

SELECT (MOSTLY) RECENT BIBLIOGRAPHY FOR OVID'S EROTIC POETRY

General

- Gibson, Roy, S. Green, and A. Sharrock. 2006. *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*. Oxford: Oxford University Press.
- Hinds, Stephen. 1987. *The Metamorphosis of Persephone. Ovid and the Self-Conscious Muse*. Cambridge.
- James, Sharon L. 2003. "Her turn to cry: the politics of weeping in Roman love elegy." *TAPhA* 133 (1): 99-122. Roman love elegy presents its male speakers as weeping helplessly for a cruel mistress. Though this image has dominated the reception of elegy, Ovid's *Ars amatoria* and *Amores* deviate strikingly: in these works the lover seeks to see his mistress weep (e.g., *ars* 2, 447-454 and 3, 675-678). Further review demonstrates the same desire for revenge, well hidden, in the elegies of Propertius (2, 25-28) and Tibullus (1, 61-64).
- Kennedy, D. F. 1993. *The Arts of Love*.
- Luck, Georg. 1969. *The Latin Love Elegy*. London.
- Lyne, R. O. A. M. 1980. *The Latin Love Poets*.
- McKeown, J.C. 1995. "Militat Omnis Amans." *Classical Journal* 90: 295-304.
- Miller, John F. 1995. "Reading Cupid's Triumph." *Classical Journal* 90: 287-294.
- Myers, K. Sara. 1996. "The Poet and the Procuress. The Lena in Latin Love Elegy." *JRS* 86: 1-21.
- O'Gorman, Ellen. 1997. "Love and the Family. Augustus and Ovidian Elegy." *Arethusa* 30:103-124.
- Ross, D. O. 1975. *Backgrounds to Augustan Poetry. Gallus, Elegy, and Rome*. Cambridge.
- Sharrock, Alison R. 2006. "Ovid and the Politics of Reading" in *Oxford Readings in Ovid*, Edited by Peter E. Knox. Oxford: Oxford University Press.
- Wyke, Maria. 1994. "Taking the Woman's Part. Engendering Roman Love Elegy." *Ramus* 23: 110-128.
- Wyke, Maria. 1989. "Mistress and Metaphor in Augustan Elegy." *Helios* 16: 25-47.

Amores

Arkins, Brian. 1990. "The anxiety of influence: Ovid's *Amores* as KE/NWSIS." *Latomus* XLIX: 826-832. This essay attempts a largely adverse criticism of Ovid's *Amores* and does so by using a theory of poetry, that of "the anxiety of influence" as formulated by Harold Bloom, *The anxiety of influence* (Oxford 1973), to examine the particular stage in Latin literary history at which Ovid wrote.

Boyd, Barbara Weiden. 1997. *Ovid's Literary Loves. Influence and Innovation in the Amores*. Ann Arbor.

Cahoon, Leslie. 1988. "The bed as battlefield. Erotic conquest and military metaphor in Ovid's *Amores*." *TAPhA* CXVIII: 293-307. The connections between love and conquest in the imagery of the *Amores* in order to suggest the theme of erotic warfare is not simply a witty exercise, but also an exposé of the competitive, violent, and destructive nature of amor, an exposé that calls into question fundamental Roman attitudes in both the public and private spheres.

Cameron, A. D. E. 1968 "The First Edition of Ovid's *Amores*," *CQ* 18: 320-33.

Connor, P.J. 1974. "His dupes and accomplices: a study of Ovid the illusionist in the *Amores*." *Ramus* 3: 18-40.

Courtney, Edward. "Some literary jokes in Ovid's *Amores*" in *Studies for O. Skutsch*: 18-23.

Davis, Peter J. 1999. "Ovid's *Amores* : a political reading." *CPh* 94 (4): 431-449. In choosing to write love elegy and in his treatment of issues central to Augustan ideology (morals, the military, the Julian myth), Ovid adopts an intrinsically subversive stance and his *Amores* becomes a political work. This is especially clear in programmatic poems such as 1, 1 ; 2, 1 ; 2, 18 ; 3, 1 ; and 3, 12.

Morgan, K. 1977. *Ovid's Art of imitation: Propertius in the Amores*. Leyden (*Mnemosyne* Suppl. 47).

