day emotion" (*San Francisco Chronicle*), best-selling, prize-winning author Will Boast reimagines the myth of Daphne and Apollo. Will Boast's long-anticipated first novel is an "outright marvelous debut [that] breathes fresh vigor into timeless questions of love and risk" (*Laura van den Berg*). Born with a rare condition in which she suffers degrees of paralysis when faced with intense emotion, Daphne has had few close friends and fewer lovers. Like her mythic namesake, one touch can freeze her. But when Daphne meets shy, charming Ollie, her well-honed defenses falter, and she's faced with a critical choice: cling to her protective isolation or risk the recklessness of real intimacy. Set against the backdrop of a San Francisco flush with money and pulsing with protest, Daphne is "an amiable exploration of how humans might come to manage their raucous hearts" (*NewYorker.com*).

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. 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.

Ovid's *Metamorphoses* is one of the great works in classical literature, and a primary source for our knowledge of much of classic mythology, in which the relentless theme of transformation stands as a primary metaphor for the often cataclysmic dynamics of life itself. For this book, British poets Michael Hofmann and James Lasdun have invited more than forty leading English-language poets to create their own idiomatic contemporary versions of some of the most famous and notorious myths from the *Metamorphoses*. Apollo and Daphne, Pyramus and Thisbe, Proserpina, Marsyas, Medea, Baucis and Philemon, Orpheus and Eurydice--these and many other immortal tales are given fresh and startling life in exciting new versions. The contributors--among them Fleur Adcock, Amy Clampitt, Jorie Graham, Thom Gunn, Seamus Heaney, Ted Hughes, Lawrence Joseph, Kenneth Koch, Michael Longley, Paul Muldoon, Les Murray, Robert Pinsky, Frederick Seidel, Charles Simic, and C. K. Williams--constitute an impressive roster of today's major poets. After Ovid is a powerful re-envisioning of a fundamental work of literature as well as a remarkable affirmation of the current state of poetry in English.

Written after he had been banished to the Black Sea city of Tomis by Emperor Augustus, the *Fasti* is Ovid's last major poetic work. Both a calendar of daily rituals and a witty sequence of stories recounted in a variety of styles, it weaves together tales of gods and citizens together to explore Rome's history, religious beliefs and traditions. It may also be read as a subtle but powerful political manifesto which derides Augustus' attempts to control his subjects by imposing his own mythology upon them: after celebrating the emperor as a Jupiter-on-earth, for example, Ovid deliberately juxtaposes a story showing the king of the gods as a savage rapist. Endlessly playful, this is also a work of integrity and courage, and a superb climax to the life of one of Rome's greatest writers.

Ovid *Unseens* provides a bank of 80 practice passages of Latin verse, half elegiac and half hexameter. Taken from across Ovid's works, including the *Metamorphoses*, *Fasti*, *Heroides*, *Amores* and *Tristia*, the passages help build students' knowledge and confidence in a notoriously difficult element of Latin language learning. Every passage begins with an introduction, outlining the basic story and theme of the

passage, followed by a 'lead-in' sentence, paraphrasing the few lines before the passage begins. The first set of passages are translation exercises of 12-16 lines, each accompanied by a Discendum box which highlights a key feature of poetic Latin, equipping students further with the skills to tackle ever more difficult verse passages at first sight. These are followed by longer passages with scansion exercises and questions on comprehension and stylistic analysis, replicating unseen verse exam questions in full. The comprehensive introduction provides an overview of Ovid's life and work, an account of some of the stylistic features of his poetry, and practical help in the form of tips on how to approach the more challenging lines of Latin verse and produce a fluent translation. A step-by-step guide to scansion, with practice exercises and answers, covers the essential principles for scanning lines of Latin verse, from the basics of understanding syllables, feet and types of metres, to coping with elision and caesurae. A guideline verse vocabulary list is provided which covers words particularly common in Ovid's works. Broken down into small 'checklists', each corresponding to a group of four passages, the vocabulary is learnt cumulatively and as it is encountered.

When Michael Hofmann and James Lasdun's ground-breaking anthology *After Ovid* (also Faber) was published in 1995, Hughes's three contributions to the collective effort were nominated by most critics as outstanding. He had shown that rare translator's gift for providing not just an accurate account of the original, but one so thoroughly imbued with his own qualities that it was as if Latin and English poet were somehow the same person. *Tales from Ovid*, which went on to win the Whitbread Prize for Poetry, continued the project of recreation with 24 passages, including the stories of Phaeton, Actaeon, Echo and Narcissus, Procne, Midas and Pyramus and Thisbe. In them, Hughes's supreme narrative and poetic skills combine to produce a book that stands, alongside his *Crow* and *Gaudete*, as an inspired addition to the myth-making of our time.

Ovid's *Metamorphosis* 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 new edition of *Anthology of Classical Myth* offers selections from key Near Eastern texts—the Babylonian Epic of Gilgamesh, Epic of Creation (Enuma Elish), and Atrahasis; the Hittite Song of Emergence; and the flood story from the book of Genesis—thereby enabling students to explore the many similarities between ancient Greek and Mesopotamian mythology and enhancing its reputation as the best and most complete collection of its kind.

