

Publica Carmina: Ovid's Books from Exile

Evans, Harry B.

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Publica Carmina

Jørgen Mejer



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Noctes Atticae Jørgen Mejer, 2002 A Festschrift for Jørgen Mejer comprising thirty four articles on Greco Roman antiquity and its visions of life These are specialised papers primarily focusing on extracts from specific Greek or Latin texts which are rarely translated **Publica Carmina** Harry B. Evans, **Ovid in Exile** Matthew McGowan, 2009-04-15 In response to being exiled to the Black Sea by the Roman emperor Augustus in 8 AD Ovid began to compose the *Tristia* and *Epistulae ex Ponto* and to create for himself a place of intellectual refuge From there he was able to reflect out loud on how and why his own art had been legally banned and left for dead on the margins of the empire As the last of the Augustan poets Ovid was in a unique position to take stock of his own standing and of the place of poetry itself in a culture deeply restructured during the lengthy rule of Rome's first emperor This study considers exile in the *Tristia* and *Epistulae ex Ponto* as a place of genuine suffering and a metaphor for poetry's marginalization from the imperial city It analyzes in particular Ovid's representation of himself and the emperor Augustus against the background of Roman religion law and poetry

Publica Carmina Harry B. Evans, 1983 **Ovid's Revisions** Francesca K. A. Martelli, 2013-12-05 A striking feature of Ovid's literary career derives from the processes of revision to which he subjects the works and collections that make up his oeuvre From the epigram prefacing the *Amores* to the editorial notices built into the book frames of the *Epistulae Ex Ponto* Ovid repeatedly invites us to consider the transformative horizons that these editorial interventions open up for his individual works and which also affect the shape of his career and authorial identity Francesca K A Martelli plots the vicissitudes of Ovid's distinctive career long habit considering how it transforms the relationship between text oeuvre and authorial voice and how it relates to the revisory practices at work in the wider cultural and political matrix of Ovid's day This fascinating study will be of great interest to students and scholars of classical literature and to any literary critic interested in revision as a mode of authorial self fashioning **Banished Voices** Gareth D. Williams, 1994-10-20 This study examines the literary complexities of the poetry which Ovid wrote in Tomis his place of exile on the coast of the Black Sea after he was banished from Rome by the emperor Augustus in A D 8 because of the alleged salaciousness of the *Ars Amatoria* and a mysterious misdemeanour which is nowhere explained Exile transforms Ovid into a melancholic poet of despair who claims that his creative faculties are in terminal decline But recent research has exposed the ironic disjunction between many of the poet's claims and the latent artistry which belies them Through a series of close readings which offer a new analytical contribution to the scholarly evaluation of the exile poetry Dr Williams examines the nature and the extent of Ovidian irony in Tomis and demonstrates the complex literary designs which are consistently disguised under a veil of dissimulation Gareth Williams aims to counteract traditional scholarly antipathy to the exile poetry which could be said to represent the last frontier in modern Ovidian studies Scholars working in the field will welcome his insights **Etruscan Italy** John Franklin Hall, 1996 Livy describes the Etruscans as filling the whole of ancient Italy with their power and influence While Etruscan rule

throughout large parts of the Italian peninsula endured for but a few centuries Etruscan influence was so extensive that in some respects it continues into the present Outside the Etruscan heartland Rome itself was perhaps the best preserver of things Etruscan The fourteen essays comprising this volume explore Etruscan Italy and examine the influence exerted by Etruscan civilization upon the cultures of Italy in Roman and post Roman times Represented are contributions from various disciplines which converge to employ multiple methodologies in a comprehensive approach to delineating the enduring themes of Etruscan Italy Reading Romans with Roman Eyes James R. Harrison, 2020-06-22 Paul's letter to the Romans has a long history in Christian dogmatic battles But how might the letter have been heard by an audience in Neronian Rome James R Harrison answers that question through a reader response approach grounded in deep investigations of the material and ideological culture of the city from Augustus to Nero Inscriptional archaeological monumental and numismatic evidence in addition to a breadth of literary material allows him to describe the ideological value system of the Julio Claudian world which would have shaped the perceptions and expectations of Paul's readers Throughout Harrison sets prominent Pauline themes his obligation to Greeks and barbarians newness of life and of creation against the power of death the body of Christ boasting in glory and God's purpose in and for Israel in startling juxtaposition with Roman ideological themes The result is a richer and more complex understanding of the letter's argument and its possible significance for contemporary readers