[1.1]

Conte, G.B. 1986. *The rhetorical of imitation. Genre and poetic memory in Virgil and other Latin poets*. New York: Cornell Studies in Classical Philosophy: 84f.

Moles, John. 1991. "The dramatic coherence of Ovid, *Amores* 1. 1 and 1. 2." *CQ* XLI: 551-554.

[1.2]

Athanassaki, Lucia. 1992. "The triumph of love and elegy in Ovid's *Amores* 1, 2." *MD* 28: 125-141. Ovide construit son poème en jouant sur l'identité d'Amor. L'usage de l'image du char montre par ailleurs que le poète se place dans une longue tradition littéraire et, en même temps, rompt avec elle. Le triomphe de l'élegie marque un glissement des mérites du poète à ceux du genre. Le choix d'Amor comme conducteur du char et l'insistance sur la poésie plus que sur le poète confèrent au poème une qualité de perennité.

Moles, John. 1991. "The dramatic coherence of Ovid, *Amores* 1. 1 and 1. 2." *CQ* XLI: 551-554.

Phillips, C.R. III. 1980. "Love's companions and Ovid, *Amores* 1.2 in ed. Deroux 2: 269-277.

[1.3]

Cairns, Francis. "Imitation and originality in Ovid *Amores* 1.3." *Papers of the Leeds international Latin seminar* VII: 101-122.

Davidson, J.F. 1980. "Some Thoughts on Ovid *Amores* 1.3" in ed. Deroux 2: 278-285.

Davis, John T. 1988. "Desultor amoris, publicity-seeking, and Ovid, *Amores* 1.3." *AugAge* VIII: 22-26. One of the ironic implications of desultor in Am. 1,3,15 is the notion of horse-switching to public applause.

Holleman, A.W.J. 1970. "Notes on Ovid *Amores* 1.3, Horace *Carm.* 1.14, and Propertius 2.26. *CPh* 65.177-180.

Olstein, K. 1975. "*Amores* 1.3 and duplicity as a way of love" *TAPhA* 105: 241-257.

[1.4]

Davis, John T. 1993. "Thou shalt not cuddle: *Amores* 1, 4 and the law." *SyllClass* 4: 65-69. Ovid uses legal language in the poem to mock Augustus' marriage laws.

Davis, John T. 1979. "*Amores* 1.4.45-48 and the Ovidian aside" *Hermes* 107.189-99.

Ford, G.B. Jr. 1966. "An Analysis of *Amores* 1.4" *Helikon* 6: 645-652.

[1.5]

Elliott, A.G. 1979. "*Amores* 1.5: the afternoon of a poet" in ed. Deroux, 1.348-355.

Huntingford, N.P.C. 1981. "Ovid *Amores* 1.5" *AClass* 24:107-117.

Nicoll, W.S.M. 1977. "Ovid, *Amores* I 5", *Mnemosyne* 30: 40-48.

Papanghelis, Theodore D. 1989 "About the hour of noon: Ovid, *Amores* 1, 5." *Mnemosyne* XLII: 54-61. En évoquant l'heure de midi, Ovide voulait sans doute suggérer à ses lecteurs un rapprochement de l'apparition de Corinne avec la notion hellénistique de cette heure comme étant celle de l'épiphanie divine et de l'inspiration. De plus, le moment de cette rencontre où la chaleur la plus intense contraste avec la fraîcheur de l'ombre préfigure le fond scénique des récits les plus forts des *Métamorphoses*.

Rudd, N. 1976. *Lines of enquiry: studies in Latin poetry*. Cambridge: 199f.

[1.6]

Watson, L.C. 1982. "Ovid *Amores* 1 6: a parody of a hymn?" *Mnemosyne* 35:92-102.

[1.7]

Yardley, J.C. 1980. "Paulus Silentarius, Ovid and Propertius" *CQ* n.s. 30: 239-243.

Morrison, James V. 1992. "Literary reference and generic transgression in Ovid, *Amores* 1. 7: lover, poet, and furor." *Latomus* 1992 LI: 571-589. *Amores* 1, 7 explores the boundaries of amatory and poetic furor. The theme of furor becomes the key to interpret the significance of Ovid's mythological and

literary allusions. Ovid guides his reader by two kinds of literary reference: to previous treatments of furor by other poets, and to his own work, the *Amores*.

