

## Ars Amatoria Book 1

In her second book of erasures, JM Farkas takes on Ovid's *Ars Amatoria*, or "The Art of Love." In her signature feminist, revisionist twist, Farkas speaks to emerging "girl" poets. *How to Be a Poet* is not only for writers, but for anyone who wants to create beauty in the world. In addition to the erasure, *How to Be a Poet* includes a second version of the poem in a style that leaves the original text visible for readers who want to read the scandalous source material. *avenge your mother. invent a girl with a reckless heart. free her in her tower. be a thief, snatch time, every time you write...*

Ovid's *Ars Amatoria* has met with astonishingly varied fortunes down the centuries. Ten years after publication the book became a reason, or more probably a pretext, for the author's banishment from Rome. It was removed from public libraries, and more recently the poem suffered a virtual embargo in schools and universities. This is the first detailed English commentary on any part of the poem. Examined afresh, it emerges as the wittiest of Ovid's love poems, turning upside down the attitudes and conventions of orthodox love elegy. The work

is full of psychological insight and is richly embroidered with details of contemporary Roman social and political life. This new paperback edition intends to bring out the spirit of provocative frivolity which was undeniably meant to irritate Roman traditionalists. The text of Kenney's Oxford Classical Text is reproduced and supplemented with a full introduction to the style and historical background the poem, as well as with a full commentary and appendices.

From Catullus to Horace, the tradition of Latin erotic poetry produced works of literature which are still read throughout the world. Ovid's *Amores*, written in the first century BC, is arguably the best-known and most popular collection in this tradition. Born in 43 BC, Ovid was educated in Rome in preparation for a career in public services before finding his calling as a poet. He may have begun writing his *Amores* as early as 25 BC. Although influenced by poets such as Catullus, Ovid demonstrates a much greater awareness of the funny side of love than any of his predecessors. The *Amores* is a collection of romantic poems centered on the poet's own complicated love life: he is involved with a woman, Corinna, who is sometimes

unobtainable, sometimes compliant, and often difficult and domineering. Whether as a literary trope, or perhaps merely as a human response to the problems of love in the real world, the principal focus of these poems is the poet himself, and his failures, foolishness, and delusions. By the time he was in his forties, Ovid was Rome's most important living poet; his *Metamorphoses*, a kaleidoscopic epic poem about love and hatred among the gods and mortals, is one of the most admired and influential books of all time. In AD 8, Ovid was exiled by Augustus to Romania, for reasons that remain obscure. He died there in AD 17. The *Amores* were originally published in five books, but reissued around 1 AD in their current three-book form. This edition of the first book of the collection contains the complete Latin text of Book 1, along with commentary, notes and full vocabulary. Both entertaining and thought-provoking, this book will provide an invaluable aid to students of Latin and general readers alike. This book contains embedded audio files of the original text read aloud by Aleksandra Szypowska.

A Companion to Ovid is a comprehensive overview of one of the most influential poets of classical antiquity. Features more than 30

newly commissioned chapters by noted scholars writing in their areas of specialization  
Illuminates various aspects of Ovid's work, such as production, genre, and style  
Presents interpretive essays on key poems and collections of poems  
Includes detailed discussions of Ovid's primary literary influences and his reception in English literature  
Provides a chronology of key literary and historical events during Ovid's lifetime  
Imagery in Greco-Roman Didactic Poetry  
The Poet and His Work

Ovid in English

Latin Text and English Prose

Latin Text with Introduction, Commentary, Glossary of Terms, Vocabulary Aid and Study Questions

Histories, Practices, Theory

*"This volume considers representations of space and movement in sources ranging from Roman comedy to late antique verse to explore how poetry in the Roman world is fundamentally shaped by its relationship to travel within and the geography of Rome's far-reaching empire. The volume surveys Roman poetics of travel and geography in sources ranging from Plautus to Augustan poetry, from the Flavians to Ausonius. The chapters offer a range of approaches to: the complex relationship between Latin poetry, Roman identity, imperialism, and travel and geo-spatial narratives; and the diachronic and generic evolutions of poetic descriptions of space and mobility. In addition, two chapters, including the concluding one, contextualize and respond*

