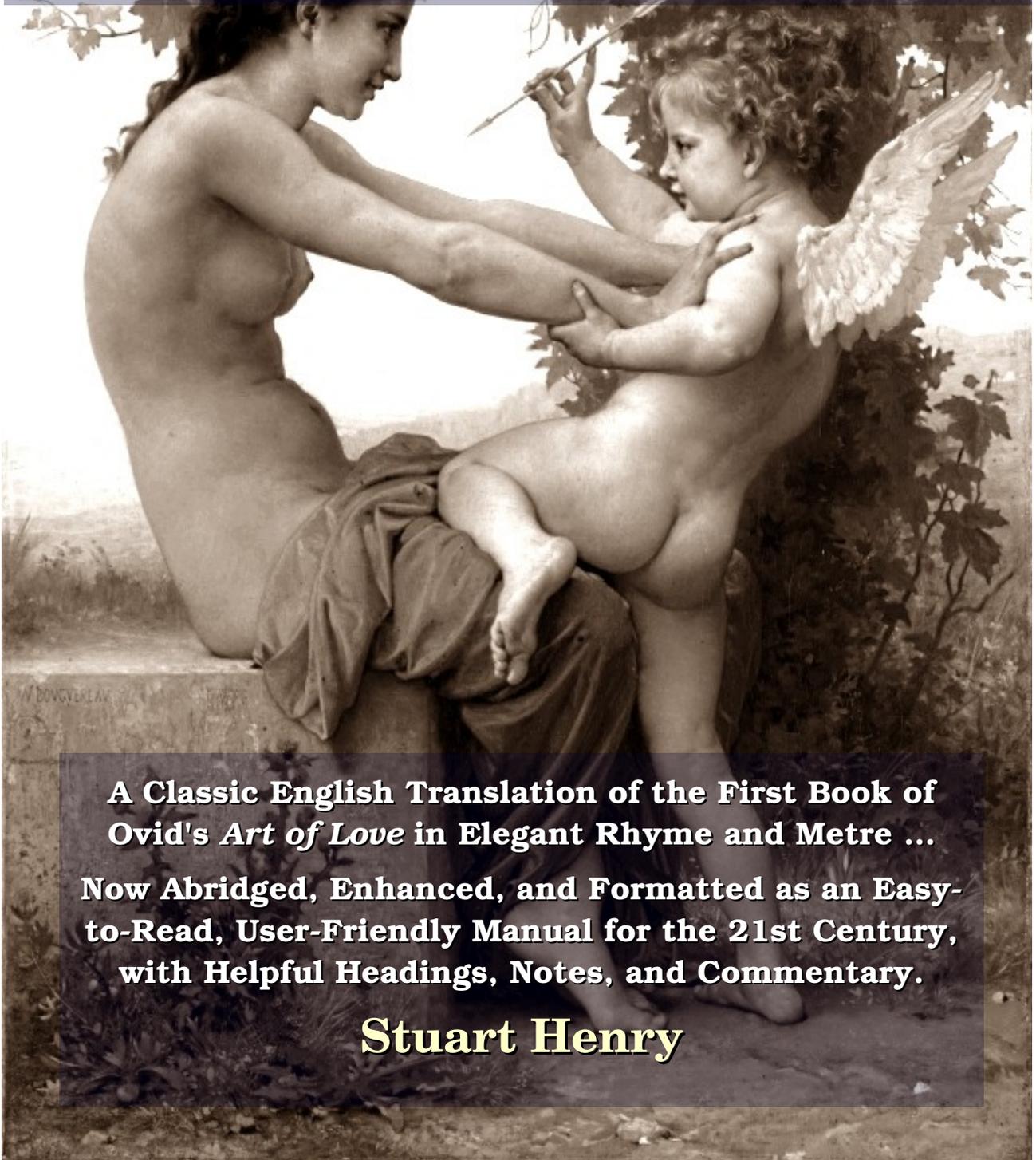


The Word of Venus

Art of Love Book I – Abridged

**How to Find and Seduce a
Woman for Love**



**A Classic English Translation of the First Book of
Ovid's *Art of Love* in Elegant Rhyme and Metre ...**

**Now Abridged, Enhanced, and Formatted as an Easy-
to-Read, User-Friendly Manual for the 21st Century,
with Helpful Headings, Notes, and Commentary.**