[1.8]

Suter, Ann. 1989-1990. "Ovid, from image to narrative: *Amores* 1.8 and 3.6." *CW* 1989-1990 LXXXIII: 15-20. An important and neglected Ovidian technique is the transformation of image into narrative. In *Amores* I,8 the image of Elegy as a *lena*, and in *Amores* III,6 the image of clear spring and muddy torrent to symbolize good and bad poetry, metaphorically act out their symbolic roles.

[1.9]

Olstein, K. 1980. "*Amores* 1.9 and the structure of Book I" in ed. Deroux, 2.286-300.

[1.10]

Curran, L.C. 1964. "Ovid *Amores* 1.10" *Phoenix* 18.314-319.

[1.11]

Davis, John T. 1977. *Dramatic Pairings in the Elegies of Propertius and Ovid*. Bern-Stuttgart: 76f.

[1.13]

Elliott, A.G. 1973. "*Amores* 1.13: Ovid's Art" *CJ* 69: 127-132.

[1.14]

Papaioannou, Sophia. 2006. 'The Poetology of Hairstyling and the Excitement of Hair Loss in Ovid, *Amores* 1.14.' *QUCC* 83: 45-69.

[1.15]

Vessey, D.W.T. 1981. "Elegy Eternal: Ovid, *Amores* 1.15, *Latomus* 40.607-617.

[2.1]

Califf, D. J. 1997. "*Amores* 2.1.7-8: a programmatic allusion by anagram." *CQ* N. S. 47 (2): 604-605. Arcu in line 7 is an anagram for cura, so saucius arcu is meant to recall saucia cura of Vergil, *Aen.* 4, 1. Ovid's appropriation of Vergil ironizes the generic oppositions established in the opening lines of *Amores* 2,1.

[2.6]

Boyd, Barbara Weiden. 1987. "The death of Corinna's parrot reconsidered. Poetry and Ovid's *Amores*." *CJ* LXXXII: 199-207. *Am.* II,6 is less a treatment of amatory fides than of the paradox of poetic originality within the Alexandrian tradition and of the humorous self-consciousness of the Ovidian poeta.

Cahoon, L. 1984. "The Parrot and the poet: the function of Ovid's funeral elegies" *CJ* 90: 27-35

Henderson, John. 1992. "Wrapping up the case: reading Ovid, *Amores*, 2, 7 (+8)" MD N° 28: 27-83.

Houghton, L. B. T. 2000. "Ovid's dead parrot sketch: *Amores* II.6." *Mnemosyne* Ser. 4 53 (6): 718-720. Following upon a study by B.W. Boyd (=> 58-02997), adds evidence supporting the contention that the parrot described by Ovid displays characteristics of the conventional self-depiction of the Roman Elegiac lover. Ovid's poem is to be interpreted as an allegorical treatment of his literary predecessors.

Myers, K. Sara. 1990. "Ovid's tecta ars: *Amores* 2.6, "programmatics and the parrot". EMC XXXIV: 367-374. In Am. II,6 the parrot is a symbol of Ovid's elegiac poetry ; the poem itself can be read as Ovid's acknowledgement of his Alexandrian affiliations and of Catullus' influence on the *Amores*.

Schmidt, V. 1985. "Corinnas psittacus in Elysium (Ovid, *Amores* 2,6)." *Lampas* XVIII: 214-228. Comparison with Catullus 3, noting the differences between the two poems and revealing the parodic elements in Am. 2.7.

Thomas, E. 1965. "A comparative analysis of Ovid, *Amores* ii. 6 and iii. 9" *Latomus* 24: 599-609.

[2.9]

Damon, Cynthia. 1990. "Poem divisions, paired poems, and *Amores* 2.9 and 3.11." *TAPhA* CXX: 269-290. The consecutive pair of poems was a legitimate compositional unit in Ovid's day, and therefore each of these poems in fact consists of a pair of poems.

