

# SHAKESPEARE'S OVID



The Metamorphoses in the Plays and Poems

EDITED BY A. B. TAYLOR

# Shakespeares Ovid The Metamorphoses In The Plays And Poems

**Patrick Cheney**



## **Shakespeare's Ovid The Metamorphoses In The Plays And Poems:**

**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'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. 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

A Handbook to the Reception of Ovid John F. Miller, Carole E. Newlands, 2014-09-23 A Handbook to the Reception of Ovid presents more than 30 original essays written by leading scholars revealing the rich diversity of critical engagement with Ovid's poetry that spans the Western tradition from antiquity to the present day Offers innovative perspectives on Ovid's poetry and its reception from antiquity to the present day Features contributions from more than 30 leading scholars in the Humanities Introduces familiar and unfamiliar figures in the history of Ovidian reception Demonstrates the enduring and transformative power of Ovid's poetry into modern times

*Shakespeare and the Classics* Charles Martindale, A. B. Taylor, 2011-02-24 Shakespeare and the Classics demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination Written by an international team of Shakespeareans and classicists this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love politics ethics and history The book focuses on Shakespeare's favourite classical authors especially Ovid Virgil Seneca Plautus and Terence and in translation only Plutarch Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture The final section from the perspective of reception examines how Shakespeare's classicism was seen and used by later writers This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject

**Shakespeare's Classical Mythology: A Dictionary** Janice Valls-Russell, Katherine Heavey, 2024-10-17 Why does Bassanio compare himself to Jason What is Hecuba to Hamlet Is the mechanicals staging of the Pyramus and Thisbe story funny or sad This dictionary elucidates Shakespeare's use of mythological references in an early modern context while bringing them to life for today's audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture It is also a precious tool for practitioners who may not always know quite what to make of mythological references Mythological figures creatures places and stories crowd Shakespeare's plays and poems featuring as allusions poetic analogies inset shows scene settings and characters or plots in their own right Most of these references were familiar to Shakespeare's spectators and readers who knew them from the writings of Ovid

Virgil and other classical authors or indirectly through translations commentaries ballads and iconography This dictionary illustrates how far from being isolated a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies 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 OvidApplies contemporary theoretical approaches such as gender queer trans studies feminist ecostudies hauntology rhizomatic adaptation transmedialityUses adaptation studies in analyzing early modern transformations of OvidFocuses on the appropriations of e Ovide as an umbrella term for e all things Ovidiane on the early modern English stageIncludes chapters on Shakespeare and Marlowe as well as other early modern dramatistsDid 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 Oxford Handbook of Shakespeare Arthur F. Kinney,2012 Contains forty original essays Shakespeare, National Poet-Playwright Patrick Cheney,2004-11-25 Shakespeare National Poet Playwright is an important book which reassesses Shakespeare as a poet and dramatist Patrick Cheney contests critical preoccupation with Shakespeare as a man of the theatre by recovering his original standing as an early modern author he is a working dramatist who composes some of the most extraordinary poems in English The book accounts for this form of authorship by reconstructing the historical preconditions for its emergence in England as in Europe including the building of the commercial theatres and the consolidation of the printing press Cheney traces the literary origin to Shakespeare s favourite author Ovid who wrote the Amores and Metamorphoses alongside the tragedy Medea Cheney also examines Shakespeare s literary relations with his contemporary authors Edmund Spenser and Christopher Marlowe The book concentrates on Shakespeare s freestanding poems but makes frequent reference to the plays and ranges widely through the work of other Renaissance writers **The Oxford Handbook of Shakespeare's Poetry** Jonathan F. S. Post,2013-07-18 The Oxford Handbook of Shakespeare s Poetry provides the widest coverage yet of Shakespeare s poetry and its afterlife in English and other languages Shakespeare and Classical Antiquity Colin Burrow,2013-09-05 This book explains for students and scholars the nature and extent of Shakespeare s classical learning It

shows why Ben Jonson was wrong to claim that he had small Latin and less Greek and demonstrates that Shakespeare acquired the central foundations of his art from his classical reading. It explores in detail his relationship to Virgil, Ovid, Plautus, Terence, Seneca, and Plutarch, as well as showing how his beliefs about and attitudes towards classical literature changed in the course of his career.

**Shakespeare and the Origins of English** Neil Rhodes, 2004. What existed before there was a subject known as English? How did English eventually come about? Focusing specifically on Shakespeare's role in the origins of the subject, Rhodes addresses the evolution of English from the early modern period up to the late eighteenth century. He deals with the kinds of literary and educational practices that would have formed Shakespeare's experience and shaped his work, and traces the origins of English in certain aspects of the educational regime that existed before English literature became an established part of the curriculum. Rhodes then presents Shakespeare both as a product of Renaissance rhetorical teaching and as an agent of the transformation of rhetoric in the eighteenth century into the subject that emerged as the modern study of English. By transferring terms from contemporary disciplines such as media studies and creative writing or the technology of computing to earlier cultural contexts, Rhodes aims both to invite further reflection on the nature of the practices themselves and also to offer new ways of thinking about their relationship to the discipline of English.

**Shakespeare and the Origins of English** attempts not only an explanation of where English came from but suggests how some of the things that we do now in the name of English might usefully be understood in a wider historical perspective. By extending our view of its past, we may achieve a clearer view of its future.