Stuart Henry

The Word of Venus

Art of Love Book I – Abridged Edition

How to Find and Seduce a Woman for Love

Translated by John Dryden

Edited, annotated, enhanced, and abridged by Stuart Henry

This is a free PDF preview

To unlock and discover the timeless art of classic love seduction with complete copies of [The Word of Venus](#) editions of Ovid's *Art of Love*, simply visit wordofvenus.com

Cupid's School

The Classic Love Seduction Project

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Preface

I've created this book to help you swiftly appreciate and benefit from John Dryden's classic English translation of the first book of the ancient Roman poet Ovid's *Ars Amatoria (Art of Love)*.

Ars Amatoria (Art of Love) then is Ovid's three book series of love seduction manuals, in metrical form, dedicated to helping his students master the discreet art of dramatic love and affairs. Ovid's precepts, meanwhile, are illuminated throughout his books with his dazzling wit, poetic figures of speech, and enchanting tales, references, and allusions from classical mythology and the ancient world.

These extraordinary books are, quite simply, abundant treasure-troves of wit and wisdom in the artful adventure of love, dramatic love, and love affairs.

Each book of *The Word of Venus Art of Love* then contains a classic English translation of the corresponding book from Ovid's *Ars Amatoria (Art of Love)*. Needless now to say, the first book is for men and deals with *How to Find and Seduce a Woman for Love*. The second book is also for men and addresses *How to Win and Secure a Woman's Love*. Finally, the third book is for women and covers *How To Captivate a Man and Secure His Love*.

I've created this book then to make the first book of Ovid's *Ars Amatoria (Art of Love)* more accessible for today's students, and would-be students, of Ovid's amorous art. This then is *The Word of Venus* abridged edition of the first book of Ovid's classic love seduction masterpiece.

Ovid's amorous art has stood the test of time

Written over 2,000 years ago and with a publishing history spanning centuries, Ovid's series of love seduction manuals have clearly stood the test of time. These didactic poems are, quite simply, timeless. Ovid's *Ars Amatoria (Art of Love)* then is, and probably always will be, to my mind, the classic seminal text (or, figuratively, *The Word of Venus*) on the art of love seduction.

The problem, though, for the average reader today is ...

However, whilst each book of Ovid's *Ars Amatoria (Art of Love)* has a profound and logical structure, it's not readily apparent in other editions. Instead, it just looks as though Ovid rambles on incessantly, more or less at whim.

What's more, since these poems were written long ago in an ancient culture that's now mostly foreign to us, even modern translations are largely obscure to the average reader today. Many of the mythical, geographical, and other cultural references within them are stumbling blocks now for the average reader and are only properly understood by those with an exceptional knowledge of classical mythology and the ancient world. These things, however, were more widely understood when Ovid's poems were written.

It's for these reasons then I've created *The Word of Venus* abridged edition of each book of Ovid's *Ars Amatoria (Art of Love)* and its sequel *Remedia Amoris (Cures for Love)*.

Introducing the unprecedented *Word Of Venus* editions

Each book of *The Word of Venus Art of Love* then contains a seventeenth-to-eighteenth-century classic English translation of the corresponding book from Ovid's series of love seduction manuals. These are verse translations elegantly rendered in pithy, pleasing, and memorable rhyme and metre. Plus, I've edited and annotated and, indeed, revised and formatted each of them as an easy-to-read, user-friendly manual for the twenty-first century and made them far more accessible than for today's students, and would-be students, of Ovid's amorous art. I've highlighted each poem's coherent structure then with discrete sections and corresponding headlines and sub-headings.