[2.13-14]

Gamel, Mary-Kay. 1989. "Non sine caede: abortion politics and poetics in Ovid's *Amores*." *Helios* XVI: 183-206. The abortion poems, Am. II,13 and 14, invite a female reading. The gaps and silences of the poems call attention to themselves and encourage the reader to question the amator's male vision of love, politics and poetry.

[3.1]

Wyke, Maria. 2006. "Reading Female Flesh: *Amores* 3.1" in *Oxford Readings in Ovid*, Edited by Peter E. Knox. Oxford: Oxford University Press.

[3.2]

Henderson, John. 2002. "A doo-dah-doo-dah-dey at the races: Ovid *Amores* 3.2 and the personal politics of the *circus maximus*." *ClAnt* 21 (1): 41-65. Ovid's two versions of his encounter with a woman at the races (am. 3, 2 ; ars 1, 135-170) may be read together as celebrations of the spectacle of spectators. Ovid dramatizes personal politics at the Circus in a sustained display of the self-reflexive poetics of erotic metaphor. Every routine or landmark of the *ludi circenses*, including the parade of the gods, is included as a challenge for Ovid's poetic chariot.

[3.7]

Sharrock, Alison. 1995. "The Drooping Rose: elegiac failure in *Amores* 3.7" *Ramus* 24: 152-80.

[3.4, 3.8, 3.12]

Greene, Ellen. 1994. "Sexual politics in Ovid's Amores: 3.4, 3.8, and 3.12." CPh 89: 344-350. In these three poems the amator's flagrant indifference to the moral implications of his amatory practices conveys Ovid's attempt to destroy the myth of the elegiac lover as the upholder of an ideal that is morally superior to the conventional values of Roman society.

[3.6]

Suter, Ann. 1989-1990. "Ovid, from image to narrative: Amores 1.8 and 3.6." CW 1989-1990 LXXXIII: 15-20. An important and neglected Ovidian technique is the transformation of image into narrative. In Amores I,8 the image of Elegy as a lena, and in Amores III,6 the image of clear spring and muddy torrent to symbolize good and bad poetry, metaphorically act out their symbolic roles.

[3.9]

Reed, Joseph D. 1997. "Ovid's elegy on Tibullus and its models." CPh 92 (3): 260-269. Echoes in Amores 3, 9 point to Ovid's use of the anonymous Epitaph on Bion, which imitated the style of its subject. The relationship between these two poems helps Ovid construct his relationship with Tibullus.

[3.11]

Damon, Cynthia. 1990. "Poem divisions, paired poems, and Amores 2.9 and 3.11." TAPhA CXX: 269-290. The consecutive pair of poems was a legitimate compositional unit in Ovid's day, and therefore each of these poems in fact consists of a pair of poems.

[3.12]

Lacey, Naomi. 1995. "Amores 3.12.11-12: the couplet that forges a deliberate link between the Amores and the Ars amatoria." Eranos 1995 93 (1): 24-29. The lines in which Ovid describes himself as leno and dux towards love seem to indicate that he may have been planning the Ars amatoria and even started writing some time before this poem became his major preoccupation.

Ars Amatoria & Remedia Amoris

Ahern, Charles F. 1989. "Daedalus and Icarus in the Ars Amatoria." HSPH XCII: 273-296. Daedalus represents Ovid, Icarus represents Ovid's pupil, and Minos stands for the social customs of Ovid's times.

Ahearn, Charles F. 1990. "Ovid as vates in the proem to the Ars Amatoria." CPh LXXXV: 44-48. In Ars I, 1-30 Ovid asserts a reliance on practical experience but also adopts the voice of a vates peritus in love. The passage displays an amusing incongruity between prophetic authenticity and empirical method. Such a voice is suited to the paradoxical tenor of the proem.

Anderson, William S. The example of Procris in the Ars Amatoria. Essays in honor of T. G. Rosenmeyer: 131-145. There is evidence that Ovid completed Met. VII before composing the death of Procris at the end of Ars III and that accordingly he planned that composition in conscious dialogue with his earlier masterpiece.

