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This site uses the cookies needed to function properly and measure the audience cookies. For more information and to set up your use click here. Continuing the navigation without changing the parameters, you agree to use these cookies Tuesday, February 6, 2007. BERTAGNA Chantal, BRISSEAU Virginie Why Metamorphoses of Ovid among the founding texts of the program, just like the Bible, Odyssey or Aeiðe? This question can be asked to the extent that few in the public have read the work. On the other hand, many people know the metamorphosis of Narcissus, Daphne, Lycaon, Echo, the abduction of Europe or Ganymede, the golden rain on Danae, Jupiter turned into a swan to seduce Leda... Moreover, we are talking about echo, pygmalion, narcissism. In fact, if we know these stories that are part of our cultural tradition, it is because we have seen them in European museums and castles to hear them in the form of operas. It was artists, artists, sculptors and musicians, inspired by the spectacular aspect of Ovid's stories, who gave them to us. Presentation of the author and work. The Latin poet Ovid was born in 43 BC in Rome and died in exile in Dacia in 17 AD his first works. Very much in court with Emperor Augustus, he is a poet of new times established by the emperor, those of the Roman world after many years of civil wars. Trained in purely classical rhetoric, like any good young novel, he turned to elegy as early as 15 BC with a collection of love. In Heroes he is already interested in mythology, telling in the form of fictional letters in verses about the adventures of a beautiful re-ness of mythology (Penelope, Ariana...). In The Art of Love he gives theoretical advice to young people, parodying with great humor the technical treatises of his time. We are in the middle of an erotic elegy; This erotica is very present in many metamorphose narratives so that it is impossible to refer to some of them - or the scenic works they inspired - with sixth graders. For Ovid, banter is the rule. In the year 1 AD, he undertook Metamorphoses, a collection of poems organized in fifteen books by eight hundred approximately each. It forms a gallery of mythological metamorphosis of gods or people in various creatures or objects, plants and animals, rivers or other natural elements. The choice of this topic can be explained in different ways. This is probably due to Ovid's interest in art as - metamorphosis - reality. From there the virtuosity he shows to give to see, but also to hear, even the smell and touch, these metamorphoses. As stated in the Taking Stock Guide, Ovid was a director for up to an hour. Moreover, this choice is also a philosophical or symbolic approach: metamorphoses are part of the movement of life, nature. Mythology is not only explored to provide a catalogue of pictorial stories: it is seen as a reflection of man and life. As a result, these are the stories of gods or goddesses who transform the take on the sequence: Apollo is not just a young man suffering from an irresistible desire that will lead him to rape Daphne; he is also a trans and rejected lover who worships his beloved. Athena, who, out of jealousy, manifests herself with the cruelty characteristic of Greek-Latin mythology, is ultimately touched by more human pity. After light poems of the early years, Ovid takes a grandiose breath, choosing against the heklil hexameter (the equivalent of our Alexandria), which is a verse epic - that is, the one used by Virgil in Aeneid. As much as the composition of the Odyssey (see course on the Odyssey) is interesting to study even with young students, that from Metamorphosis defies any pedagogical approach: there is no clear progression, a scientific composition that alternates large frescoes and short episodes that form real medallions. A man has a sense of a mosaic of stories. Therefore, it is necessary to study each for yourself. This wealth of this work is difficult to organize and explains why it has fascinated so many artists. Exile. For unclear reasons, Ovid was exiled by Emperor Augustus to Dacia (present-day Romania), where he died without seeing Rome again. There he wrote two collections, Les Tristes and Les Pontiques, where he speaks all his nostalgia and all his pain in life.... It is a far cry from the art for art deployed in Metamorphosis; tone personal, plaintive, painful, human. Ovid in the face of descendants. In the Middle Ages, the enthusiasm for Ovid was huge, although some stories were somewhat moralized. From this period dates, for example, the folk and literary tradition of the turned-werewolf figure, very clearly inspired