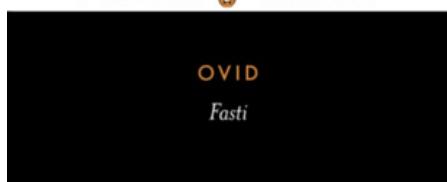




PENGUIN CLASSICS



Fasti

Ovid, Anthony J. Boyle (Editor), Roger D. Woodard (Editor)

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Fasti Ovid , Anthony J. Boyle (Editor) , Roger D. Woodard (Editor)

Written after he had been banished to the Black Sea city of Tomis by Emperor Augustus, the *Fasti* is Ovid's last major poetic work. Both a calendar of daily rituals and a witty sequence of stories recounted in a variety of styles, it weaves together tales of gods and citizens together to explore Rome's history, religious beliefs and traditions. It may also be read as a subtle but powerful political manifesto which derides Augustus' attempts to control his subjects by imposing his own mythology upon them: after celebrating the emperor as a Jupiter-on-earth, for example, Ovid deliberately juxtaposes a story showing the king of the gods as a savage rapist. Endlessly playful, this is also a work of integrity and courage, and a superb climax to the life of one of Rome's greatest writers.

Fasti Details

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From Reader Review *Fasti* for online ebook

Andrew Price says

I would recommend it for anyone that is interested in Roman history or Roman religion.

James Violand says

Although this is an explanation of the festivals for the first six months of the Roman calendar, it traces ancient traditions and relates the myths that accompanied them. Very enlightening, but probably boring to those not enamored of the ancient world.

Nicole Garey says

I had Prof Woodard for a Ancient Greek and Roman Mythology course at my University and I can't believe how incredibly intelligent this guy is. It was a Classics/Linguistics course taught from a historical standpoint and I believe it's the only one he taught. Of course, his version of Ovid's *Fasti* was the course text, and I'm damn glad for it.

Lorena Francisca says

mmm un poco fome la verdad. Es interesante ver las diferentes celebraciones romanas, pero cansa.

Crito says

A little *Metamorphoses*, the *Ursa Minor* to its *Major*, with the same kind of etiological storytelling revolving around festivals and rituals. Ovid is still playful, though it's a bit more muted, especially with the calendar structure to adhere to. The great joke of the *Fasti* is that it stopped just before July and August seemingly to spite the caesars, but after reading it's clear that was just more of a funny coincidence where it happened to cut off.

Zepp says

a hood-baked devotional or a hair-spiked pillow book.
Breezy in the cheeks, but stubbornly un-lite.

Alp Turgut says

Ovidius'un **"Dönü?ümeler"**deki anlat?m?na bu sefer Roma takviminde yer alan festivaller, dinsel törenler ve ayinler gününden ba?lay?p Haziran ay?n?n son gününe kadar devam ettirdi?i ?iiri **"Fasti (I-VI) Roma Takvimi ve Festivaller"**, ünlü ozan?n son eseri olmas? ve mitoloji ve tarih aç?s?ndan önemli bilgiler bar?nd?rmas? sebebiyle göz at?lmas? gereken Latin eserlerinden biri; fakat Asuman Co?kun Abuagla'n?n genel okuyucu kitlesine ula?makta ba?ar?s?z kötü çevirisiyle herkes taraf?ndan okunabilir mi? ??te bunun cevab? soru i?areti. ?iir türünden ödüün vermemek için cümlelerin ayn? devrik yap?s?n?n korundu?u eseri okurken ne kadar zorland??m? anlatamam. Bu yüzden kitab? okurken zevk ald??m? söyleyemeyece?im. Bana kal?rsa bu tarz kitaplar?n modern bir dille okuyucuya sunulmas? gerekiyor. Aksi takdirde eserin de?erini anlamak gerçekten çok zor. Buna ra?men Ovid'in engin bilgisine burada da tan?kl?k ediyorsunuz. Ünlü ozan?n ayn? ?ekilde mitolojiden verdi?i örneklerle Roma ?mparatoru'u övmeye devam etti?i eserde Roma kültürüne de yak?ndan bakma ?ans? buluyoruz. Sadece benim gibi Latin Edebiyat?'n? bitirmek isteyenlere önerilir.

10.08.2016

?stanbul, Türkiye

Alp Turgut

<http://www.filmdoktoru.com/kitap-labo...>

Jesse says

Ovid got booted by Augustus and wrote a poem on the calendar, his last and perhaps least impressive work. There is no rhythm or rhyme, and the similes and metaphors that arise are weak (though I enjoyed the line, "Chance gives the poet scope."). The poem offers a fascinating and didactic overview of Roman religion, but the allusions are obscure to the point of bewilderment and the language is often strained for inspiration. On the good side, Ovid is saying something serious about Augustus and the nature of tyranny - one starts to tally the mentions of Romulus and the overuse of the foundation myths, which are well used when Ovid hails Augustus as saviour and Romulus as a rapist. Sarcasm and insult are interwoven very neatly, and the poem as a whole fails to move into the month of August, a stroke of genius indicting the government of Rome and Augustus for halting the progress of time by destroying freedom, which in turn ruined Ovid's creative spirit.