- Barchiesi, Alessandro. 2006. "Women on Top: Livia and Andromache" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Bowditch, P. Lowell. 2005. "Hermeneutic uncertainty and the feminine in Ovid's Ars Amatoria: the Procris and Cephalus digression" in Ancona, Ronnie and Ellen Greene (edd.). *Gendered Dynamics in Latin Love Poetry*. Baltimore: The John Hopkins University Press.
- Brunelle, Christopher Michael. 2005. "Ovid's satirical remedies" in Ancona, Ronnie and Ellen Greene (edd.). *Gendered Dynamics in Latin Love Poetry*. Baltimore: The John Hopkins University Press.
- Brunelle, Christopher Michael. 2002. "Pleasure, failure, and danger: reading Circe in the Remedia." *Helios* 29 (1): 55-68. A number of characters in Augustan poetry take on the role of readers, thus offering us guidance in our own acts of interpretation. Rem. 263-290 corroborates Ovid's use of an interpretive character, Circe. The effect of Ovid's technique is altered by the didactic context, which privileges the interaction between narrator and student audience.
- Brunelle, Christopher Michael. 2000-2001. "Form vs. function in Ovid's Remedia amoris." *CJ* 96 (2): 123-140. Although Remedia amoris claims to teach us how to escape love, its generally charming tone may have the opposite effect. Thus the poem's form (i.e., elegiac couplets) and function tend in opposite directions. Ovid acknowledges the dangerous power of pantomime poetry (Rem. 751-756) and love poetry (757-766). The utile of the poem's didactic instruction is undermined by the poem's dulce; thus, unlike Lucretius, Ovid makes us choose between being a reader who likes to read love poetry and a student who mustn't read love poetry.
- Casali, Sergio. 2006. "The Art of Making Oneself Hated: Rethinking (Anti-)Augustanism in Ovid's Ars Amatoria" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Churchill, L. J. 1986. *Heroic erotics. The anatomy of misogyny in the Ars Amatoria*. Univ. of California, Santa Cruz,. 170 p. DA XLVI 1929A.
- Davis, Peter J. 1995. "Praeceptor amoris: Ovid's Ars amatoria and the Augustan idea of Rome." *Ramus* 24 (1): 181-195. In the Ars amatoria Ovid consistently treats Augustan themes with a flippancy that suggests indifference to the emperor's program. In the eyes of Augustus, publicly expressed indifference might well be viewed as a tantamount to defiance or opposition.
- Davisson, Mary H. T. 1996. "The search for an alter orbis in Ovid's Remedia amoris." *Phoenix* 50 (3-4): 240-261. The praeceptor of the Remedia Amoris employs mythological exempla to demonstrate that painful love may be impossible to escape, especially for women, and a cure may sometimes be more painful than the disease.
- Downing, Eric. 1990. "Anti-Pygmalion: the praeceptor in Ars Amatoria, book 3." *Helios* XVII: 237-249. Although the praeceptor in the second half of Ars III shares the prejudices about women that Pygmalion shows in Met. X,243-297, he does not withdraw from the world to create a female artifact of ivory but attempts to turn real women into living statues. In this respect, the praeceptor is an anti-Pygmalion -- one who transforms a woman into a statue through art, not one who converts a statue into a woman through love.

