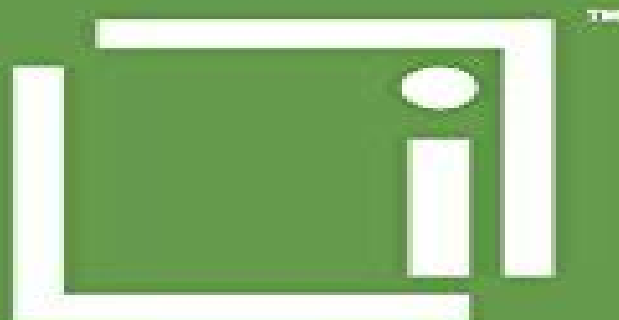


# SHAKESPEARES OVID

BEING ARTHUR GOLDINGS TRANSLATION OF THE  
METAMORPHOSES (1904)



ARTHUR GOLDING  
W. H. D. ROUSE

# Shakespeares Ovid

**Michelle Martindale**



## **Shakespeare's 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's Ovid Ovid, 1904

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. *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 in 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. Shakespeare's Erotic Mythology and Ovidian Renaissance Culture Ms Agnès Lafont, 2013-09-28 Taking cross-disciplinary and comparative approaches to the volume's subject, this exciting collection of

essays offers a reassessment of Shakespeare's erotic and Ovidian mythology within classical and continental aesthetic contexts. Through extensive examination of mythological visual and textual material, scholars explore the transmission and reinvention of Ovidian eroticism in Shakespeare's plays to show how early modern artists and audiences collectively engaged in redefining ways of thinking pleasure. Within the collection's broad-ranging investigation of erotic mythology in Renaissance culture, each chapter analyses specific instances of textual and pictorial transmission, reception and adaptation. Through various critical strategies, contributors trace Shakespeare's use of erotic material to map out the politics and aesthetics of pleasure, unravelling the ways in which mythology informs artistic creation. Received conceptions of neo-platonic love and the Petrarchan tensions of unattainable love are revisited with a focus on parodic and darker strains of erotic desire, such as Priapic and Dionysian energies, lustful fantasy and violent eros. The dynamics of interacting tales is explored through their structural ability to adapt to the stage. Myth in Renaissance culture ultimately emerges not merely as near-inexhaustible source material for the Elizabethan and Jacobean arts, but as a creative process in and of itself.

**The Oxford Handbook of Shakespeare** Arthur F. Kinney, 2012. Contains forty original essays.

**Shakespeare and Ovid** Jonathan Bate, 1994. This is the first comprehensive account of the relationship between Shakespeare and his favourite poet Ovid, examining the full range of Shakespeare's works.

**Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01. Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of theatres in Shakespeare's time, with an explanation of their origins.

**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, 2019.

Shakespeare's Ovid Arthur Golding, 1961.

*Epic Performances from the Middle Ages Into the Twenty-first Century* Fiona Macintosh, Justine McConnell, Stephen Harrison, Claire Kenward, 2018. Greek and Roman epic poetry has always provided creative artists with a rich storehouse of themes; this volume is the first systematic attempt to chart its afterlife across a range of diverse performance traditions, with analysis ranging widely across time, place, genre and academic and creative disciplines.

**Of Levinas and Shakespeare** Moshe Gold, Sandor Goodhart, Kent Lehnhof, 2018-03-15. Scholars have used Levinas as a lens through which to view many authors and texts, fields of endeavor and works of art. Yet no book-length work or dedicated volume has brought this thoughtful lens to bear in a sustained discussion of the works of Shakespeare. It should not surprise anyone that Levinas identified his own thinking as Shakespearean. The play's the thing for both, or put differently, the observation of intersubjectivity is. What may surprise and indeed delight all learned readers is to consider what we might yet gain from considering each in light of the other. Comprising leading scholars in philosophy and literature, *Of Levinas and Shakespeare*

To See Another Thus is the first book length work to treat both great thinkers Lear Hamlet and Macbeth dominate the discussion however essays also address Cymbeline The Merchant of Venice and even poetry such as Venus and Adonis Volume editors planned and contributors deliver a thorough treatment from multiple perspectives yet none intends this volume to be the last word on the subject rather they would have it be a provocation to further discussion an enticement for richer enjoyment and an invitation for deeper contemplation of Levinas and Shakespeare **Shakespeare's Poems**

Stephen Orgel, Sean Keilen, 1999 Shakespeare has never been more ubiquitous not only on the stage and in academic writing but in film video and the popular press On television he advertises everything from cars to fast food His birthplace the tiny Warwickshire village of Stratford Upon Avon has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication the foundation of the western literary canon and the measure of literary excellence The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks movies and television Indeed it is part of the continuing reinvention of Shakespeare The essays are drawn for the most part from work done in the past three decades though a few essential enabling essays from an earlier period have been included They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally

**Shakespeare's Ovid** Ovid, 1904 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 **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

**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      **Shakespeare and the Uses of Antiquity** Michelle Martindale,2005-07-15 Although a third of his plays are set in the ancient world and he constantly used classical mythology history and ideas Shakespeare received a simple grammar school education and did not have a scholar s knowledge of the classics The critical implications of this are the subject of *Shakespeare and the Uses of Antiquity* Against a recent academic tendency to exaggerate Shakespeare s learning the authors investigate how he used his comparatively restricted knowledge to create for example an unusually convincing picture of Rome and analyse by presenting us with careful readings of specific passages the styles Shakespeare employed under the influence of classical writers especially Ovid Seneca and in translation Homer and Plutarch      *A Companion to Shakespeare's Sonnets* Michael Schoenfeldt,2010-03-08 This Companion represents the myriad ways of thinking about the remarkable achievement of Shakespeare s sonnets An authoritative reference guide and extended introduction to Shakespeare s sonnets Contains more than 20 newly commissioned essays by both established and younger scholars Considers the form sequence content literary context editing and printing of the sonnets Shows how the sonnets provide a mirror in which cultures can read their own critical biases Informed by the latest theoretical cultural and archival work

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## **Table of Contents Shakespeares Ovid**

1. Understanding the eBook Shakespeares Ovid
  - The Rise of Digital Reading Shakespeares Ovid
  - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeares Ovid
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Shakespeares Ovid
  - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeares Ovid
  - Personalized Recommendations
  - Shakespeares Ovid User Reviews and Ratings
  - Shakespeares Ovid and Bestseller Lists
5. Accessing Shakespeares Ovid Free and Paid eBooks
  - Shakespeares Ovid Public Domain eBooks
  - Shakespeares Ovid eBook Subscription Services
  - Shakespeares Ovid Budget-Friendly Options
6. Navigating Shakespeares Ovid eBook Formats



- ePub, PDF, MOBI, and More
- Shakespeares Ovid Compatibility with Devices
- Shakespeares Ovid Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Shakespeares Ovid
  - Highlighting and Note-Taking Shakespeares Ovid
  - Interactive Elements Shakespeares Ovid
- 8. Staying Engaged with Shakespeares Ovid
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Shakespeares Ovid
- 9. Balancing eBooks and Physical Books Shakespeares Ovid
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Shakespeares Ovid
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Shakespeares Ovid
  - Setting Reading Goals Shakespeares Ovid
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Shakespeares Ovid
  - Fact-Checking eBook Content of Shakespeares Ovid
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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