Charles Pearce says

A verse translation of poetry. Mainly an explanation of why the Romans celebrated things on the days they did, and/or the origin of the event. Many of these items were wrong. Also explanations of the name of the month.

Cameron says

Ovid sought to chronicle all the important holidays of the Roman calendar in the form of a long poem. This translation doesn't keep to the poetic form, but the prose makes for a very readable calendar. The events of the poem take place from before the foundations of Rome were laid right up to the reign of Augustus.

The myths and tales behind each holiday or festival vary from the fantastic to the mundane, from the ancient to the new, from 228 lines to 2. While Ovid claimed to have finished a poem for each month of the year, only January to June have ever been found, and that is what we have here. An interesting read, for its imagination as much as its historical relevance.

Evan Leach says

The *Fasti* is an exploration of the ancient roman calendar. Written by Ovid in the early first century, only six books of the poem are extant today (one for each month from January through June). Whether the other books were lost over the years or never written at all is unknown. But believe me, six is enough.

I don't want to trash this poem. The *Fasti* is considered a "classic" only in the broadest possible use of the term, so I knew what I was getting into. I read this because I was reading everything else by Ovid anyway and it was sitting in the library shelf staring at me, so what the hell. The poem is an important source of information on Roman religion and ritual, so there's that. Every once in a while there is an interesting fact or two. For example, while I knew that Rome symbolically opened the Gates of Mars when the city was at war, I didn't realize until the *Fasti* that this was to signify that the road for Rome's soldiers return was open for them. And Ovid has a great line when discussing why Rome used to have a ten month calendar: "To be sure, Romulus, thou wert better versed in swords than stars."

But this poem is a real slog. I have gushed shamelessly over Ovid's *Metamorphoses*, and less shamelessly over the *Heroides*, so I am a fan of his work. This is not his best effort. For the most part, the poem marches grimly through the calendar year in chronological order explaining the significance of each and every notable date. And there are a lot of notable dates. Many of these explanations resort to a particularly tiresome kind of language-based aetiology. This type of aetiology, which obsessed many Greeks and Romans for some mysterious reason, is a process where the origins of something are traced by examining the sound and spelling of its name. So, applying this to a modern holiday, *Easter* sounds like "east" so this day must celebrate when the first pilgrims landed on the eastern seaboard. Or something. Other than graduate students focusing on Roman History, I can't think of anyone I would recommend this to. Aesthetically there's just not much to enjoy here; even fans of Ovid's other work should steer clear.

I read the translation by James Frazer (more famous for *The Golden Bough*). This translation is now around 83 years old, but it's still considered one of the top (if not the top) English translations available. That's partly because over the last eight decades, few others have gone to the trouble to translate this poem. Frankly, it's hard to blame them. **1.5 stars.**

Tess Mueggenborg says

Not a bad book...if you have a fairly extensive extant understanding of Roman history, Augustan-era politics,

and Roman politics. Or if you don't mind spending twice as much time reading endnotes and researching obscure deities as you'll spend reading the text itself.

Ana Enriques says

La lectura me resultó lenta. Requiere de mucho conocimiento sobre la historia de la Roma antigua y sobre la mitología. De no tenerlo, conlleva un constante ir y venir del texto a las notas. Sin embargo tiene pasajes narrativos entretenidos que agilizan la lectura un poco.

Greg says

Written during his banishment, “Fasti” is a collection of six books written on the Roman calendar. From an historical perspective, the book is an excellent source of material describing Roman religious practices and mythology. There are also a number of interesting juxtapositions in which Ovid sought to direct criticism at those who had banished him. Although not realized, it would seem that he still harbored hope, “No savage tempest rages for the whole year; For you, too, (trust me) there will be springtime.” (18)

There are a few moments in this book when Ovid is at his poetical best. Two very quotable examples are as follows:

“Her clear conscience mocked rumour’s mendacity, But we are a mob prone to credit sin.” (91)

“And warns us to use life’s beauty as it blooms. The thorn is spurned when the rose has dropped.” (123)

Unfortunately, this are few and far between. For the average reader, this will not be an exciting volume. There few poetical flourishes, and a very straightforward style that does not hold the reader’s attention. In the end, the Fasti convey information. This information, to modern readers not interested in the scholarly assessment of Roman religious practice, is not of interest.

See my other reviews [here!](#)

Eadweard says

What better way to learn about roman holidays / festivals and rites than through a didactic poem? Too bad it's quite short.

The bullocks, innocent of toil, which Faliscan grass has fattened on its plains, offer their necks to be struck. When Jupiter from his citadel looks out over the whole earth, he has nothing to gaze on but what belongs to Rome.

' To the brave every land is the homeland, as to fishes the sea, as to birds the whole open space of the empty world. But fierce weather doesn't rage all the year long. For you too, believe me, the time of spring will come. '

Conquered, Troy, yet you will conquer! Overthrown, you will rise again! That ruin of yours buries the homes of your enemies. Burn Neptune's Pergamum, victorious flames! Are not these ashes still loftier than all the world?