Metamorphosis Penguin UK

“The first taste I had for books came to me from my pleasure in the fables of the *Metamorphoses* of Ovid. For at about seven or eight years of age I would steal away from any other pleasure to read them, inasmuch as this language was my mother tongue, and it was the easiest book I knew and the best suited by its content to my tender age.” —Michel de Montaigne  
The *Amores* (16 BC) is a book of love elegies by Ovid. Divided into three books, *The Amores* was one of the Roman poet's first published works, an ambitious and often scorned attempt at achieving fame which tapped into the ancient tradition of romantic poetry while exhibiting its author's keen sense for outrage and social satire. Far from relatable, Ovid's poet-narrator is a caricature of the desperate lover, an example of what not to do in romance, or rather of how to guarantee public embarrassment for oneself and one's horrified friends and family. At times serious, at others humorous, *The Amores* uses a mix of down-to-earth examples and relatable references to mythology in its dedicated portrayal of a man brought low with desire. Struck by Cupid himself, he longs for the lovely Corinna, a woman of higher class and of clearly higher grace. Despite his numerous efforts—begging at her door, threatening suicide, bribing her servants, and driving himself to the brink of insanity—the poet fails time and again to convince Corinna to be his constant companion. Consistently failing to use discretion, he illuminates the cruel and often one-sided nature of love, while also providing an unintentionally critical analysis of the role social class plays in policing desire. In passages ranging from the lofty to the bawdy, Ovid proves himself a poet on the doorstep of fame, a man both sure of his talent and desperate for success and affirmation. With a beautifully designed cover and professionally typeset manuscript, this edition of Ovid's *The Amores* is a classic work of Roman literature reimagined for modern readers.

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.

In a world of gods and monsters, nothing is as it seems. When a deadly serpent's teeth are sown in the ground, warriors spring from the bloody soil. Only a great man can tame them and fulfil his destiny. Far away, Medusa, snakes writhing in her hair, meets her nemesis; the princess Andromeda is chained to a rock; people are transformed into owls, frogs, even mountains; a boy falls tragically in love with his own reflection. Enter a universe where love is cruel, men are destroyed by the gods and treachery is paid for in blood

...

Ovid's masterwork, composed of more than two hundred and fifty ancient myths and legends, is presented in its original Latin in this presentable edition. The *Metamorphoses* is commonly referred to simply as an 'epic poem', when in actuality the text encompasses a variety of genres in telling stories of magnificent breadth and scale. At times adventure, at times romance, at times horrifying, and at times amusing - the poem spans the depth of human emotion and experience, expressed in the sublime and significant medium of the poetic verse. Written in the 1st century A.D., *The Metamorphoses* is thus a supreme chronicle of classical legends and myths. The prevalent polytheistic faiths of the time

held that many Gods created the world, with various feuds and adventures between the Godly realms and Earth ensuing for ages thereafter. By the time Ovid authored this work, there were several centuries of myths written and present, which he duly converted into verse form. In terms of their sheer influence and scope, Ovid's *Metamorphoses* are scarcely rivalled in all Western literature. Inspiring countless poets from the classical, Medieval, Renaissance and later eras, the text's impact upon the writings of some of Western literature's greatest luminaries cannot be understated. The work deeply affected Shakespeare, Dante, and Chaucer, and also received many beautiful paintings depicting the various episodes within. Perfect for students and scholars of Latin, classical literature, and the ancient world, this edition of *The Metamorphoses* is produced complete with no abridgement.

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.

A new translation in hexameter verse of Ovid's narrative poem embraces more than two hundred mythical tales linked by the theme of transformation, incorporating many famed myths and legends of ancient Greece and Rome.

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.

One of the supreme comic writers of the Roman world, Plautus (c.254-184 BC), skilfully adapted classic Greek comic models to the manners and customs of his day. This collection features a varied selection of his finest plays, from the light-hearted comedy *Pseudolus*, in which the lovesick Calidorus and his slave try to liberate his lover from her pimp, to the more subversive *The Prisoners*, which raises serious questions about the role of slavery. Also included are *The Brothers Menaechmus*, which formed the prototype for Shakespeare's *The Comedy of Errors*, and *The Pot of Gold*, whose old miser Euclio is a glorious study in avarice. Throughout, Plautus breathes new, brilliant life into classic comic types - including deceitful twins, scheming slaves, bitter old men and swaggering soldiers - creating an entertaining critique of Roman life and values.

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 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.

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Tells about where to meet a new beau, how to handle illicit affairs and how to maintain your allure.

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 Amores (the Loves), Ars Amatoria (the Art of Love), Remedia Amoris (The Cure for Love) and the fragmentary Medicamina Faciei Feminae (Women's Facial Cosmetics). This version was published in 1930 in a 'limited' edition with sensual art deco illustrations by Jean de Bosschere. The Amores, originally published about 18 BCE, portrays the evolution of an affair with a married woman named Corinna. The Ars Amatoria, published about 1 BCE, is a guidebook for seduction; it includes many tips and tricks which would not be out of place in a modern dating manual. The first two books are written from a male point of view; the last book, which was probably written at a later date, is addressed to women. It is believed that this work, which celebrates extramarital sex, was one of the reasons that Ovid was banished by the Emperor Augustus, who was attempting to promote a more austere morality.

Tracing the influence of the great Roman poet on writers in the English language, this compendium of commentary and verse spans the literary tradition from Chaucer to Ted Hughes, exploring Ovid's influence on the many writers who found him so compelling. Original.

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.

"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.

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

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.

Ovid's poetical calendar of the Roman year is both a day by day account of festivals and observances and their origins, and a delightful retelling of myths and legends associated with particular dates." --from back cover.

'Metamorphoses' demonstrates, with a wealth of examples and close readings, how poetry itself is a form of metamorphosis, raw materials being transformed and realised through literary expression and technique.

"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.

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