

# Ovid Amores Medicamina Faciei Femineae Ars Amatori (PDF)

Ovid, Jean de BOSSCHÈRE, James Lewis MAY

**Ovid: Amores Book 3** P. J. Davis. 2024-02 Augustan love elegy represents one of the most important and most distinctive Roman contributions to European and world literature. This volume presents the first detailed commentary in any language on Ovid's Amores Book 3, the last collection of love poems composed in the Augustan age. Aimed at both students and scholars, the commentary has been written to be as accessible to as many readers as possible, with all quotations from ancient Greek and modern languages being translated. It includes an Introduction for the general reader which pays particular attention not only to the book's poetic design and the distinctive features of Ovid's style, but the relationship of the whole three-book collection to earlier love elegy and its handling of political and social questions. It offers an edition of the text of Book 3 based on printed editions together with a translation designed to clarify the surface meaning of the Latin. P. J. Davis's commentary focuses on topics including Ovid's engagement with the works of earlier poets, his use of rhetoric and wit, his employment of verbal and metrical patterns, textual difficulties, and, of course, the elucidation of linguistic problems. Amores Book 3 takes love elegy in new directions giving us, for example, a dream-vision poem, a dutiful husband's account of a religious pilgrimage, and the speech of a pickup artist trying to seduce a girl at the races. Perhaps its most striking feature is its shift away from obsession with a single mistress to reflection on the poet's place in the tradition of Latin love poetry, with poems explicitly devoted to issues raised by Catullus, Tibullus, and Propertius.

*The Love Books* Ovid. 2021-01-01 ♥♥ The Love Books by Ovid ♥♥ The Amores (the Loves), Ars Amatoria (the Art of Love), Remedia Amoris (The Cure for Love) and the fragmentary Medicamina Faciei Feminae (Women's Facial Cosmetics). This version was published in 1930 in a 'limited' edition with sensual art deco illustrations by Jean de Bosschere. ♥♥ The Love Books by Ovid ♥♥ The Amores, originally published about 18 BCE, portrays the evolution of an affair with a married woman named Corinna. The Ars Amatoria, published about 1 BCE, is a guidebook for seduction; it includes many tips and tricks which would not be out of place in a modern dating manual. ♥♥ The Love Books by Ovid ♥♥ The first two books are written from a male point of view; the last book, which was probably written at a later date, is addressed to women. It is believed that this work, which celebrates extramarital sex, was one of the reasons that Ovid was banished by the Emperor Augustus,

who was attempting to promote a more austere morality. ♥♥The Love Books by Ovid♥♥

**Ovid's Art and the Wife of Bath** Marilynn Desmond.2006 In *The Blue Eagle at Work*, Charles J. Morris, a renowned labor law scholar and preeminent authority on the National Labor Relations Act, uncovers a long-forgotten feature of that act that offers a new approach to the revitalization of the American labor movement and the institution of collective bargaining. He convincingly demonstrates that in private-sector nonunion workplaces, the Act guarantees that employees have a viable right to engage in collective bargaining through a minority union on a members-only basis. As a result of this startling breakthrough, American labor relations may never again be the same. Morris's underlying thesis is based on a meticulous analysis of statutory and decisional law and exhaustive historical research. *The Blue Eagle at Work*, which is clear and accessible to general readers as well as specialists, is an essential tool for labor-union officials and organizers, human-resource professionals in management, attorneys practicing in the field of labor and employment law, teachers and students of labor law and industrial relations, and concerned workers and managers who desire to understand the law that governs their relationship. --Book Jacket.

**The Love Poems** Ovid.1990

**Ovid's Early Poetry** Thea S. Thorsen.2014-12-11 An important new exploration of the early poetry of Ovid, one of the greatest poets in the Roman and Western tradition.

*Ars amatoria* Ovid.1989 Ovid's *Ars Amatoria* has met with astonishingly varied fortunes down the centuries. Ten years after publication the book became a reason, or more probably a pretext, for the author's banishment from Rome. It was removed from public libraries, and more recently the poem suffered a virtual embargo in schools and universities. This is the first detailed English commentary on any part of the poem. Examined afresh, it emerges as the wittiest of Ovid's love poems, turning upside down the attitudes and conventions of orthodox love elegy. The work is full of psychological insight and is richly embroidered with details of contemporary Roman social and political life. This new paperback edition intends to bring out the spirit of provocative frivolity which was undeniably meant to irritate Roman traditionalists. The text of Kenney's Oxford Classical Text is reproduced and supplemented with a full introduction to the style and historical background the poem, as well as with a full commentary and appendices.

