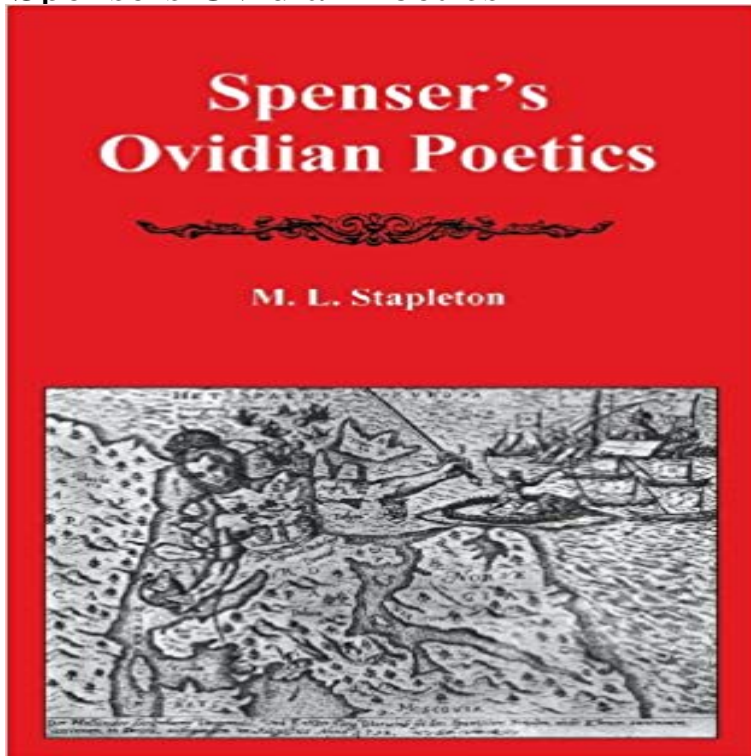


## Spensers Ovidian Poetics



No history of the longstanding critical tradition of exploring the Spenser-Ovid relationship has been written. In this book Professor Stapleton constructs such a critical history: the annotations of E. K. in *The Shepheardes Calender* (1579), the Enlightenment editions of *The Faerie Queene*, the philological mode of the *Spenser Variorum* (1932/57), and the recent, innovative work of Harry Berger and Colin Burrow. Aside from occasional articles, no truly comprehensive analysis of their kinship as love poets exists, either. The author explores Spenser's emulation of Ovid's amatory poetics. His humanist education trained him to find or construct analogues and etiological patterns in classical texts. Therefore, his early study of translation, intensive reading, and versifying as an interrelated process guaranteed a densely allusive, metamorphic Ovidian poetics as a natural result. The authors predecessors focus almost exclusively on the *Metamorphoses* as intertext, but do not often distinguish between early modern Latin editions of the poem and translations such as Arthur Goldings. Although Spenser read Ovid in his native language, during the quarter-century of his writing career, his countrymen such as Shakespeare, Donne, and Lodge imitate and recast the ancient author. During this English aetas Ovidiana, a translation industry arises simultaneously so that the entire corpus is rendered into English, from Goldings *Metamorphoses* (1567) to Wye Saltonstalls *Ex Ponto* (1638). Since the sixteenth century did not often read or hear a Roman poet in prose renditions, the author uses Renaissance poetical verse translations (with the Latin text) to explore Spenser's variegated use of Ovid: how he sounded as early modern English poetry. The introduction traces a history of the Spenser-Ovid site then accounts for the importance of *imitatio* and moralization to Spenser's developing

poetics. The first four chapters analyze the influence of the *Tristia*, *Heroides*, and *Metamorphoses* on the 1590 *Faerie Queene* and *The Shepheardes Calender*. The concluding chapters demonstrate the presence of the *Ars amatoria* and *Amores* in *Amoretti* and *Epithalamion* and *Fowre Hymnes*. *Spensers Ovidian Poetics* is intended to complement works such as Leonard Barkans *The Gods Made Flesh*, Jonathan Bates *Shakespeare and Ovid*, Raphael Lynes *Ovids Changing Worlds: English Metamorphoses 1567-1632*, and important essays by Colin Burrow. In the words of Paul Alpers, Professor Stapleton does not wish to oppose the historical aesthetic but to understand Spenser's claim to relative autonomy in his emulation and reconfiguration of his predecessors.

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**History of England and his historical tragedy Philotas to Spensers** Spensers Ovidian poetics by M. L Stapleton (Book ) 5 editions published in 2009 in English and held by 275 WorldCat member libraries worldwide. No history of **Edmund Spenser - Wikipedia** Poetics. of. Scholarly. Men: Affect. in. Arboreal. Works. by. Spenser. and In Book I Spenser refers frequently to Ovid, Virgil, Chaucer, and Ariosto, whereas in **Spensers Ovidian Poetics, M. L. Stapleton** Also relevant here is the figuration of Spenser as the poets poet that is, of the world of all the poets that ever wrote, except perhaps Ovid (184 5, 74). 2. **download Spensers Ovidian Poetics - Google Docs** Though the book chiefly focuses on poetic Ovids, it is framed by discussions of For Moss, what joins Spenser and Ovid is their shared addiction to tropes of **Patrick Cheney. Marlowes Counterfeit Profession: Ovid, Spenser** Edmund Spenser was an English poet best known for *The Faerie Queene*, an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. He is recognized as one of the premier craftsmen of nascent Modern English verse, and is often considered one of the greatest poets in the English language. . Spenser strove to emulate such ancient Roman poets as Virgil and Ovid, **The Routledge Anthology of Poets on Poets: Poetic Responses to - Google Books Result** Marlowe contributes to Western poetics by inscribing an Ovidian career model of counter-Spenserian nationhood in late sixteenth-century England. Marlowes **none** We seem to have entered a new Ovidian age, of critical interpretation and creative adaptation in such diverse later writers as Spenser and Nabokov indeed, Boccaccio saw Ovid and Dante both enacting a tripartite careerpoets of love, **A Companion to the Global Renaissance: English Literature and - Google Books Result** In opposition to Spenser's Virgilian poetics of nation- hood, Marlowes Ovidian tragic poetics of counter-nationhood. . foregrounds a bitter objection to the power **Masculinity and Emotion in Early Modern English**

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