- Durling R. M. 1958. "Ovid as praeceptor amoris." CJ LIII: 157-167. Dans l'*Ars amatoria* et les *Remedia amoris*, Ovide joue avec virtuosité un jeu littéraire dans lequel la persona qui le mène est entièrement et volontairement séparée du poète en tant qu'individu.
- Eidinow, J. S. C. 1993. "A note on Ovid *Ars Amatoria* I. 117-19. AJP 114: 413-417." The similes of these lines, far from being mere conventional illustration, were chosen for their seeming innocence, for the deeper meaning they could provide to the careful reader (a denial of the Augustan-Vergilian vision of history's progress), and for the meaning they could add to the passage in which they were set.
- Faber, Riemer A. 1998. "Daedalus, Icarus, and the fall of Perdix: continuity and allusion in *Metamorphoses* 8. 183-259." *Hermes* 126 (1): 80-89. Zwischen der Episode von Daedalus und Icarus (Met. 8, 183-235) und derjenigen von Daedalus und Perdix (Met. 8, 236-259) bestehen nicht nur vielfältige sprachliche Bezüge ; der Mordversuch des Daedalus an Perdix lässt vielmehr den zuerst erzählten Verlust des Sohnes als Strafe für die Hybris des Daedalus erscheinen. Diese moralisierende Färbung der Geschichte war in der früheren Fassung in der *Ars Amatoria* (2, 21-96) noch nicht vorhanden.
- Fish, Jeffrey. 2004. "Physician, Heal Thyself: The Intertextuality of Ovid's Exile Poetry and the *Remedia Amoris*." *Latomus* 63: 864-72.
- Gamel, Mary-Kay. 1998. "Reading as a man: performance and gender in Roman elegy." *Helios* 25 (1): 79-95. Roman elegy, along with many other Roman genres, was written for performance. Far from making elegy impossible to perform, seemingly contradictory understandings of gender, genre etc., make elegy interesting to perform (examples are Catullus 50, 1-13 and Ovid *Ars Amatoria* 1, 455-458), since a personal response is demanded from the performer, who can minimize or emphasize contradictory elements, but must consciously interpret them. Performance was inevitably charged with gender and political meaning, but its effect is open to question. Performance by a Roman male of a marginal role such as that of a woman could, in itself, be seen as a political statement, or performance on stage could be seen as a temporary role-reversal that affirmed the political status quo.
- Giangrande, Giuseppe. 1990. "Symptoms of love in Theocritus and Ovid." *AMal* 13 (1): 121-123. Resalta la *oppositio in imitando* que hace Ovidio en el *Ars Amatoria* 1, 729-738 del *Idilio* 2, 85-90 de Teócrito en el que se describen los síntomas del mal de amores.
- Gibson, Roy K. 2007. "Excess and Restraint. Propertius, Horace, and Ovid's *Ars Amatoria*." London: Institute of Classical Studies, (BICS Suppl. 89). 168 pp. Reviews: Beert Verstraete, *BMC* 2007.08.35.
- Gibson, Roy K. 2006. "Ovid, Augustus, and the Politics of Moderation in *Ars Amatoria* 3" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Gibson, Roy K. 2000. "Book endings in Greek poetry and *Ars amatoria* 2 and 3." *Mnemosyne* 53: 588-91.
- Gildenhard, Ingo and Zissos, Andrew. 2000 "Inspirational fictions: autobiography and generic reflexivity in Ovid's proems." *G&R Ser.* 2 47 (1): 67-79. The openings of the *Amores*, the *Ars amatoria*, and the *Remedia amoris* all afford crucial insights into Ovid's poetic vision, in particular his peculiar attitude toward generic composition. This practice extends to and includes the *Metamorphoses*. In each, Ovid, through his dramatic interactions with Cupid, frames his exercise in didactic poetry by signalling his generic affiliations while reminding the reader of his less-than-serious attitude and the artificiality of his didactic voice.

- Green, Carin M. C. 1996 "Terms of vengery: *Ars amatoria* I." *TAPhA* 126: 221-263. The construct of the lover's hunt is resolved by Ovid into the question what is, and what is not, fidelity. His conclusion that there is no true fidelity has brought the hunter for love back to the war for survival. Since all arts in Augustan Rome are illusory, the survivor must be a master illusionist.
- Hardie, Philip. 2006. "Lethaeus Amor: The Art of Forgetting" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Henderson, John. 2006. "In Ovid with Bed (*Ars* 2 and 3)" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Holzberg, Niklas. 2006. "Staging the Reader Response: Ovid and His 'Contemporary Audience' in the *Ars* and *Remedia*" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- James, Sharon L. 2003 "Her turn to cry: the politics of weeping in Roman love elegy." *TAPhA* 133 (1): 99-122. Roman love elegy presents its male speakers as weeping helplessly for a cruel mistress. Though this image has dominated the reception of elegy, Ovid's *Ars amatoria* and *Amores* deviate strikingly : in these works the lover seeks to see his mistress weep (e.g., *ars* 2, 447-454 and 3, 675-678). Further review demonstrates the same desire for revenge, well hidden, in the elegies of Propertius (2, 25-28) and Tibullus (1, 61-64).
- Kennedy, Duncan F. 2006. "*Vixisset Phyllis, si me foret usa magistro*: Erotodidaxis and Intertextuality" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Kennedy, Duncan F. 2000. "Bluff your way in didactic: Ovid's *Ars amatoria* and *Remedia amoris*." *Arethusa* 33 (2): 159-176. Ovid uses citation to achieve an already/not yet teleological structure. So, for example, the young Achilles in *ars* 1, 11-16 continues to associate authority with the signifier *annosus senex* (already/not yet applied to Priam in Homer, *Il.* 24), while hands continue to be a locus of violence (violence received at *ars* 1, 15-16, transferred to violence dispensed at *ars* 2, 713-716). The didacticism of the Ovidian *praeceptor amoris* reverses the traditional relationship of reality and representation since it is the playing of the lover's role that precedes true love (*Ars* 2, 615-616).
- Kenney E. J. *Nequitiae poeta. Ovidiana*: 201-209. Les nombreuses réminiscences que l'on trouve dans l'*Ars amatoria* et les *Remedia amoris* de l'œuvre de Lucrèce, de Cicéron, et surtout des *Géorgiques* de Virgile sont des éléments parodiques auxquels les contemporains, plus que les critiques modernes, devaient être sensibles.
- Labate, Mario. 2006. "Erotic Aetiology: Romulus, Augustus, and the Rape of the Sabine Women" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.