What's more, these abridged editions are also enhanced with helpful notes and commentary. Since many of the mythical, geographical, and other cultural references are stumbling blocks now for the average reader, I've edited most of them out and replaced them with brief and easy-to-understand omitted content summaries. These summaries quickly convey the essential gist and significance of the omitted ancient cultural references and stories. The notes, meanwhile, provide added clarification and help uncover each text's subtler assets and thus afford more insight. With the formatting, notes, and commentary then, you'll see I've made these books far more accessible and unearthed a rare stash of wonderful treasures.

These extraordinary books then are succinctly packed with a great hoard of timeless, and time-tested (over 2000 years), dazzlingly witty epigrammatic tips and inspiration on the art of classic love seduction and how to become an extraordinary lover.

But, before you dive in, allow me first to share how this all began. What follows is the genesis then of *The Word of Venus* edition of each book of Ovid's *Ars Amatoria (Art of Love)* and its sequel *Remedia Amoris (Cures for Love)*.

Ovid's
Art of Love
(Ars Amatoria)
Book I

Translated by John Dryden

Edited, annotated, enhanced, and abridged by Stuart Henry

Introduction

Your teacher is master of the art of Love

In Cupid's¹ school, whoe'er would take degree,
 Must learn his rudiments², by reading me.
 Seamen with sailing art³ their vessels move;
 Art guides the chariot; art instructs to love.
 Of ships and chariots others know the rule;
 But I am master in Love's mighty school.

5

Love is childish

[... In the omitted text here, Ovid highlights the frequently childish and unruly nature of Love, personified as the notoriously mischievous god Cupid. He thus emphasizes the need for his art but also assures us that Cupid is but a child and easy enough to govern. He then illustrates this with a fitting analogy from the early life of the fierce and tempestuous warrior Achilles, whom, it's said in classic mythology, a noble elder mentor once artfully subdued.]

But love will yield to your teacher's art

[... In the omitted text here, Ovid reassures us, with other analogies and his own expertise, that stubborn Love, though he may struggle and strive to disobey, will, likewise, yield to his art.]

Your teacher's inspiration and credentials

[... In the omitted text here, our teacher disclaims having received his amorous art from Apollo⁴ or from the inspiration of an oracle or from interpreting signs and omens. Likewise, he denies having learnt it from

¹ CUPID was the Roman winged god of love and erotic desire.

² RUDIMENT, *n. s.* The first principles; the first elements of a science. The first part of education. The first, inaccurate, unshapen beginning or original of anything.

³ ART, *n. s.* The power of doing something not taught by nature and instinct. A science, as the liberal arts. A trade. Artfulness; skill; dexterity. Cunning.

⁴ APOLLO was the Graeco-Roman god of light and intellectual enlightenment. He presided over various realms including music, poetry, prophecy, disease, medicine, and healing.

the Muses¹. Instead, he invokes the aid of Venus², and urges us to attend to his words, whilst declaring it's his experience and expertise that stir this attempt, as a knowing poet, to sing amorous truths and thus relate his art.]

These lines are not for prudes

[... In the omitted text here, Ovid, before proceeding, first urges women who're committed to chastity or, otherwise, are of a dour and prudish disposition not to read his work.]

Your tasks

You, who in Cupid's rolls³ inscribe your name, 40
 First seek an object worthy of your flame⁴;
 Then strive, with art, your lady's mind to gain:
 And last, provide your love may long remain.
 On these three precepts⁵ all my work shall move:
 These are the rules and principles of love. 45

¹ In classical mythology, the nine MUSES were the inspiring goddesses of various liberal arts and sciences, and particularly of poetry. They represent and personify the highest forms of creative and intellectual inspiration and were closely associated with the prophetic god of light Apollo.

² VENUS was the Roman goddess, and the irresistible personification, of erotic love and desire.

³ ROLL, *n. s.* Writing rolled upon itself; a volume. A register; A catalogue. Chronicle.

⁴ FLAME, *n. s.* Ardour of inclination. Passion of love.