Boccaccio's Corpus James C. Kriesel.2018-12-15 In *Boccaccio's Corpus*, James C. Kriesel explores how medieval ideas about the body and gender inspired Boccaccio's vernacular and Latin writings. Scholars have observed that Boccaccio distinguished himself from Dante and Petrarch by writing about women, erotic acts, and the sexualized body. On account of these facets of his texts, Boccaccio has often been heralded as a protorealistic author who invented new literatures by eschewing medieval modes of writing. This study revises modern scholarship by showing that Boccaccio's texts were informed by contemporary ideas about allegory, gender, and theology. Kriesel proposes that Boccaccio wrote about women

to engage with debates concerning the dignity of what was coded as female in the Middle Ages. This encompassed varieties of mundane experiences, somatic spiritual expressions, and vernacular texts. Boccaccio championed the feminine to counter the diverse writers who thought that men, ascetic experiences, and Latin works had more dignity than women and female cultures. Emboldened by literary and religious ideas about the body, Boccaccio asserted that his “feminine” texts could signify as efficaciously as Dante’s *Divine Comedy* and Petrarch’s classicizing writings. Indeed, he claimed that they could even be more effective in moving an audience because of their affective nature— namely, their capacity to attract, entertain, and stimulate readers. Kriesel argues that Boccaccio drew on medieval traditions to highlight the symbolic utility of erotic literatures and to promote cultures associated with women.

**P. Ovidi Nasonis Amores, Medicamina Faciei Femineae, Ars Amatoria, Remedia Amoris** Ovid.1965

*The Cambridge Companion to Latin Love Elegy* Thea S. Thorsen.2013-11-21 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.

Amores, Medicamina Faciei Feminae, Ars Amatoria, Remedia Amoris Ovid,Edward John Kenney.1961

*Amores ; Medicamina faciei femineae ; Ars amatoria ; Remedia amoris* Ovid.1994 Since it first appeared in 1961, this has been the standard critical edition of Ovid's love poems. For this new edition, the text has been thoroughly revised to take account of published scholarship and the further thoughts of the editor. Conjectures have been admitted to both text and apparatus criticus more freely than in the first edition. Punctuation has been improved, spelling has been normalized and the long poems have been paragraphed. The apparatus criticus now incorporates the readings of the important Berlin manuscript Hamilton 471 and such other readings formerly reported in the appendix of minor variants (now omitted) as are of critical significance; it has also been streamlined by the omission of explanatory material more conveniently accessible in commentaries.

*The Mirror of Venus* Ovid.1900

*They Keep It All Hid* Peter E. Knox,Hayden Pelliccia,Alexander Sens.2018-10-22 This volume comprises a series of studies focusing on the Latin poetry of the first and second centuries BCE, its relationship to earlier models both Greek and Latin, and its reception by later writers. A point of particular focus is the influence of Greek poetry, including not only Hellenistic writers like Callimachus, Theocritus, and Lycophron, but also archaic poets like Pindar and Bacchylides. The volume also

includes studies of style, as well as treatments of the influence of Latin poetry on writers like Marvell and Dylan. Contributors include J. N. Adams, Barbara Weiden Boyd, Brian Breed, Sergio Casali, Julia Hejduk, Peter Knox, Leah Kronenburg, Charles Martindale, Charles McNelis, James O'Hara, Thomas Palaima, Hayden Pelliccia, David Petrain, David Ross, and Alexander Sens.

*Publii Ovidii Nasonis Amores* Ovid.1961

*Ovid's Erotic Poems* Ovid.2014-10-22 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.