*to the volume's discussion of poetry by looking at ways in which Romans not only write and read poems about travel and geography, but also make writing and reading part of the experience of traveling, as demonstrated in their epigraphic practices. The collection as a whole offers important insights into Roman poetics and into ancient notions of movement and geographical space. Travel, Geography, and Empire in Latin Poetry will be of interest to specialists in Latin poetry, ancient travel, and Latin epigraphy as well as to those studying travel writing, geography, imperialism, and mobility in other periods. The chapters are written to be accessible to researchers, graduate students, and advanced undergraduates"--*

*This is Julian May's translation of Ovid's 'erotic' works: The Amores (the Loves), Ars Amatoria (the Art of Love), Remedia Amoris (The Cure for Love) and the fragmentary Medicamina Faciei Feminae (Women's Facial Cosmetics). This version was published in 1930 in a 'limited' edition with sensual art deco illustrations by Jean de Bosschere. In the Amores, published about 18 BCE, Ovid portrays the evolution of an affair with a married woman named Corinna. It is unclear as to whether this is fictional or autobiographical, but it is obviously based on the experiences of a sophisticated lover. The Ars Amatoria, published about 1 BCE, is a guidebook for seduction; it includes many tips and tricks which would not be out of place in a modern dating manual, while giving intimate vignettes of daily life in Ancient Rome. The first two books are written from a male point of view; the last book, which was probably written at a later date, is addressed to women. It is believed that this work, which celebrates extramarital sex, was one of the reasons that Ovid was banished by the Emperor Augustus, who was attempting to promote a more austere morality.*

*Contains BOTH the original Latin text of Ovid's Ars Amatoria AND a literal English prose translation with copious footnotes. This extract from Ovid's 'Theban History' recounts the confrontation of Pentheus, king of Thebes, with his divine cousin, Bacchus, the god of wine. Notwithstanding the warnings of the seer Tiresias and the cautionary tale of a character Acoetes (perhaps Bacchus in disguise), who tells of how the god once transformed a group of blasphemous sailors into dolphins, Pentheus refuses to acknowledge the divinity of Bacchus or allow his worship at Thebes. Enraged, yet curious to witness the orgiastic rites of the nascent cult, Pentheus conceals himself in a grove on Mt. Cithaeron near the locus of the ceremonies. But in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy, his mother and sisters in the vanguard, and tear him limb from limb. The episode abounds in themes of abiding interest, not least the clash between the authoritarian personality of Pentheus, who embodies 'law and order', masculine prowess, and the martial ethos of his city, and Bacchus, a somewhat effeminate god of orgiastic excess, who revels in the delusional and the deceptive, the transgression of boundaries, and the blurring of gender distinctions. This course book offers a wide-ranging introduction, the original Latin text, study aids with vocabulary, and an extensive commentary. Designed to stretch and stimulate readers, Gildenhard and Zissos's incisive commentary will be of particular interest to students of Latin at AS and undergraduate level. It extends beyond detailed linguistic analysis to encourage critical engagement with Ovid's poetry and discussion of the most recent scholarly thought.*

*Ars Amatoria, Remedia Amoris, and Tristia 2  
The Poems of Exile*

*Ovid, Amores (Book 1)*

*Text, Translation, and Commentary*

*Being the Amores, Ars Amatoria, Remedia Amoris and  
Medicamina Faciei Femineae*

*Desire, Difference and the Poetic Imagination*

The English Art of Love

Compelling investigation of the question of the male/female relationship, which is central to Ovid's works.

Tracing the influence of the great Roman poet on writers in the English language, this compendium of commentary and verse spans the literary tradition from Chaucer to Ted Hughes, exploring Ovid's influence on the many writers who found him so compelling. Original.

This sparkling new translation of Ovid's love poems, notorious for the sexual content that led to his exile by the emperor Augustus, also includes *Tristia* 2, Ovid's witty self-defense.

With helpful footnotes and a comprehensive introduction, this edition gives readers a poetic tour of the literature, mythology, topography, religion, politics, and sexuality of ancient Rome.

*Tristia* Book I.

*Ars Amatoria, Or the Art of Love*

The Life of Pliny the Younger

The Art of Love

How to Be a Poet

The Amores; Or, Amours (Book-II)

At the end of his life the emperor Augustus wrote an account of his achievements in which he reviewed his rise to power, his conquest of the world and his unparalleled generosity towards his subjects. This edition provides a text, translation and detailed commentary - the first substantial one in English for more than four decades - which is suitable for use with students of all levels. The

commentary deals with linguistic, stylistic and historical matters. It elucidates how Augustus understood his role in Roman society, and how he wished to be remembered by posterity; and it sets this picture that emerges from the *Res Gestae* into the context of the emergence both of a new visual language and of an official set of expressions. The book also includes illustrations in order to demonstrate how the Augustan era witnessed the rise of a whole new visual language.