⁵ PRECEPT, *n. s.* A rule authoritatively given; a mandate; a commandment; a direction.

How and where to find her

First seek an object worthy of your flame

Before your youth with marriage is oppress'd,
 Make choice of one who suits your humour¹ best.
 And such a damsel drops not from the sky;
 She must be sought for with a curious eye.

Learn the places beauties visit most

The wary angler², in the winding brook, 50
 Knows what the fish, and where to bait his hook.
 The fowler³ and the huntsman know by name
 The certain haunts and harbour of their game⁴.
 So must the lover beat the likeliest grounds;
 Th' assemblies where his quarry⁵ most abounds⁶. 55

You're spoilt for choice in the city

Nor shall my novice wander far astray;
 These rules shall put him in the ready way.

[... In the brief omitted text here, Ovid dismisses the lengthy, and perilous, sort of expedition that's said, in classical mythology, to have preceded the respective nuptials of the celebrated hero Perseus and the famous lover Paris. Thus then, he reassures us we needn't travel far, or voyage overseas, to find a lover.]

For Rome alone affords⁷ thee such a store, 60
 As all the world can hardly show thee more.
 The face of heav'n with fewer stars is crown'd,
 Than beauties in the Roman sphere are found.

¹ HUMOUR, *n. s.* General turn or temper of mind. Present disposition. Caprice; whim; predominant inclination.

² ANGLER, *n. s.* He that fishes with an angle [i.e. an instrument to take fish, consisting of a rod, a line, and a hook].

³ FOWLER, *n. s.* A sportsman who pursues birds.

⁴ GAME, *n. s.* Animals pursued in the field.

⁵ QUARRY, *n. s.* Game flown at by a hawk. Anything hunted or chased.

⁶ TO ABOUND, *v. n.* To be in great plenty.

⁷ TO AFFORD, *v. a.* To yield or produce. To grant or confer anything.

There's an abundance of beauties of every age

Whether thy love is bent on blooming youth,
 On dawning sweetness, in unartful¹ truth; 65
 Or courts² the juicy joys of riper growth;
 Here may'st thou find thy full desires in both.
 Or if autumnal³ beauties please thy sight,
 (An age that knows to give and take delight;)
 Millions of matrons⁴ of the graver sort, 70
 In common prudence, will not balk⁵ the sport⁶.

Explore the public walks and meeting places

[... In the omitted text here, Ovid recommends various public walks and times and places of worship suited to meeting women then in ancient Rome. What's more, he even suggests that love can be found amongst the city's courts of law.]

Go to the theatre

But, above all, the playhouse is the place;
 There's choice of quarry in that narrow chase⁷.

You can find one there for fleeting fun or lasting joy

There take thy stand, and sharply looking out, 100
 Soon mayst thou find a mistress in the rout⁸,
 For length of time, or for a single bout⁹.

You'll be spoilt for choice

The theatres are berries for the fair:

¹ UNARTFUL, *adj.* Having no art or cunning. Wanting skill.

² TO COURT, *v. a.* To woo. To solicit; to seek. To flatter; to endeavour to please.

³ AUTUMNAL, *adj.* Belonging to autumn [i.e., in this case, beauties in the autumn of their lives].

⁴ MATRON, *n. s.* An elderly lady. An old woman.

⁵ TO BALK, *v. a.* To disappoint; to frustrate. To leave untouched. To omit or refuse anything.

⁶ SPORT, *n. s.* Play; diversion; game; frolic and tumultuous merriment. That with which one plays.

⁷ CHASE, *n. s.* Open ground stored with such beasts as are hunted.

⁸ ROUT, *n. s.* A clamorous multitude; a rabble; a tumultuous crowd.

⁹ BOUT, *n. s.* A turn; as much of an action as is performed at one time.

Like ants on molehills, thither¹ they repair²;
 Like bees to hives, so num'rously they throng³, 105
 It may be said, they to that place belong.
 Thither they swarm, who have the public voice:
 There choose, if plenty not distracts thy choice.

