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# Ovid S Erotic Poems Amores And Ars Amatoria

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**DILLON MALONE**

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*Ovid, Amores* Bloomsbury Publishing  
The Amores or, Amours by Ovid - Literally Translated into English Prose, with Copious Notes, by Henry T. Riley - Amores is Ovid's first completed book of poetry, written in elegiac couplets. It was first published in 16 BC in 5 books, but Ovid by his own account later edited it down into the 3-book edition that has come down to us. The book follows the popular model of the erotic elegy, as made famous by figures such as Tibullus or Propertius, but is often subversive and humorous with these tropes, exaggerating common motifs and devices to the point of absurdity. Speculations as to Corinna's real identity are many, if indeed she lived at all. It has been argued that she is a poetic construct copying the puella-archetype from other works in the love elegy genre. The name Corinna may have been a typically Ovidian pun based on the Greek word for "maiden", "kore". Though most of this book is rather tongue-in-cheek, some people didn't take it that way and this could be the reason or part of the reason why Ovid was banished from Rome. However, his banishment probably has more to do with the Ars Amatoria, written later, which offended Augustus. There is also a connection between Ovid and Augustus' daughter, Julia, who was also exiled.

*The Complete Elegies of Sextus Propertius* CreateSpace

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.

*Ovid - The Metamorphoses. Books VIII - XV* Oxford University Press, USA

Deals with one of the most contentious issues in the study of Roman literature - the relationship between Augustan literary texts and Augustan politics. This work reads Ovid's early works against their political context, and argues that they challenge the Augustan regime's ideology and resist the Augustan conception of what it was to be Roman.

*Erotic Love Poems of Greece and Rome (Second Edition)* Cornell University Press

“The first taste I had for books came to me from my pleasure in the fables of the Metamorphoses of Ovid. For at about seven or eight years of age I would steal away from any other pleasure to read them, inasmuch as this language was my mother tongue, and it was the easiest book I knew and the best suited by its content to my tender age.” –Michel de Montaigne  
Remedia Amoris; or, The Remedy of Love (2 AD) is an instructional poem by Ovid. A sequel to his three book poem Ars Amatoria; or, The Art of Love (2 AD), Remedia Amoris; or, The Remedy of Love was immensely popular—if a little controversial—in its time, and has survived numerous charges of indecency over the centuries. For the modern reader, it should prove a surprisingly relatable work on intimacy and relationships from an author of the ancient world. While Ars Amatoria; or, The Art of Love offers

salient advice on such topics as etiquette, remembering birthdays, avoiding unhealthy jealousy, being open to older and younger lovers, and nurturing honesty, Remedia Amoris; or, The Remedy of Love takes as its subject the unfortunate—yet common—experience of love gone bad. Perhaps concerned for eager readers of his first work on romance, Ovid provides suggestions to novice lovers on how to escape a bad relationship and on what to do in the event of incurable unhappiness. In order to avoid the tragic fates of Dido or Medea, both of whom were led to early graves by unfaithful lovers, Ovid suggests such healthy behaviors as staying busy, seeing the world, abstaining from alcohol, and trying not to ruminate on the love one has left behind. Remedia Amoris; or, The Remedy of Love, although frequently tongue-in-cheek, is an earnest and effective attempt to caution the overeager romantic and console those unlucky in love. With a beautifully designed cover and professionally typeset manuscript, this edition of Ovid's Remedia Amoris; or, The Remedy of Love is a classic work of Roman literature reimagined for modern readers.

*Harmful Eloquence* Cambridge University Press

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. This book contain embedded audio files of the original text read aloud by Aleksandra Szypowska.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 work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

*Metamorphoses* Penguin Books

Latin love elegy is one of the most important poetic genres in the Augustan era, also known as the golden age of Roman literature. This volume brings together leading scholars from Australia, Europe and North America to present and explore the Greek and Roman backdrop for Latin love elegy, the individual Latin love elegists (both the canonical and the non-canonical), their poems and influence on writers in later times. The book is designed as an accessible introduction for the general reader interested in Latin love elegy and the history of love and lament in Western literature, as well as a collection of critically stimulating essays for students and scholars of Latin poetry and of the classical tradition.

*The Amores* Bristol Classical Press

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*The Poems* Graphic Arts Books

The Medicamina Faciei Femineae is a didactic elegy that showcases an early example of Ovid's trademark combination of poetic instruction and trivial subject matter. Exploring female beauty and cosmeceuticals, with particular emphasis on the concept of cultus, the poem presents five practical recipes for treatments for Roman women. Covering both didactic parody and pharmacological reality, this deceptively complex poem possesses wit and vivacity and provides an important insight into Roman social mores and day-to-day activities. The first full study in English devoted to this little-researched but multi-faceted poem, Ovid on Cosmetics includes an introduction that situates the poem within its literary heritage of didactic and elegiac poetry, its place in Ovid's oeuvre and its relevance to social values, personal aesthetics and attitudes to female beauty in Roman society. The Latin text is presented on parallel pages alongside a new translation, and all Latin words and phrases are translated for the non-specialist reader. Detailed commentary notes elucidate the text and individual phrases still further. Ovid on Cosmetics presents and explicates this witty, subversive yet significant poem. Its attention to the technicalities of cosmeceuticals and cosmetics, including detailed analyses of individual ingredients and the effects of specific creams and makeup, make this work a significant contribution to the beauty industry in antiquity.

