

Contents

<i>Illustrations</i>	page x
<i>Acknowledgments</i>	xiii
<i>Adages</i>	xvii
<i>Fade-In: Prooemium</i>	xix
 PART I THEORY AND PRACTICE	 I
1. Cinemetamorphosis	3
1 A Working Definition	3
2 Ovidianism and Cinemetamorphosis	5
3 Montages of Attractions	10
4 Preview of Coming Attractions	14
5 Ovidianism on the Cutting-Room Floor	18
2. Ovid’s Film Sense and Beyond	24
1 Lessons from Eisenstein	25
2 Film Sense in the <i>Metamorphoses</i> 1: Athena and Arachne	30
3 Film Sense in the <i>Metamorphoses</i> 2: Niobe and Her Children	42
4 Epic, Painting, Film	49
5 Hitchcockian Film Sense in <i>Amores</i> 1.5	53
6 Narcissus during the Time of the Image	60
7 Visual Poetry: The Nature of Texts	72
8 The First Picture Shows: Ovidian Cinema in <i>The Last World</i>	74
 PART II KEY MOMENTS IN OVIDIAN FILM HISTORY	 81
3. D’Annunzio’s Ovid and the Cinematic Impulse	83
1 Icarus’ Heroic Flight	83
2 “Daphne’s Delicate Arm”	90
3 Flashback to Pre-cinema; or: Ovid, Virgil, and the Thaumatrope	106
4 Early Cinema and Visual Education: A Quasi-Dannunzian Perspective	110
5 D’Annunzio and the Rise of the Film Star	115

4.	The Labyrinth: Narrative Complexity, Deadly Mazes, and Ovid's Modernity	119
1	Ovid and Labyrinthine Narratives	119
2	Ovidian Technique in the Cinema	124
3	An Ovidian Labyrinth: <i>Last Year at Marienbad</i>	130
4	Deadly Labyrinths: <i>The Shining</i> and <i>Malpertuis</i>	143
5	The Girl and the Monk Who Knew about Ariadne's Thread	150
6	Honorable Mention: Other Labyrinths and Minotaurs	154
PART III INTO NEW BODIES		159
5.	Effects and Essences	161
1	Méliès and the Discovery of Metamorphosis	162
2	The Pygmalion Effect	165
3	Joan Crawford's Galatea	182
4	Hephaestus and Daedalus Effects	184
5	Essences of Animation	186
6	Visible Essences in Metamorphoses	191
7	Visible Essences before CGI: <i>Metropolis</i>	192
8	Visible Essences through CGI: <i>Black Swan</i>	199
9	Metamorphosis and the Cinematic Uncanny	202
10	Effect Transitions: Body and Statue	205
11	The Medusa Effect	207
12	Eisenstein's Variation on the Daedalus Effect	215
6.	The Beast in Man: Not Ovid's, but How Ovidian!	221
1	Fade-In: On the Fascination of Horror	221
2	"Like a Rapacious and Bloodthirsty Wolf": <i>The Wolf Man</i>	225
3	The Simian Beast Coming Out of Hiding into Hyde	228
4	The Mind Possessed: <i>Hour of the Wolf</i> and <i>Persona</i>	239
PART IV LOVE, SEDUCTION, DEATH		251
7.	Varieties of Modernism: Orpheus and Eurydice	253
1	Pre-Modern and Modern Vignettes	254
2	Post-Modernism 1: Role Reversal in <i>Vom Suchen und Finden der Liebe</i>	260
3	Post-Modernism 2: Paul Auster, Orphic Author-Filmmaker	265
8.	Love and Death	271
1	Ovid and Ophüls; or: "By the Time You Read This Letter, I May Be Dead"	272
2	Philemon and Baucis: From Marital Devotion to Melancholia, Mourning, Memory, and Quirky Obsession	291

<i>Contents</i>		ix
9.	Lessons in Seduction	302
1	Fade-In: Metamorphoses of Ovid	304
2	Insert 1: Ovid in Poland	305
3	Borowczyk's <i>The Art of Love</i>	307
3.1	Borowczyk's Critics and the Nature of Erotic Cinema	308
3.2	Ovid in Borowczyk's Rome	312
3.3	Borowczyk's Leda and Pasiphaë	315
3.4	Borowczyk's Nadir: Ovid as Seducer	317
3.5	Erotic Complexity: From Ovid to Borowczyk	320
4	<i>Eyes Wide Shut</i> and Brains Tight Shut: How to Fail at Seduction	323
5	Insert 2: Teachers of Love	329
6	<i>La ronde</i> : Master of the Game of Love	332
7	Fade-Out: Other <i>Arts of Love</i>	336
PART V ETERNAL RETURNS		339
10.	Immortality: Philosophy, Cinema, Ovid	341
1	The Intelligent Machinery of the Cinema	343
2	Ovidian Pythagoreanism in <i>Four Times</i>	344
3	The Wandering Image: Free of Time and Space	347
4	Ovid in <i>The Age of the Medici</i>	350
11.	Ovidian Returns	353
1	Orpheus' Return as Cocteau	354
2	Icarus' Return: The Nature of Cinema	363
3	Cinema as Benign Medusa Effect	370
4	The Marvelous Returns	372
5	Ovid's Dialogic Returns	380
<i>Sphragis</i> : End Credits		384
<i>Bibliography</i>		391
<i>Passages of Ovid's Works</i>		438
<i>General Index</i>		440

The plate section can be found between pp. 234 and 235.