There they go to ogle and be ogled

To see, and to be seen, in heaps they run;
 Some to undo, and some to be undone. 110

[... In the omitted text here, Ovid digresses somewhat, from his chief purpose, to narrate, at length, a, nonetheless, intriguing story from Rome's founding legend and the dawn of the Roman theatres' scandalous history. The city's eponymous founder Romulus employed a primitive theatre then, says Ovid, to lure, and then ambush and abduct, women from a neighbouring tribe and thus provide wives for his newly-founded city's mostly male population. Thus, Ovid suggests, an historical precedent was set then for the theatres' amorous customs since.]

Visit the Circus and the races

Nor shun the chariot's and the courser's⁴ race;
 The Circus⁵ is no inconvenient place.

Approach her

No need is there of talking on the hand; 160
 Nor nods, nor signs, which lovers understand.
 But boldly next the fair your seat provide;
 Close as ye can to hers, and side by side.
 Pleas'd or unpleas'd, no matter; crowding sit;
 For so the laws of public shows permit. 165

Start a conversation

Then find occasion to begin discourse;

¹ THITHER, *adv.* To that place.

² TO REPAIR, *v. n.* To go to; to betake oneself.

³ TO THRONG, *v. n.* To crowd; to come in tumultuous multitudes.

⁴ COURSER, *n. s.* A swift horse; a war horse.

⁵ The term *Circus* here alludes to the CIRCUS MAXIMUS - a vast chariot racing stadium and public entertainments venue in ancient Rome.

Enquire, whose chariot this, and whose that horse?

Be agreeable

To whatsoever side she is inclin'd,
 Suit all your inclinations to her mind:
 Like what she likes, from thence¹ your court² begin; 170
 And whom she favours, wish that he may win.

Be courteous and attentive

But when the statues of the deities,
 In chariots roll'd, appear before the prize;
 When Venus³ comes, with deep devotion rise.

Make some pretence to touch her

If dust be on her lap, or grains of sand, 175
 Brush both away with your officious⁴ hand.
 If none there be, yet brush that nothing thence;
 And still to touch her lap make some pretence.

Seize any pretext for a chivalrous act of service

Touch any thing of hers; and if her train⁵
 Sweep on the ground, let it not sweep in vain⁶; 180
 But gently take it up, and wipe it clean;
 And while you wipe it, with observing eyes,
 Who knows but you may see her naked thighs!
 Observe who sits behind her; and beware,
 Lest⁷ his encroaching knee should press the fair. 185

Chivalrous attentions are often rewarded

Light service takes light minds; for some can tell
 Of favours won by laying cushions well;
 By fanning faces, some their fortunes meet;
 And some by laying footstools for their feet.

¹ THENCE, *adv.* From that place. From that time.

² COURT, *n. s.* The art of pleasing; the art of insinuation.

³ VENUS was the Roman goddess, and the irresistible personification, of erotic love and desire.

⁴ OFFICIOUS, *adj.* Kind; doing good offices. Importunately forward.

⁵ TRAIN, *n. s.* The part of a gown that falls behind upon the ground.

⁶ In VAIN. To no purpose; to no end; ineffectually; without effect.

⁷ LEST, *conj.* That not, meaning prevention or care lest a thing should happen.

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Dear reader,

I hope you've enjoyed this free PDF preview of the first book of *The Word of Venus Art of Love*.

As you can see, *The Word of Venus* editions make Ovid's classic love seduction masterpiece *Ars Amatoria (Art of Love)* far more accessible for today's students, and would-be students, of his timeless amorous art.

Although fascinating, the voluminous work involved in producing these books has been laborious and exacting. But, as you can see, my toils have added tremendous value now to these extraordinary poems.

So, if you like what you've seen in this preview, and want to unlock and discover the timeless art of classic love seduction with complete copies of [The Word of Venus](#) editions of Ovid's *Art of Love*, simply visit [wordofvenus.com](#) today.

Stuart Henry