*Highlights of European Literature:* ***Ovid***

**Main Focus of Lecture:**

**Historical Context of Ovid**

* When was it Produced?
  + 8 BE
  + During Golden/Augustan Age (Late Republic)
  + Flowering of Literature under emperor Augustus (27 BC-14 AD)
    - The “Free Republic” after Triumvirate. Holds de facto tyrannical power
    - “Pax Romana” 🡪 Roman Peace
* Virgil (70-19 BC)
  + Publius Vergilius Maro,
  + Some Writings
    - *Edognes* (38 BC) 🡪 bucolic poetry (forerunner to pastoral poetry)
    - *Georgics* (29 BC) 🡪 on agriculture (instructions on running a farm)
    - *Aeneid* (29-19 BC) 🡪 Epic poem in 12 books
      * 9900 lines of dactylic hexameter
      * Commissioned by Augustus

**Ovid’s Afterlife**

* Album
  + Nick Cave, *The Lyre of Orpheus*
* Opera/Theater
  + George Friederich Handel, *Semele* (1744)
  + Mozart, *Apollo et Hyacinthus* (1767)
  + Richard Strauss, *Daphne* (1938)
  + Benjamin Britten, *Six Metamorphoses After Ovid* (1951)
  + Arnold Schoenberg, *Ovid Metamorphoses* (1958)
* Painting
  + Antonio del Pollaiolo, *Apollo and Daphne* (1429-1498)
  + Titian, *The Rape of Europa* (1554)
  + Diego Velazquez, *Las Hilanderas* (1657)
  + Gustave Moreau, *Jupiter et Semele* (1894-95)
  + Ion Theodorescu-Sion, *Ovid in exile* (1915)
  + Gian Lorenzo Bernini, *Apollo and Daphne* (1622-25)

**Historical Context of Ovid**

* Ovid (43 BC – 18 AD)
  + With Virgil and Horace: 3 canonical poets of Latin literature
    - Note that Virgil and Horace were official poets of Augustan Republic 🡪 Not the same for Ovid
  + Exile
    - 8 AD sent into exile Tomis (Constanta) by direct intervention of Augustus
  + Texts written in Exile
    - *Tristia* (9-12 AD) 🡪 on the journey to exile
      * Mentions mysterious reason about seeing something he shouldn’t have
    - *Epistulae ex Ponto* (13-16) 🡪 Plea to Augustus for freedom from exile
  + Background
    - Born in Sulmo in equestrian family
    - Educated in Rhetoric towards career as lawyer
    - 29 BC: starts writing poetry
    - Three marriages, one daughter

**Historical Context of Ovid**

* More on *Aeneid*
  + Aeneis flees Troy with Ascanius (son) and Anchises (father)
  + Travels to Italy (via Carthage), defeats Turnus and founds Rome
  + Modeled After Homer
    - First 6 books: *Odyssey*
    - Last 6 book: *Illiad*
  + One of the most influential works of European Literature
    - *Beowulf,* Geoffrey of Monmouth, Dante, Spenser, Shakespeare, Pope, Milton, etc.
* Horace (85-8 BC)
  + Friend of Virgil (most prominent poet in Rome after his death)
  + Known for perfecting the Ode
  + Some Writings
    - *Odes*
    - *Satires*
    - *Epistles*
    - *Epodes*
    - *Art of Poetry*

**Historical Context of Ovid**

* *Metamorphoses* (8 AD)
  + No Original manuscripts despite contemporaneous popularity (possible early medieval Christian censorship)
  + Fragmentary manuscripts between 800-1000
  + First complete manuscripts from 11th century onwards
  + Hundreds of medieval manuscripts
  + Early 14th century: *Ovide Moralise*
    - Complete translation/adaptation along Christian theology + 60,000 lines of commentary
    - Culminates in promise of Paradise if reader will purge himself of desires and affections of Ovid’s protagonists
    - Basis of William Caxton’s translation and edition (1480)
    - Enormous influence (Dante, Boccaccio, Chaucer, Shakespeare)
    - More than 1000 illuminations

**Historical Context of Ovid**

* *Heroides*
  + 21 Epistolary poems in elegiac couplets
  + Letters from heroines to their lovers
  + Transfers characters from epic and tragedy to elegiac poetry
  + Constitutes new genre
  + EX: Penelope to Odysseus
* *Amores* (16 BC)
  + 3 books of love poetry
  + Elegiac couplets
  + Love affairs with ‘Corinna’
* *Ars Amatoria* (2 AD)
  + Didactic poem in 3 books
  + About the arts of seduction and love
  + Translations banned in 15th century Florence and 16th Century England for its Erotic nature

**Historical Context of Ovid**

* *Metamorphoses*
  + More than 250 myths in 15 books
  + Mystico-historical account of time from creation to deification of Caesar
  + Mixes Genres of:
    - The Epic: Long mythical narratives in dactylic hexameter
    - Greek metamorphosis poetry
    - Tragedy, pastoral, and elegy
  + Determined European understanding of Greek and Roman myth until 18th century
* Myth
  + Augustan culture: Historia/Fabula (myth)
    - Fabula 🡪 Not historical, but could be reconstructed as such. Used in Political arguments and a source of moralistic teaching. Authority through tradition that reached back to Homer
    - Fabula contains history, but is not a strictly factual telling.
  + Ovid’s approach: Ironic play with history, truth, myth