*Works* Ovid.1861

*Amores, Medicamina faciei femineae, Ars amatoria, Remedia amoris* Ovid.1973

**The Love Books of Ovid** Ovid.1975

*The Love Books of Ovid* .1940

*The Love Books of Ovid: being the Amores, Ars Amatoria, Remedia Amoris and Medicamina Faciei Femineae ... Translated ... by J. Lewis May. Illustrated by Jean de Bosschère* Ovid,Jean de BOSSCHÈRE,James Lewis MAY.1925

*Medieval Monstrosity and the Female Body* Sarah Alison Miller.2010-07-02 The medieval monster is a slippery construct, and its referents include a range of religious, racial, and corporeal aberrations. In this study, Miller argues that one incarnation of monstrosity in the Middle Ages—the female body—exists in special relation to medieval teratology insofar as it resists the customary marginalization that defined most other monstrous groups in the Middle Ages. Though medieval maps located the monstrous races on the distant margins of the civilized world, the monstrous female body took the form of mother, sister, wife, and daughter. It was, therefore, pervasive, proximate, and necessary on social, sexual, and reproductive grounds. Miller considers several significant texts representing authoritative discourses on female monstrosity in the Middle

Ages: the Pseudo-Ovidian poem, *De vetula* (The Old Woman); a treatise on human generation erroneously attributed to Albert the Great, *De secretis mulierum* (On the Secrets of Women), and Julian of Norwich's Showings. Through comparative analysis, Miller grapples with the monster's semantic flexibility while simultaneously working towards a composite image of late-medieval female monstrosity whose features are stable enough to define. Whether this body is discursively constructed as an Ovidian body, a medicalized body, or a mystical body, its corporeal boundaries fail to form properly: it is a body out of bounds.

*Early Modern Medievalisms* .2010-09-24 Although modernity historically defined itself by relation to the medieval, the ways in which early moderns invoked and conceptualized the medieval are still insufficiently understood. This volume's seventeen essays present some preliminary explorations into the field of early modern medievalisms.

**Idleness Working** Gregory M. Sadlek.2004 Roman and medieval poets and authors not only explored the physicality and sexuality of love, driven by passion and desire, but also saw love as a labour, a project to be worked on and achieved to reach the final goal.

**Ovid, Amores (Book 1)** William Turpin.2020-10-09 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.

**The Love Books of Ovid** Ovid.1925

*The Love Books of Ovid* Ovid.2013-10 This is a new release of the original 1930 edition.

**Ovid: Ars Amatoria, Book III** Ovid, Publius Ovidius Naso.2003 This is a full-scale commentary devoted to the third book of Ovid's *Ars Amatoria*. It includes an Introduction, a revision of E. J. Kenney's Oxford text of the book, and detailed line-by-line and section-by-section commentary on the language and ideas of the text. Combining traditional philological scholarship with some of the concerns of more recent critics, both Introduction and commentary place particular emphasis on: the language of the text; the relationship of the book to the didactic, 'erotodidactic' and elegiac traditions; Ovid's usurpation of the *lena's* traditional role of erotic instructor of women; the poet's handling of the controversial subjects of cosmetics and personal adornment; and the literary and political significances of Ovid's unexpected emphasis in the text of *Ars III* on restraint and 'moderation'. The book will be of interest to all postgraduates and scholars working on Augustan poetry.

Amores ; Epistulae ; Medicamina faciei femineae ; Ars amatoria ; Remedia amoris Ovide.1916

**P. Ovidius Naso ex Rudolphi Merkelii recognitione: Amores. Epistulae. Medicamina faciei femineae. Ars amatoria. Remedia amoris** Ovid.1891

**Ovid, Amores (Book 1)** William Turpin.2016-05-15 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. 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 book contains embedded audio files of the original text read aloud by Aleksandra Szypowska.

The Love Books of Ovid (The Loves, The Art of Love, Love's Cure, and The Art of Beauty) Ovid, J. Lewis May.2006-01-01

'The Love Books of Ovid' is a combination of four books of the Roman poet's verse translated into prose. This volume includes 'Amores' or 'The Loves', 'Ars Amatoria' or 'The Art of Love', 'Remedia Amoris' or 'Love's Cure', and 'Medicamina Faciei Feminae' or 'The Art of Beauty'. Considered to be a master of the elegy form of poetry, Ovid, is faithfully represented here in this English prose translation. Students of classical literature and fans of romantic poetry will both delight in this volume of works by Ovid.

*Ovid on Cosmetics* Marguerite Johnson.2016-01-28 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.

**Amores ; Medicamina faciei femineae ; Ars amatoria ; Remedia amoris** Ovid.1994 Since it first appeared in 1961, this has been the standard critical edition of Ovid's love poems. For this new edition, the text has been thoroughly revised to take account of published scholarship and the further thoughts of the editor. Conjectures have been admitted to both text and apparatus criticus more freely than in the first edition. Punctuation has been improved, spelling has been normalized and the long poems have been paragraphed. The apparatus criticus now incorporates the readings of the important Berlin manuscript Hamilton 471 and such other readings formerly reported in the appendix of minor variants (now omitted) as are of critical significance; it has also been streamlined by the omission of explanatory material more conveniently accessible in commentaries.