Some of the most controversial and consequential debates about the legacy of the ancients are raging not in universities but online, where alt-right men's groups deploy ancient sources to justify misogyny and a return of antifeminist masculinity. Donna Zuckerberg dives deep to take a look at this unexpected reanimation of the Classical tradition.

Ovid, Rome's most cynical and worldly love poet, has not until recently been highly regarded among Latin poets. Now, however, his reputation is growing, and this volume is an important contribution to the re-establishment of Ovid's claims to critical attention. This collection of essays ranges over a wide variety of themes and works: Ovid's development of the Elegiac tradition handed down to him from Propertius, Catullus and Tibullus; the often disparaged and neglected *Heroides*; the poetry of Ovid's miserable exile by the Black Sea; the poetic diction of the *Metamorphoses*, Ovid's lengthy mythological epic which codified classical myth and legend, and has strong claims to be considered, with the exception of Virgil's *Aeneid*,

Rome's greatest epic poem; humour and the blending of the didactic and elegiac traditions in the *Ars Amatoria* and *Remedia Amoris*. Finally, Ovid's incomparable influence in the Middle Ages and sixteenth century is examined.

"This is no small achievement. For the language-lover the translation provides elegant, flowing English verse, for the classicist it conveys close approximation to the Latin meaning coupled with a sense of the movement and rhythmic variety of Ovid's language"—Geraldine Herbert-Brown, editor of *Ovid's Fasti: Historical Readings at its Bimillennium* "This book fills a gap. There is no similar annotated English translation of Ovid's exile poetry.

Thoroughly grounded in Ovidian scholarship, Green's introduction and notes are helpful and informative. The translation is accurate, idiomatic, and lively, closely imitating the Latin elegiac couplet and capturing Ovid's changing moods."—Karl Galinsky, author of *Ovid's Metamorphoses: An Introduction to the Basic Aspects*

*A Light in the Attic*

"*Amores*" and "*Ars Amatoria*"

Book I

*Classics and Misogyny in the Digital Age*

Ovid

*The Offense of Love*

*Tells about where to meet a new beau, how to handle illicit affairs and how to maintain your allure.*

*Written primarily by practising commentators, these papers examine the issues raised by the writing and reading of commentaries on classical Greek and Latin*

texts.

*Pliny the Younger (c. 60-112 C.E.)--senator and consul in the Rome of emperors Domitian and Trajan, eyewitness to the eruption of Vesuvius in 79, and early 'persecutor' of Christians on the Black Sea--remains Rome's best documented private individual between Cicero and Augustine. No Roman writer, not even Vergil, ties his identity to the regions of Italy more successfully than Pliny. His individuality can be captured by focusing on the range of locales in which he lived: from his hometown of Comum (Como) at the foot of the Italian Alps, down through the villa and farms he owned in Umbria, to the senate and courtrooms of Rome and the magnificent residence he owned on the coast near the capital. Organized geographically, Man of High Empire is the first full-scale biography devoted solely to the Younger Pliny. Reserved, punctilious, occasionally patronizing, and perhaps inclined to overvalue his achievements, Pliny has seemed to some the ancient equivalent of Mr. Collins, the unctuous vicar of Jane Austen's Pride and Prejudice. Roy K. Gibson reveals a man more complex than this unfair comparison suggests. An innovating landowner in Umbria and a deeply generous benefactor in Comum, Pliny is also a consul who plays with words in Rome and dispenses summary justice in the provinces. A solicitous, if rather traditional, husband in northern Italy, Pliny is also a literary modernist in Rome, and--more surprisingly--a secret pessimist about Trajan, the 'best' of emperors. Pliny's life is a window on to the Empire at its zenith. The book concludes with*

*an archaeological tour guide of the sites associated with Pliny.*

*Pinocchio, The Tale of a Puppet follows the adventures of a talking wooden puppet whose nose grew longer whenever he told a lie and who wanted more than anything else to become a real boy. As carpenter Master Antonio begins to carve a block of pinewood into a leg for his table the log shouts out, "Don't strike me too hard!" Frightened by the talking log, Master Cherry does not know what to do until his neighbor Geppetto drops by looking for a piece of wood to build a marionette. Antonio gives the block to Geppetto. And thus begins the life of Pinocchio, the puppet that turns into a boy. Pinocchio, The Tale of a Puppet is a novel for children by Carlo Collodi is about the mischievous adventures of Pinocchio, an animated marionette, and his poor father and woodcarver Geppetto. It is considered a classic of children's literature and has spawned many derivative works of art. But this is not the story we've seen in film but the original version full of harrowing adventures faced by Pinocchio. It includes 40 illustrations.*