by the history of Lycaon. The Renaissance and classical epoch were imbued with the reading of Metamorphosis, as evidenced by so many works of art. To those in the manual, let's add a few more: The Abduction of Europe by Rubens, Danash Le Correge, Titian (several paintings), Hubert Robert Rembrandt, Pygmalion Gustave Moreau, Narcissus Poussin. The opera, in turn, was inspired by the stories of Ovid: Ian-Philippe Ramo wrote Pygmalion, Gunod Philemon and Bauchis. Closer to home, we owe The Dali Metamorphosis to Narcissus and Paul Devo Pygmalion. What does Ovid say? According to the records, Ovid is not interested in the same elements of metamorphosis. These stories can be classified in this way. In this case, the story is limited to fables. The narrative of metamorphosis has a kind of morality. The gods reward people - Philemon and Baucis for hospitality - or punish them: Jupiter punishes lycans for cruelty, Lycian peasants - in frogs for refusing water to the goddess, Arachna is punished for his vanity, Narcissus or Echo for being too much loved himself. The narrative of metamorphosis restores a certain order in the world. So it's no surprise that LaFontaine wrote a fable about Philemon and Bauchi. In these texts Ovid gives a picturesque picture of the transformation. The vocabulary of sensations is mobilized. It is this very sensory aspect of the collection that has seduced artists, because there is material to play on forms, volumes, colors, sounds, matter. Thus, Polliolo and Le Bernin gave a vision of Daphne in the process of metamorphosis, with hands whose limbs are already vegetative. Similarly, many of Pygmalion's views show how the inert statue will come to life. Likaon's metamorphosis has captivated filmmakers who have staged werewolves, whether it's John Landis or Mike Nichols in Wolf, played by Jack Nicholson. In these stories Ovid sometimes gives to see an impressive result with the expression of strong feelings (fear of Europe). Again, these are characteristics that inspire artists. Thus, Rembrandt emphasized this fear by sharing it with the european companions who remained on the shore. Other histories explain the natural phenomenon and bring Ovid's texts closer to etiological tales: it is a case of myth about Arachn, daphne and Narcissus. Bibliography To get a quick glimpse of the success of Daphne and Philemon and Bauchis among the artists. See this school site: For a more complete census of works of art from Greek-Latin mythology; Cultural Dictionary of Greco-Roman Mythology, Rene Martin, Nathan, 1998Gerooy and the Gods of Antiquity, I. Agion, K. Barbillon, F. Lisarge, Flammarion, 1994 For a philosophical approach to the metamorphosis of Ovidia, this is a study on the site For the library commented images from metamorphosis, CD, Metamorphosis of Ovid. Cadmos editions (listed on the website Educnet Ministry, because with the inscription RIP - recognized educational interest-). This seems motivating for students and intellectually interesting to emphasize Ovid's influence on European art and the fundamental role of Metamorphosis. Apollo and Daphne (Le Bernin, Antonio Pollaiolo 1432-1498): starting with a bernini sculpture that does not present the problem of understanding to better enter the text, and then go back to painting Pollajolo. There is also a picture that Thiepolo dedicated to this myth (1755-1760; Washington, National Gallery). The table is visible at this address: Arachna: the text will be the first, because the picture houssaye (Castle of Versailles), alone, without mythological knowledge does not make sense. It is about making it clear that visiting certain texts feeds generations of people and that it is necessary to decipher our cultural universe; modestly base the general culture of the student and give him the keys to this culture. Kidnapping Europe (Rembrandt, Rubens, Serov): the text will be read only to learn the story, to focus on the part of creativity, interpretation, even rethinking of myth by artists. We focus on reading the image, which is not only the identification of the characters of the picture, nor the aesthetic analysis (composition, colors...), but also the understanding of the intentions of artists, taking the traditional myth. Lycaon (the image of werewolves in cinema): this time it is to show that this cultural tradition, which is rooted in antiquity reaches us, in a new artistic form, better known to students: cinema. Among the interesting and accessible stories in the 5th grade are the metamorphosis of Atlas, Swan, Philemon and Bauchis, Cypress or Narcissus (Poussin Table). Chick).

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