The History and Anatomy of Auctorial Self-Criticism in the European Middle Ages Anita Obermeier, 2023-12-28 This study outlines the history and anatomy of the European apology tradition from the sixth century BCE to 1500 for the first time The study examines the vernacular and Latin tales lyrics epics and prose compositions of Arabic English French German Greek Icelandic Italian Spanish and Welsh authors Three different strands of the apology tradition can be proposed The first and most pervasive strand features apologies to pagan deities and later to God The second most important strand contains literary apologies made to an earthly audience usually of women A third strand occurs more rarely and contains apologies for varying literary offenses that are directed to a more general audience The medieval theory of language privileges an imitation of the Christian master narrative and a hierarchical medieval view of authorship These notions express a medieval philosophical concern about language and its role and therefore the role of the author in cosmic history Despite the fact that women apologize for different purposes and reasons their examples illustrate on yet another level the antifeminist subtext inherent in the entire apology tradition Overall the apology tradition characterized by interauctoriality intertextuality and intratextuality enables self critical authors to refer not only backward but also primarily forward making the medieval apology a progressive strategy that engenders new literature This study would be relevant to all medievalists especially those interested in literature and the history of ideas Inscriptions and Their Uses in Greek and Latin Literature Peter Philip Liddel, Polly Low, 2013-09-26 From the archaic period onwards ancient literary authors working within a range of genres discussed and quoted a variety of inscriptions This volume offers a wide ranging set of perspectives on the diversity of

epigraphic material present in ancient literary texts and the variety of responses both ancient and modern which they can provoke *A Search for Meaning* Paula Harms Payne,2004 In its exploration of drama poetry and prose this collection of nine essays invites students teachers and scholars to rethink their evaluations of Shakespeare Milton Sidney Jonson and other British writers of the Early Modern period Using a formalist approach *A Search for Meaning* establishes new critical perspectives that are dependent on close readings of the text and current secondary research and which carefully consider reader s reactions *Encyclopedia of the History of Classical Archaeology* Nancy Thomson de Grummond,2015-05-11 With 1 125 entries and 170 contributors this is the first encyclopedia on the history of classical archaeology It focuses on Greek and Roman material but also covers the prehistoric and semi historical cultures of the Bronze Age Aegean the Etruscans and manifestations of Greek and Roman culture in Europe and Asia Minor The *Encyclopedia of the History of Classical Archaeology* includes entries on individuals whose activities influenced the knowledge of sites and monuments in their own time articles on famous monuments and sites as seen changed and interpreted through time and entries on major works of art excavated from the Renaissance to the present day as well as works known in the Middle Ages As the definitive source on a comparatively new discipline the history of archaeology these finely illustrated volumes will be useful to students and scholars in archaeology the classics history topography and art and architectural history **Ovid and His Love Poetry** Rebecca Armstrong,2015-03-02 Ovid devoted about half of his poetic career to the production of several collections of amatory verse all composed in elegiac couplets Indeed his irrepressible interest in love sex and elegiac poetry is one of the defining features of his entire output Here Rebecca Armstrong offers a thematic examination of some important aspects of the *Amores* *Ars Amatoria* and *Remedia Amoris* Starting from an investigation of the narrator s self creation and presentation of other characters within his amatory verse she assesses the importance of mythical and contemporary reference as well as the influence of the erotic on Ovid s later works By looking at the *Ars* and *Remedia* alongside the *Amores* the continuities and contradictions in the poet s elegiac outlook are revealed and a complex picture is formed of the Ovidian world of love Ovid s erotic works present the reader with a glimpse inside the minds of both poets and lovers mediated through eyes which are frequently inclined to comedy and even cynicism but always sharp perceptive and above all fascinated by human behaviour