*Ovid's Erotic Poems*

*Ovid: Ars Amatoria, Book III*

*Ovid's Metamorphoses*

*Reading Ovid in Medieval Wales*

*Latin Text with Facing Vocabulary and Commentary  
The First Complete English Translation of Ovid's Ars Amatoria*

*Reading Ovid in Medieval Wales provides the first complete edition and discussion of the*

*earliest surviving fragment of Ovid's Ars amatoria, or The Art of Love, glossed mainly in Latin but also in Old Welsh. This study discusses the significance of the manuscript for classical studies and how it was absorbed into the classical Ovidian tradition.*

*A parallel text and translation with detailed analysis of the poem's literary and historical context and its relevance to sexuality, gender and the female body.*

*This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1945.*

*NOW AVAILABLE AS AN EBOOK! From New York Times bestselling author Shel Silverstein, the creator of the beloved poetry collections *Where the Sidewalk Ends*, *Falling Up*, and *Every Thing On It*, comes an imaginative book of poems and drawings—a favorite of Shel Silverstein fans young and old. This digital edition also includes twelve poems previously only available in the special edition hardcover.*

*A Light in the Attic delights with remarkable characters and hilariously profound poems in a collection readers will return to again and again. Here in the attic you will find Backward Bill, Sour Face Ann, the Meehoo with an Exactlywatt, and the Polar Bear in the Frigidaire. You will talk with Broiled Face, and find out what happens when Somebody steals your knees, you get caught by the Quick-Digesting Gink, a Mountain snores, and They Put a Brassiere on the Camel. Come on up to the attic of Shel Silverstein and let the light bring you home. And don't miss these other Shel Silverstein ebooks, The Giving Tree, Where the Sidewalk Ends, and Falling Up!*

*The Love Books of Ovid*  
*Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*  
*Ovid on Cosmetics*  
*Thomas Heywood's Art of Love*  
*Teaching Through Images*  
*The Love Books*

This intermediate reader offers text, vocabulary, and notes. The notes focus on fine points of grammar and rhetoric, shades of meaning, and allusions to both classical and modern literature.

Ars AmatoriaBook IOxford University Press

The most sophisticated and daring poetic ironist of the early Roman Empire, Publius Ovidius Naso, is perhaps

best known for his oft-imitated *Metamorphoses*. But the Roman poet also wrote lively and lewd verse on the subjects of love, sex, marriage, and adultery—a playful parody of the earnest erotic poetry traditions established by his literary ancestors. The *Amores*, Ovid's first completed book of poetry, explores the conventional mode of erotic elegy with some subversive and silly twists: the poetic narrator sets up a lyrical altar to an unattainable woman only to knock it down by poking fun at her imperfections. *Ars Amatoria* takes the form of didactic verse in which a purportedly mature and experienced narrator instructs men and women alike on how to best play their hands at the long con of love. Ovid's *Erotic Poems* offers a modern English translation of the *Amores* and *Ars Amatoria* that retains the irreverent wit and verve of the original. Award-winning poet Len Krisak captures the music of Ovid's richly textured Latin meters through rhyming couplets that render the verse as playful and agile as it was meant to be. Sophisticated, satirical, and wildly self-referential, Ovid's *Erotic Poems* is not just a wickedly funny send-up of romantic and sexual mores but also a sharp critique of literary technique and poetic convention.

In AD 8 Ovid's brilliant career was abruptly ruined when the Emperor Augustus banished him, for reasons never satisfactorily explained, to Tomis (Constanta) on the Black Sea. The five books of *Tristia* (Sorrows) express his reaction to this savage and, as he clearly regarded it, unjust sentence. Though their ostensible theme is the misery and loneliness of exile, their real message, if they are read with the care they deserve, is one of affirmation.

With a wit and irony that borders on defiance, Ovid repeatedly asserts the injustice of his sentence and of the preeminence of the eternal values of poetry over the ephemeral dictates of an earthly power. In technical skill and inventiveness these elegies rank with the Art of Love or the Fasti. For this new translation Alan Melville has reproduced, in rhyming stanzas, the virtuosity, wit, and elegance of the original.