**PowerPoint Presentation: Metamorphoses**

* Book I
  + “Proem”
    - Proliferation of theme of transformation
    - Announced as an overarching theme
    - Text as a “New Form” 🡪 Mixes the Epic, Greek Metamorphosis Poetry, Tragedy, Pastoral, Elegy, etc.
    - Textual Transformation (New Form Text) as well as the literal transformations told in the text
    - Transformation as essence of Universal History (There is the stability and Order in Virigil)
  + “The Creation”
    - Aetiology of inherent instability or mutability of the universe
    - Religious vs. natural force of creation
    - Fragility of imposed order: Political Subtext
    - Linear Chronology that will be complicated throughout the Poem:
      * Intricate temporality – critiqur of teleological epic
    - Extradiegetic Narrator

**PowerPoint Presentation: Metamorphoses**

* Book V
  + Ceres and Proserpina
    - most complex narrative in *Metamorphoses* (and in Classical literature)
    - proliferation of metamorphoses (Cyane, boy, Ascalaphus, Sirens, Arethusa, Lyncus)
    - narrative irony: narrative time vs narrated time
    - proliferation of intradiegetic narrators (metadiegesis)
    - self-reflexive foregrounding of act of narration
    - destabilization of ‘truth’
    - miniature poem mirroring the entire *Metamorphoses* (structurally and thematically)

**PowerPoint Presentation: Metamorphoses**

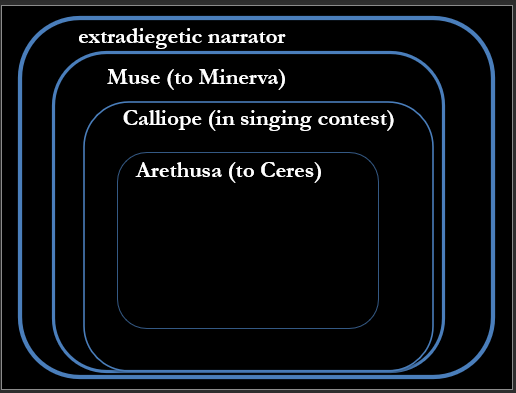
* Book I
  + Apollo and Daphne
    - Aetiological myth: Origin of the laurel at Pythian games
    - First major transformation in tone and theme
      * (Epic to Love Poetry)
    - “Primus amor Phoebi”
    - Apollo vs Cupid 🡪 Epic Heroism vs. Sexual Desire
    - Physical Rape 🡪 Symbolic Appropriation
    - Language of Love 🡪 Language of Power
    - Daphne: Outword Form 🡪 Inner Desire. Radical loss of Autonomy
    - Text: Generic transformation (epic, love poetry, panegyric to Augustus)
    - Extradiegetic Narrator
  + Jove and Io
    - Dynamic Interaction with Story about Apollo and Daphne
      * Reversal Rape / Metamorphosis
      * Loss of Voice and Autonomy
      * Syrinx – Daphne
    - Double Analepsis
    - Extradiegetic – Intradiegetic Narrator
    - Aetiology: Reed pipes, peacock

**PowerPoint Presentation: Metamorphoses**

* Key Features:
  + myth as aetiology
  + generic mix
  + polyphonic and self-reflexive narrative
  + extradiegetic narrator denounces control: universe of fluid truths
  + subtle political critique
  + profoundly influenced European literature
  + intricate temporality

**PowerPoint Presentation: Metamorphoses**

* Book V
  + Ceres and Proserpina



**Alfred Lord Tennyson, *Idylls of the King* (1859-85)**

* What is this?
  + 12 Narrative Poems
  + Reinterprets Arthurian Legend for Victorian audience
  + Dedicated to Albert, Prince Consort
  + Arthur as embodiment of Victorian Ideals who fails to lift his Knights at Camelot to the same ideal level (betrayals of Lancelot and Mordred)
  + Gothic, Dark, Lost World

**Thomas Malory’s *Morte Dartur* (1469)**

* Background
  + Thomas Malory was a Solider (knighted in 1441) and member of parliament (1443)
  + Negative Side: Thief, Kidnapper, and Rapist who was imprisoned in 1452
  + Writes *Morte Dartur* while in Newgate Prison (1469-1470)
* From Manuscript to Print (*The Death of Arthur)*
  + Instead of being written in verse, Malory reworks some of the most famous Arthurian tales into prose
  + Includes translations/interpretations from the *Vulgate Cycle*
  + Supplemented by Malory’s own original material (the Gareth Story)
  + Best-known work of English-language Arthurian literature today
* William Caxton
  + Publisher (possibly the one to have introduced the printing press in England in 1476)
  + 1485 – one of the first gooks published by him is Malory’s text)
* Style
  + Historical Fantasy
  + Historicity questioned
* Popularity wanes until 19th century
  + 1816: *Morte Dartur* reprinted for first time since 1634