*Ovid: Ars Amatoria, Book III* University of Pennsylvania Press

It is a common—and fundamental—misconception that Paul told people how to live. Apart from forbidding certain abusive practices, he never gives any precise instructions for living. It would have violated his two main social principles: human freedom and dignity, and the need for people to love one another. Paul was a Hellenistic Jew, originally named Saul, from the tribe of Benjamin, who made a living from tent making or leatherworking. He called himself the “Apostle to the Gentiles” and was the most important of the early Christian evangelists. Paul is not easy to understand. The Greeks and Romans themselves probably misunderstood him or skimmed the surface of his arguments when he used terms such as “law” (referring to the complex system of Jewish religious law in which he himself was trained). But they did share a language—Greek—and a cosmopolitan urban culture, that of the Roman Empire. Paul considered evangelizing the Greeks and Romans to be his special mission. “For you were called to freedom, brothers and sisters; only do not use your freedom as an opportunity for self-indulgence, but through love become slaves to one another. For the whole law is summed up in a single commandment, ‘You shall love your

neighbor as yourself.” The idea of love as the only rule was current among Jewish thinkers of his time, but the idea of freedom being available to anyone was revolutionary. Paul, regarded by Christians as the greatest interpreter of Jesus’ mission, was the first person to explain how Christ’s life and death fit into the larger scheme of salvation, from the creation of Adam to the end of time. Preaching spiritual equality and God’s infinite love, he crusaded for the Jewish Messiah to be accepted as the friend and deliverer of all humankind. In *Paul Among the People*, Sarah Ruden explores the meanings of his words and shows how they might have affected readers in his own time and culture. She describes as well how his writings represented the new church as an alternative to old ways of thinking, feeling, and living. Ruden translates passages from ancient Greek and Roman literature, from Aristophanes to Seneca, setting them beside famous and controversial passages of Paul and their key modern interpretations. She writes about Augustine; about George Bernard Shaw’s misguided notion of Paul as “the eternal enemy of Women”; and about the misuse of Paul in the English Puritan Richard Baxter’s strictures against “flesh-pleasing.” Ruden makes clear that Paul’s ethics, in contrast to later distortions, were humane, open, and responsible. *Paul Among the People* is a remarkable work of scholarship, synthesis, and understanding; a revelation of the founder of Christianity.

#### **The Love Poems** Mint Editions

Translations of Ovid's love poems.

*Ovid - The Amores, Or Amours* Cambridge University Press

Parallel latin & English texts.

#### **Ovid: Amores III, a Selection: 2, 4, 5, 14** Modern Library

In *Italian Readers of Ovid* from the Origins to Petrarch, Julie Van Peteghem examines Ovid’s influence on Italian poetry from its beginnings, through Dante, to Petrarch, situating it within the history of reading Ovid in medieval and early modern Italy.

*Ovid* Cambridge University Press

In the first century a.d., Ovid, author of the groundbreaking epic poem *Metamorphoses*, came under severe criticism for *The Art of Love*, which playfully instructed women in the art of seduction and men in the skills essential for mastering the art of romantic conquest. In this remarkable translation, James Michie breathes new life into the notorious Roman’s mock-didactic elegy. In lyrical, irreverent English, he reveals love’s timeless dilemmas and Ovid’s enduring brilliance as both poet and cultural critic.

*Latin Erotic Elegy and the Shaping of Sixteenth-Century English Love Poetry* Oxford University Press

"Scholars have long noted the strikingly visual aspects of Statius' poetry. This book advances our understanding of how these visual aspects work through intertextual analysis. In the *Thebaid*, for instance, Statius repeatedly presents "visual narratives" in the form of linked descriptive (or ekphrastic) passages. These narratives are subject to multiple forms visual interpretation inflected by the intertextual background. Similarly, the *Achilleid* activates particularly Roman conceptions of masculinity through repeated evocations of Achilles' blush. The *Silvae* offer a diversity of modes of viewing that evoke Roman conceptions of gender and class"--

*Visualizing the Poetry of Statius* Princeton University Press

This collection of Ovid's poems deals with the whole spectrum of sexual desire, ranging from deeply emotional declarations of eternal devotion to flippant arguments for promiscuity. In the *Amores*, Ovid addresses himself in a series of elegies to Corinna, his beautiful, elusive mistress. The intimate and vulnerable nature of the poet revealed in these early poems vanishes in the notorious *Art of Love*, in which he provides a knowing and witty guide to sexual conquest - a work whose alleged obscenity led to Ovid's banishment from Rome in AD 8. This volume also includes the *Cures for Love*, with instructions on how to terminate a love affair, and *On Facial Treatment for Ladies*, an incomplete poem on the art of cosmetics.