Spenser and Ovid Syrithe Pugh,2017-03-02 In *Spenser and Ovid* Syrithe Pugh gives the first sustained account of Ovid s presence in the Spenser canon uncovering new evidence to reveal the thematic and formal debts many of Spenser s poems owe to Ovid particularly when considered in the light of an informed understanding of all of Ovid s work Pugh s reading presents a challenge to New Historicist assumptions as she contests both the traditional insistence on Virgil as Spenser s prime classical model and the idea it has perpetuated of Spenser as Elizabeth I s imperial propagandist In fact Pugh locates Ovid s importance to Spenser precisely in his counter Virgilian world view with its high valuation of faithful love concern for individual freedom distrust of imperial rule and the poet s claim to vatic authority in opposition to political power Her study

spans Spenser's career from the inaugural *Shepherd's Calendar* to what was probably his last poem *The Mutabilitie Cantos* and embraces his work in the genres of pastoral love poetry and epic romance *A Companion to Vergil's Aeneid and its Tradition* Joseph Farrell, Michael C. J. Putnam, 2014-01-28 *A Companion to Vergil's Aeneid and its Tradition* presents a collection of original interpretive essays that represent an innovative addition to the body of Vergil scholarship. Provides fresh approaches to traditional Vergil scholarship and new insights into unfamiliar aspects of Vergil's textual history. Features contributions by an international team of the most distinguished scholars. Represents a distinctively original approach to Vergil scholarship **The Roman Paratext** Laura Jansen, 2014-03-20 The first synoptic study of the interplay of frame texts and readers in classical studies **Poetry, its origin, nature, and history. To which is added A compendium of the works of the poets of all times and countries** Frederick August Hoffmann, 1884 Poetic Allusion and Poetic Embrace in Ovid and Virgil Alden Smith, 1997 A consideration of the allusive poetry of Ovid based on the philosophy of Martin Buber

Piecing Together the Fragments Josephine Balmer, 2013-09-26 In *Piecing Together the Fragments* translator and poet Josephine Balmer examines the art of classical translation from the perspective of the practitioner. Positioning her study within the long tradition of translator prefaces and introductions, Balmer argues that such statements should be considered as much a part of creative writing as literary theory. From translating Sappho and other classical women poets as well as Catullus and Ovid to her poetry collections inspired by classical literature, Balmer discusses her relationship with her source texts and uncovers the various strategies and approaches she has employed in their transformations into English. In particular, she reveals how the need for radical translation strategies in any rendition of classical texts into English can inspire the poet-translator to new poetic forms and approaches. Above all, she considers how, through the masks or personae of ancient voices, such works offer writers a means of expressing dangerous or difficult subject matter they might not otherwise have been able to broach. A unique study of the challenges and rewards of translating classical poetry, this volume explores radical new ways in which creativity and scholarship might overlap and interact Hope in Ancient Literature, History, and Art George Kazantzidis, Dimos Spatharas, 2018-07-09 Although ancient hope has attracted much scholarly attention in the past, this is the first book-length discussion of the topic. The introduction offers a systematic discussion of the semantics of Greek *elpis* and Latin *spes* and addresses the difficult question of whether hope ancient and modern is an emotion. On the other hand, the 16 contributions deal with specific aspects of hope in Greek and Latin literature, history, and art, including Pindar's poetry, Greek tragedy, Thucydides, Virgil's epic, and Tacitus' *Historiae*. The volume also explores, from a historical perspective, the hopes of slaves in antiquity, the importance of hope for the enhancement of stereotypes about the barbarians, and the depiction of hope in visual culture, providing thereby a useful tool not only for classicists but also for philosophers, cultural historians, and political scientists.

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