**Shakespeare's Ovid** Ovid, 1904. **Ovid and Masculinity in English Renaissance Literature** John S. Garrison, Goran Stanivukovic, 2021-01-16. Ovid transformed English Renaissance literary ideas about love, erotic desire, embodiment, and gender more than any other classical poet. Ovidian concepts of femininity have been well served by modern criticism, but Ovid's impact on masculinity in Renaissance literature remains underexamined. This volume explores how English Renaissance writers shifted away from Virgilian heroic figures to embrace romantic ideals of courtship, civility, and friendship. Ovid's writing about masculinity, love, and desire shaped discourses of masculinity across a wide range of literary texts of the sixteenth and seventeenth centuries, including poetry, prose, fiction, and drama. The book covers all major works by Ovid, in addition to Italian humanists Angelo Poliziano and Natale Conti, canonical writers such as William Shakespeare, Christopher Marlowe, Ben Jonson, Edmund Spenser, Philip Sidney, and John Milton, and lesser-known writers such as Winkyn de Worde, Michael Drayton, Thomas Lodge, Richard Johnson, Robert Greene, John Marston, Thomas Heywood, and Francis Beaumont. Individual essays examine emasculation, abjection, pacifism, female masculinity, boys' masculinity, parody, hospitality, and protean Jewish masculinity.

**Ovid and Masculinity in English Renaissance Literature** demonstrates how Ovid's poetry gave vigour and vitality to male voices in English literature, how his works inspired English writers to reimagine the male authorial voice, the male body, desire, and love in fresh terms.

The Oxford History of Classical Reception in English Literature Patrick Cheney, Philip Hardie, 2015-10-29. The Oxford History of

Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers. Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes. OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods, the processes of canon formation and the relations between literary and non literary discourse. It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts. It explores in detail the ways in which English writers' engagement with classical literature casts as much light on the classical originals as it does on the English writers' own cultural context. This second volume covers the years 1558-1660 and explores the reception of the ancient genres and authors in English Renaissance literature, engaging with the major and many of the minor writers of the period including Shakespeare, Marlowe, Spenser and Jonson. Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading.

*Shakespeare's Compassion* Anne Sophie Refskou, 2025-03-20. This book shows that Shakespeare's dramatization of compassion far from expressing a sense of universal empathy stages a conflicted emotion available to be solicited, manipulated and at times even monopolized as a discursive vehicle for the exclusion of others. Drawing on the history of emotions and on Shakespearean classical studies, Anne Sophie Refskou argues both that Shakespeare's compassion expresses his own historical and cultural moment and is at the same time the product of his close engagement with literature from the classical past. In so doing she traces a set of recurrent strands in Shakespeare's engagement with discourses of compassion throughout his playwriting career, situating them in relation to plays written for the early modern stage by contemporaries including Thomas Kyd, George Peele, Christopher Marlowe, Thomas Nashe, John Fletcher and Philip Massinger. Individual chapters offer readings of *Titus Andronicus*, *Richard III*, *Hamlet* and *King Lear* by way of comparative analysis of key classical texts including Euripides' *Hecuba* and *The Trojan Women*, Vergil's *Aeneid* and Ovid's *Metamorphoses* from which Shakespeare and his fellow playwrights drew sustained inspiration. Together the chapters demonstrate how Shakespeare's engagement with the classical literature from which he inherited a spacious understanding of the social efficacy of emotion enables his dramatization of issues that are central to the current critical field, including questions of race, gender, sexuality and the relationship between human beings and nonhuman animals.

*Milton and the Metamorphosis of Ovid* Maggie Kilgour, 2012-02-02. *Milton and the Metamorphosis of Ovid* contributes to our understanding of the Roman poet Ovid, the Renaissance writer Milton and more broadly the transmission and transformation of classical traditions through history. It examines the ways in which Milton drew on Ovid's oeuvre as well as the long tradition of reception that had begun with Ovid himself and argues that Ovid's revision of the past and especially his relation to Virgil

gave Renaissance writers a model for their own transformation of classical works Throughout his career Milton thinks through and with Ovid whose stories and figures inform his exploration of the limits and possibilities of creativity change and freedom Examining this specific relation between two very individual and different authors Kilgour also explores the forms and meaning of creative imitation Intertextuality was not only central to the two writers poetic practices but helped shape their visions of the world While many critics seek to establish how Milton read Ovid Kilgour debates the broader question of why does considering how Milton read Ovid matter How do our readings of this relation change our understanding of both Milton and Ovid and does it tell us about how traditions are changed and remade through time *The Routledge Research Companion to Shakespeare and Classical Literature* Sean Keilen, Nick Moschovakis, 2017-03-31 In this wide ranging and ambitiously conceived Research Companion contributors explore Shakespeare's relationship to the classic in two broad senses The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic arguably the classic of modern world literature and drama The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading translation and imitation Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up through the nineteenth and even well into the twentieth century Second and no less central is the idea of classics as such that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change The volume's organizing insight is that as Shakespeare was made a classic in this second antiquarian sense his work's reception has more and more come to resemble that of classics in the first sense of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts growing remoteness from ordinary life language and consciousness The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today's Shakespearean classrooms

**The Routledge Handbook of Shakespeare and Memory** Andrew Hiscock, Lina Perkins Wilder, 2017-08-09 The Routledge Handbook of Shakespeare and Memory introduces this vibrant field of study to students and scholars whilst defining and extending critical debates in the area The book begins with a series of Critical Introductions offering an overview of memory in particular areas of Shakespeare such as theatre print culture visual arts post colonial adaptation and new media These essays both introduce the topic but also explore specific areas such as the way in which Shakespeare's representation in the visual arts created a national and then a global poet The entries then develop into more specific studies of the genre of Shakespeare with sections on Tragedy History Comedy and Poetry which include insightful readings of



specific key plays The book ends with a state of the art review of the area charting major contributions to the debate and illuminating areas for further study The international range of contributors explore the nature of memory in religious political emotional and economic terms which are not only relevant to Shakespearean times but to the way we think and read now

**The Shakespearean International Yearbook** Mark Turner, 2017-11-30 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

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