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Nota di contenuto	Preliminary material / M. McGowan -- Introduction - The redress of exile / M. McGowan -- Chapter One. Historical reality and poetic representation / M. McGowan -- Chapter Two. Crimes and punishments: The legitimacy of Ovid's banishment / M. McGowan -- Chapter Three. God and man: Caesar Augustus in Ovid's exilic mythology / M. McGowan -- Chapter Four. Religious ritual and poetic devotion: Ovid's representation of religion in Tr. and Pont. / M. McGowan -- Chapter Five. Space, justice, and the legal limits of empire: A comparative analysis of Fas, Ius, Lex, and Vates in Tr. and Pont. / M. McGowan -- Chapter Six. Ovidius Naso, poeta et exul: Ovid's identification with Homer and Ulysses in Tr. and Pont. / M. McGowan -- Conclusion - The exile's last word: Power and poetic redress on the margins of empire / M. McGowan -- Bibliography / M. McGowan -- Index locorum / M. McGowan -- Index verborum* / M. McGowan -- Index rerum / M. McGowan -- Supplements to Mnemosyne / M. McGowan.

## Sommario/riassunto

In response to being exiled to the Black Sea by the Roman emperor Augustus in 8 AD, Ovid began to compose the *Tristia* and *Epistulae ex Ponto* and to create for himself a place of intellectual refuge. From there he was able to reflect out loud on how and why his own art had been legally banned and left for dead on the margins of the empire. As the last of the Augustan poets, Ovid was in a unique position to take stock of his own standing and of the place of poetry itself in a culture deeply restructured during the lengthy rule of Rome's first emperor. This study considers exile in the *Tristia* and *Epistulae ex Ponto* as a place of genuine suffering and a metaphor for poetry's marginalization from the imperial city. It analyzes, in particular, Ovid's representation of himself and the emperor Augustus against the background of Roman religion, law, and poetry.

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