'Now pious Aeneas will bring the sacred things and, sacred too, his father. Vesta, receive the gods of Ilium! The time will come when you and the world have the same guardian, and your rites will be carried out with a god himself officiating, and the protection of the homeland will rest in Augustan hands. It is proper that this house should hold the reins of power. '

Romulus, you will give way. This man makes your walls great by defending them; you had given them to Remus to leap across. Tatius and little Cures and Caenina were aware of you; under this man's leadership both sides of the sun are Roman. You had some small area of conquered ground; whatever there is beneath high Jupiter, Caesar has. You snatch wives; this man bids them be chaste under his leadership. You receive guilt in your grove; he has repelled it. To you violence was welcome; under Caesar the laws flourish. You had the name of master; he has the name of princeps. Remus accuses you; he has given pardon to enemies. Your father made you a god; he made his father one.

For the first mortals, bread was the green plants that the earth gave without anyone's stimulus. Sometimes they gathered living grass from the turf, at times their feast was a treetop with tender leaves. Later the acorn became known; they were well off now with the acorn discovered, and the hard oak held sumptuous wealth.

Having called man to better nourishment,

Ceres was first to change acorns for more beneficial food. She compelled bulls to offer their neck to the yoke; then for the first time the upturned soil saw the sun.

Bronze was valued; the Chalybean ore lay hidden.

Alas, it should have been concealed for ever! Ceres delights in peace—and you farmers, pray for perpetual peace and a leader who brings it!

You may give the goddess spelt, and the honour of leaping salt, and grains of incense on ancient hearths. And if there's no incense, kindle smeared torches. Small things, be they only pure, are pleasing to good Ceres.

You attendants with your robes girt up, take your knives away from the ox! Let the ox plough, sacrifice a lazy sow. A neck that is fit for a yoke should not be struck by an axe. Let it live and often work on the hard soil.

Roman Clodia says

This is a lively prose translation of Ovid's *Fasti*, his aetiological poem of the Roman festivals and notable dates, originally written in elegiac couplets. It is typically 'Ovidian': witty, erudite, changeable in mood, politically slippery, densely intertextual - but is probably not a good place to start for anyone unfamiliar with Ovid and Latin literature from the late Republic and Augustan period (Catullus, Virgil, Livy especially).

There are some fabulous set pieces here: the marvellously comic story of Faunus trying to get into bed with Hercules and Omphale; the travels of Anna, Dido's sister, beyond the *Aeneid*; and a strong retelling of the rape of Lucretia drawing deeply on Livy. Ovid, as usual, also refers to his own previously-written works quoting from himself when he gives us Dido's epitaph, for example.

A poem which is so densely intertextual (that is, alludes to or quotes words, phrases, situations and stories) with other Latin texts, perhaps needs fuller notes than this Oxford edition provides: on occasions notes give us a line reference to the original but we have to go and look up the Latin reference for ourselves. In other cases the allusion is not noted at all (e.g. book 3.709 'this was the task, this the duty' where the Ovidian original is 'hoc opus' quoting Virgil's famous 'hoc opus, hic labor' from *Aeneid* 6.129).

Explanations of names are not always given which may confuse some readers: Hercules is sometimes called Alcides (from his mother, Alcmena), and Turnus and Aeneas are described as fighting over who should be the son-in-law of 'Latian Amata' which depends on a knowledge of the *Aeneid* to make sense. It's also irritating that the bibliography is given in chronological rather than conventional alphabetical order - why?

So this is certainly a clearer and far more readable translation than the terrible old Loeb, and takes a different approach from the Penguin *Fasti* which puts the poem into an English version of elegiac end-stopped couplets. For anyone wanting to read this poem in English, this works well. But if you want to try Ovid for the first time I would recommend the *Metamorphoses* in the Raeburn translation before this.

Edward says

Preface

Maps

Introduction

Further Reading

Translation and Latin Text

Summary of 'Fasti'

Omissions from 'Fasti'

--Fasti

Notes

List of Abbreviations

Glossary

Yann says

[image error]

Ana Rînceanu says

This book 'Fasti' is organized according to the Roman calendar and explains the origins of Roman holidays and associated customs, often making references to deities, the constellations and more. The poem was left unfinished when the poet was exiled to Tomis, so only the first six months of the year appear here. This being said, you really need to pay attention to the index at the back since, unless you are an expert in Greek and Roman customs and myths, you'll have difficulty understanding Ovid's verses. In places, Ovid shows off his writing ability, but most of all he praises the Gods, Augustus, anyone with whom he can gain favor, as was the tradition of the times. In fact this book is dedicated to Germanicus, a high-ranking member of the emperor Augustus's family. But he can only do so much with what seems to me, a subject of little interest. Not my cup of tea, but worth a read.

Dennis says

I found some of this dense, but as I kept flipping back and forth between the interesting notes, the glossary, the introduction (which I normally avoid as a spoiler-averse person), I kept thinking about how chockablock with myth 'n culture this work is, and ambitious, and unique. I didn't catch every detail, but I did enjoy it. The translators deserve a lot of credit.