The Lover's Assistant, Or, New Year's Gift Being a New Art of Love, Adapted to the Present Times ... Translated, [or Rather Paraphrased from Book 1. of the Ars Amatoria] ... with Notes, by ... H. Fielding

Man of High Empire

Ovid's Lovers

Ars Amatoria

A Companion to Ovid

Pinocchio, the Tale of a Puppet

Ovid's Metamorphoses is a weaving-together of classical myths, extending in time from the creation of the world to the death of Julius Caesar. This volume provides the Latin text of the first five books of the poem and the most detailed commentary available in English of these books.

Publisher Description

The Amores; or, Amours (Book-II), is many of the old classic books which have been considered important throughout the human history. They are

now extremely scarce and very expensive antique. So that this work is never forgotten we republish these books in high quality, using the original text and artwork so that they can be preserved for the present and future generations. This whole book has been reformatted, retyped and designed.

These books are not made of scanned copies of their original work and hence the text is clear and readable.

The Love Books Ovid - The Love Books of Ovid is a collection of four works of Roman poet Ovids verses on love in English prose translation. Ovid, born in 43 B.C., a contemporary of Virgil and Horace, lived during the reign of Augustus and is perhaps best remembered today for his work on Roman mythology entitled The Metamorphoses. This volume collects the poets following works: The Loves, The Art of Love, Loves Cure, and The Art of Beauty. Ovid was an innovator in the writing of love poetry in that he changed the focus of the poem from the poet to love itself and examined the effect of love on people. These works were considered controversial in their time and many

scholars believe that Ovid's *The Art of Love* was the cause of his life-long banishment by Augustus to a remote province on the Black Sea. Considered to be a master of the elegy form of poetry, which are poems of lamentation and mourning, and the last of the Latin love elegists, Ovid is faithfully represented here in this English prose translation. Students of classical literature and fans of romantic poetry will both delight in this volume of works by a poetic master. This edition follows the translation of J. Lewis May.

The Love Poems

Ovid: *Metamorphoses* I

A Poet between Two Worlds

*Medicamina Faciei Femineae* and Related Texts

*Tristia* and the Black Sea Letters

Not All Dead White Men

Ovid was a major Roman poet during the reign of Augustus. Ovid, along with Horace and Virgil, helped form Latin literature as the world came to know it. Ovid's most famous works are *The Metamorphoses* and his collections of love poetry. *Ars Amatoria* is a series

of elegies portrayed in three books. The action centers around the teaching of basic relationship skills between men and women.

The Art of Love celebrates the bi-millennium of Ovid's cycle of sophisticated and subversive didactic poems on love, traditionally assumed to have been brought to completion around AD 2. *Ars Amatoria* (The Art of Love) and *Remedia Amoris* (Cures for Love), which purport to teach young Roman men and women how to be good lovers, were partly responsible for the poet's exile from Rome under the emperor Augustus. None the less they exerted great influence over ancient and later love poetry. This is the first collection in English devoted to the poems, and brings together many of the leading figures in the field of Latin literature and Ovidian studies from the British Isles, Germany, Italy, and the United States. It offers a range of perspectives on the poetics, politics, and erotics of the poems, beginning with a critical survey of recent research, and concluding with papers on the ancient, medieval, and modern

reception of the poems.

"In ancient didactic poetry, poets frequently make use of imagery - similes, metaphors, acoustic images, models, exempla, fables, allegory, personifications, and other tropes - as a means to elucidate and convey their didactic message. In this volume, which arose from an international conference held at the University of Heidelberg in 2016, we investigate such phenomena and explore how they make the unseen visible, the unheard audible, and the unknown comprehensible. By exploring didactic poets from Hesiod to pseudo-Oppian and from Vergil and Lucretius to Grattius and Ovid, the authors in this collective volume show how imagery can clarify and illuminate, but also complicate and even undermine or obfuscate the overt didactic message. The presence of a real or implied addressee invites our engagement and ultimately our scrutiny of language and meaning"--

Provides an overview of the life of Roman poet Ovid and offers an in depth analysis of his varied works.

Sorrows of an Exile

Saint Augustine's Confessions Book 8  
Ovid, Metamorphoses, 3.511-733  
Ovid (Routledge Revivals)

The Classical Commentary