

Ovid's Make-up World: The *Kosmos* of *Ars Amatoria* (or *Imago Mundi[tiae]*: The Make-up World of *Ars Amatoria*)

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1. Ovid, *Ars Amatoria* 3.107-14

Corpora si veteres non sic coluere puellae,
Nec veteres cultos sic habuere viros;
Si fuit Andromache tunicas induta valentes,
Quid mirum? duri militis uxor erat.
Scilicet Aiaci coniunx ornata venires,
Cui tegumen septem terga fuere boum?
Simplicitas rudis ante fuit: nunc aurea Roma est,
Et domiti magnas possidet orbis opes.

If women of old did not so cultivate their bodies, the women of old had not lovers so cultivated; if Andromache was clad in a stout tunic, what wonder? she was a hardy soldier's wife. Were you his spouse, forsooth, would you come dressed up to Ajax, whose protection was seven oxen's hides? There was rude simplicity of old, but now golden Rome possesses the vast wealth of the conquered world.

2. Livy, 34.7

Munditiae et ornatus et cultus, haec feminarum insignia sunt, his gaudent et gloriantur, hunc mundum muliebrem appellarunt maiores nostri.

Elegance of appearance, adornment, apparel—these are the woman's badges of honour; in these they rejoice and take delight; these our ancestors called the woman's world.

3. Propertius 1.2-7-8

crede mihi, non ulla tuaest medicina figurae:
nudus Amor formam non amat artificem.

Believe me, there is no fixing your appearance: Love is naked and does not love artificial form.

4. Ovid, *Metamorphoses* 13.110 & 13.288-294

4a. clipeus vasti caelatus imagine mundi

A shield engraved with the image of the vast world

4b. scilicet idcirco pro nato caerula mater
ambitiosa suo fuit, ut caelestia dona,
artis opus tantae, rudis et sine pectore miles
indueret? neque enim clipei caelamina novit,
Oceanum et terras cumque alto sidera caelo
Pleidasque Hyadasque immunemque aequoris
Arcton
diversosque orbis nitidumque Orionis ensem.

Was it for this, forsooth, that the hero's mother, goddess of the sea, was ambitious for her son, that those heavenly gifts, the work of heavenly art, should clothe a rough and stupid soldier? For he knows nothing of the relief-work of the shield: the sea, the lands, the deep starry heavens, the Pleiades, the Hyades, the Bear that never bathes in Ocean, and Orion with his glittering sword rotating opposite her.

5. Ovid, *Ars Amatoria* 3.133-6

Munditiis capimur: non sint sine lege capilli:
Admotae formam dantque negantque manus.
Nec genus ornatus unum est: quod quamque decebit
Eligat, et speculum consulat ante suum.

It's with elegance we are caught: let not your locks be lawless: a touch of the hand can give or deny beauty. Nor is there but one form of adornment: let each choose what becomes her, and take counsel before her own mirror.

6. Ovid, *Ars Amatoria* 1.173-4

Nempe ab utroque mari iuvenes, ab utroque puellae
Venere, atque ingens orbis in Urbe fuit.

Why, youths and maidens came from either sea: the mighty world was in our city.

7. Ovid, *Ars Amatoria* 2.37-42

Restat iter caeli: caelo temptabimus ire.
Da veniam coepto, Iuppiter alte, meo:
Non ego sidereas adfecto tangere sedes:
Qua fugiam dominum, nulla, nisi ista, via est.
Per Styga detur iter, Stygias transnabimus undas;
Sunt mihi naturae iura novanda meae.”

The way of the sky remains: by the sky we will essay to go; pardon my enterprise, Jupiter on high. I endeavour not to touch thy starry dwellings; no way but this have I to escape my master. Should a way be given me by Styx, o'er the Stygian waters we will swim; I must devise new laws for my nature.”

8. Ovid, *Ars Amatoria* 2.131-42

Ille levi virga (virgam nam forte tenebat)
Quod rogat, in spisso litore pingit opus.
“Haec” inquit “Troia est” (muros in litore fecit):
“Hic tibi sit Simois; haec mea castra puta.
Campus erat” (campumque facit), “quem caede
Dolonis
Sparsimus, Haemonios dum vigil optat equos.
Illic Sithonii fuerant tentoria Rhesi:
Hac ego sum captis nocte revector equis.”
Pluraque pingebat, subitus cum Pergama fluctus
Abstulit et Rhesi cum duce castra suo.
Tum dea “quas” inquit “fidas tibi credis ituro,
Perdiderint undae nomina quanta, vides?”

He with a light staff (for by chance he carried a staff) draws in the deep sand the tale of which she asks. “Here,” says he “is Troy” (he made walls upon the beach), “and here, suppose, is Simois; imagine this to be my camp. There was a plain” (and he draws a plain) “which we sprinkled with Dolon’s blood, while he watched and yearned for the Haemonian steeds. There were the tents of Sithonian Rhesus; on that night I rode back on the captured horses.” More was he portraying, when a sudden wave washed Pergamus away, and the camp of Rhesus with its chief. Then said the goddess, “Those waters which thou thinkest will be favourable to thy voyage, dost see what great names they have destroyed?”

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