**The Mirror of Venus: Love Poems and Stories from Ovid's Amores, Medicamina Faciei Femineae, Ars Amatoria, Remedia Amoris, Heroidae, Fasti, & Metamorphoses** Ovid.1926

**Carmina amatoria** Publius Ovidius Naso.2012-02-13 Die Edition der *Carmina amatoria* (2003) mit Ovids *Amores*, den *Medicamina faciei femineae*, der *Ars amatoria* und den *Remedia amoris* wurde von der Fachwelt weltweit so positiv

aufgenommen, dass eine Überarbeitung vorgelegt werden kann, in der nahezu 100 Verbesserungen am Text und textkritischen Apparat vorgenommen worden sind.

**The classical review** .1889

*P.Ovidi Nasonis* Ovid, Publius Ovidius Naso.1961

**The Love Books** Ovid.2021-12-13 The Love Books Ovid - The Love Books of Ovid is a collection of four works of Roman poet Ovid's verses on love in English prose translation. Ovid, born in 43 B.C., a contemporary of Virgil and Horace, lived during the reign of Augustus and is perhaps best remembered today for his work on Roman mythology entitled The Metamorphoses. This volume collects the poet's following works: The Loves, The Art of Love, Loves Cure, and The Art of Beauty. Ovid was an innovator in the writing of love poetry in that he changed the focus of the poem from the poet to love itself and examined the effect of love on people. These works were considered controversial in their time and many scholars believe that Ovid's The Art of Love was the cause of his life-long banishment by Augustus to a remote province on the Black Sea. Considered to be a master of the elegy form of poetry, which are poems of lamentation and mourning, and the last of the Latin love elegists, Ovid is faithfully represented here in this English prose translation. Students of classical literature and fans of romantic poetry will both delight in this volume of works by a poetic master. This edition follows the translation of J. Lewis May.

**P. Ovidio Nasonis amores medicamina faciei femineae ars amatoria remedia amoris** Ovid.1968

**The Mirror of Venus** Ovid.1925

The Enigmatic Realm of **Ovid Amores Medicamina Faciei Femineae Ars Amatori**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Ovid Amores Medicamina Faciei Femineae Ars Amatori** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.



## **Table of Contents Ovid Amores Medicamina Faciei Femineae Ars Amatori**

1. Understanding the eBook Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - The Rise of Digital Reading Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - Advantages of eBooks Over Traditional Books
2. Identifying Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - User-Friendly Interface
4. Exploring eBook

- Recommendations from Ovid Amores Medicamina Faciei Femineae Ars Amatori
- Personalized Recommendations
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori User Reviews and Ratings
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori and Bestseller Lists

5. Accessing Ovid Amores Medicamina Faciei Femineae Ars Amatori Free and Paid eBooks
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori Public Domain eBooks
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori eBook Subscription Services
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori Budget-Friendly Options
6. Navigating Ovid Amores Medicamina Faciei Femineae Ars Amatori eBook Formats

- ePub, PDF, MOBI, and More
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori Compatibility with Devices
  - Ovid Amores Medicamina Faciei Femineae Ars Amatori Enhanced eBook Features
7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Ovid Amores Medicamina Faciei Femineae Ars Amatori
    - Highlighting and Note-Taking Ovid Amores Medicamina Faciei Femineae Ars Amatori
    - Interactive Elements Ovid Amores Medicamina Faciei Femineae Ars Amatori
  8. Staying Engaged with Ovid Amores Medicamina Faciei Femineae Ars Amatori
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs

- Following Authors and Publishers Ovid Amores Medicamina Faciei Femineae Ars Amatori
- 9. Balancing eBooks and Physical Books Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Ovid Amores Medicamina Faciei Femineae Ars Amatori
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - Setting Reading Goals Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Ovid Amores Medicamina Faciei Femineae Ars Amatori
  - Fact-Checking eBook Content of Ovid Amores

Medicamina Faciei Femineae Ars Amatori

- Distinguishing Credible Sources

- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

### **Ovid Amores Medicamina Faciei Femineae Ars Amatori Introduction**

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