- Levine, Molly Myerowitz. 2006. "Ovid's Evolution" in *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris*, Edited by Gibson, Roy, S. Green, and A. Sharrock. 2006. Oxford: Oxford University Press.
- Levine, Molly Myerowitz. 1981-1982. "The women of Ovid's *Ars amatoria*. Nature or culture?" *SCI VI*: 30-56.
- Michalopoulos, Andreas N. 2000-2002 "Ovid's mythological exempla in his advice on amatory correspondence in the *Ars amatoria* and the *Remedia amoris*" *Sandalion* 23-25: 39-48.
Panoramica degli exempla mitologici utilizzati da Ovidio nelle due opere in questione al fine di istruire e persuadere al meglio il lettore. Tali esempi risultano funzionali e appropriatamente abbinati ai toni lievi e umoristici dell'elegia erotica ovidiana.
- Miller, John F. 1996-1997. "Meter, matter, and manner in Ovid, *Ars Amatoria* 1, 89-100." *CW* 90 (5): 333-339. On the passage's elaborate structure of sound, rhythm, and style.
- Murgia C. E. 1986. "Influence of Ovid's *Remedia Amoris* on *Ars Amatoria* 3 and *Amores* 3." *CPh LXXXI*: 203-220. The publication of *Ars* III must have been accompanied by a second edition of *Ars* I-II. The new edition of *Ars* I-III was accompanied by a second edition of the *Remedia*, which was revised to follow an *Ars* which ends with advice to women. *Amores* III,4,11 was influenced by *Remedia* 133.
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- Soja, U. 1984. "Pauperibus vates. Intratextual communicative relations in Ovid's Ars amatoria." *Eos* LXXII: 351-366 L'auteur qui parle de lui-même comme vates crée un jeu de relations subtiles avec les « élèves » auxquels il s'adresse et qui sont désignés comme pauperes (cf. pauper amans). Ces termes fixent le cadre des conventions littéraires dans lesquelles s'insère le poème et en même temps provoquent le lecteur par la transgression des limites ainsi fixées: style mixte, parodie du mythe augustéen, etc.
- Starr, Raymond J. 2001. "Swimming in the current: Ovid, Ars amatoria 2. 181-182, and Remedia amoris 121-122." *Hermes* 129 (4): 564-565. Ovid spricht bei der Beschreibung des Schwimmers, der einen Fluss gegen den Strom durchquert, mit ab obliquo auf eine Technik an, die auch heute von Kanufahrern genutzt wird : Indem man sich in einem bestimmten Winkel gegen die Strömung stellt, kann man den eigenen Kraftaufwand minimieren.
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- Wright, E. F. 1984. "Profanum sunt genus. The poets of the Ars Amatoria." *PhQ* LXIII: 1-15. Critics should distinguish levels of narration in the Ars Amatoria. Ovid is the poet-narrator, but he also speaks of the writer of the poem as a narrator distinct from himself, who apparently aims at deceiving the reader.

Other

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