*Ovid: a Very Short Introduction* BRILL

Publius Ovidius Naso but better known to us as simply Ovid was born on 20th March 43 BC in Sulmo (modern day Sulmona) in Italy. He was educated in rhetoric in Rome in preparation for the practice of Law. Accounts of his character say that he was emotional and not able to stay within the argumentative boundaries of rhetoric discipline. After the early death of his brother, Ovid ceased his law studies and travelled to Athens, Asia Minor, and Sicily. He held a number of minor

public posts but, around 29-25 BC began to pursue poetry, a decision that brought with it his father's disapproval. He married three times and divorced twice by the time he was thirty years old. He fathered a daughter, who eventually bore him grandchildren. His last wife was connected to the influential gens Fabia (an ancient Roman patrician family) and would help him during his later exile. The first decades of Ovid's literary career were mostly spent writing poetry with erotic themes. The chronology of these early works cannot, however, be relied upon. His earliest extant work is thought to be the 'Heroides', letters of mythological heroines to absent lovers, which is believed to have been published in 19 BC. The first five-book collection of the 'Amores', erotic poems addressed to a lover, Corinna, is believed to have been published in 16-15 BC. The surviving three book version appears to have been published c. 8-3 BC. Between these two editions of the 'Amores' his tragedy 'Medea', which was much admired in antiquity but is no longer extant, was performed. Ovid buoyed by his glowing reputation now increased the tempo of his writing. 'Medicamina Faciei', was followed by the 'Ars Amatoria, the Art of Love' and immediately followed by 'Remedia Amoris'. This body of elegiac, erotic poetry saw Ovid cited as the equal of the Roman elegists Gallus, Tibullus, and Propertius. By AD 8, he had completed his most ambitious work, the 'Metamorphoses', a 15-book hexameter epic poem. It catalogued Greek and Roman mythology, from the emergence of the universe to the apotheosis of Julius Caesar. Concurrent with this, he worked on the 'Fasti', planned as 12-books but only 6 volumes (January to June were completed) in elegiac couplets on the calendar of Roman festivals and astronomy were completed. The remaining six books were interrupted by Ovid's sentence to exile. In AD 8, Ovid was banished to Tomis, on the Black Sea, by the Emperor Augustus. This event shadowed his life and shaped his remaining poetic output. Ovid wrote that his exile was for *carmen et error* - "a poem and a mistake", claiming his crime was worse than murder, more harmful than poetry. Ovid was also a contemporary of the older Virgil and Horace, with whom he is often ranked as one of the three canonical poets of Latin literature. The Imperial scholar Quintilian considered him the last of the Latin love elegists. His poetry was much imitated during Late Antiquity and the Middle Ages, and greatly influenced Western art and literature. The *Metamorphoses* remains one of the most important sources of classical mythology. In exile, Ovid wrote 'Tristia' and 'Epistulae ex Ponto', pointedly focused on his sadness and desolation. He was far from Rome and his beloved third wife. The five books of the elegiac *Tristia*, a series of poems expressing the poet's despair in exile and advocating his return to Rome, are dated to AD 9-12. 'The Ibis', an elegiac curse poem attacking an adversary at home is also dated to this period. 'The Epistulae ex Ponto', a series of letters to friends in Rome asking them to effect his return, are thought to be his last compositions. Ovid died at Tomis in AD 17 or 18. It is thought that the *Fasti*, which he spent time revising, were published posthumously.

**Ovid's Erotic Poems** Oxford University Press, USA

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.

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*Ovid's Early Poetry* Open Book Publishers

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

**The Remedy of Love** University of Wisconsin Pres

Erotic desire is as old as the human race and erotic literature as old as civilization. With bold, new translations, the author presents and discusses some of the most beautiful, stirring expressions of erotic desire from the ancient world of Greece and Rome, reaching across three thousand years of history to tap into the many kinds of passion we still know today: new or seasoned, obsessive or unrequited, heterosexual or homosexual, noble or illicit. Students learn the cultural events that led to a grand flourish of erotic poetry in Greece and Rome during the Archaic and Hellenistic periods, as well as the "Golden Age of Rome." Readers traverse the varied works of over 35 different poets: from the epic interludes of Homer and Vergil to the personal lyrics of Sappho and Catullus, from the playful admonitions of Ovid to the dark elegies of Propertius, from a woman's meditations on romance scribbled on a fragile papyrus in Egypt to anonymous verses about lost love scrawled on a crumbling wall in Pompeii. By introducing the reader to the greatest poets of the ancient world, this compelling collection demonstrates why ancient love poems have stood the test of time and continue to resonate with contemporary audiences. Complete with introductions, cultural context, and engaging analysis for each selected work, along with thought-provoking questions to stimulate classroom discussion, *Erotic Love Poems of Greece and Rome* is an ideal choice for survey courses in classics, world literature, humanities, sexuality, and gender studies.