Perspectives of Roman Poetry resulted from a symposium held at the University of Texas at Austin in These essays offer different and, in some cases, heterodox interpretations that will serve as a basis for future discussions.

Introduction This brief contribution aims at providing some thoughts on the historical evolution of Late Antique Greek Poetry in the first centuries of Byzantium and, specifically, on the changes occurred between 5th and 7th centuries in the boundaries between poetry and philosophy. Late Antiquity has often been defined as a time of change, transformation and exchange1: The boundaries between the notions of Roman and Barbarian, centre and periphery were progressively somewhat blurred, and both the subjectivity of the inhabitants of the Empire, as well as the phenomenology of power, divinity and the arts, underwent an important evolution. The aesthetic principles of Classicism in the Arts evolved swiftly in Late Antiquity, as a sort of prelude to the Byzantine Era. In the visual arts, changes were very remarkable in the overall production of statues, reliefs, textiles, mosaics and paintings already since the Constantinian age, and a certain degree of influence of innovative non-Graeco-Roman traditions is 1 As a general framework we consider still valid the theories expressed by Brown This new artistic sensibility will be developed from the 4th to the 6th century creating a new aesthetic synthesis of great value. The extent to which both pagan and Christian poetry in the Greek- speaking Eastern Empire puts forward a successful mimesis of traditional models, such as Homer, Hesiod or Callimachus, with a higher or lower degree of innovation, is an ongoing discussion in scholarship4. It all resulted in a melting pot of new artistic sensibilities throughout the Empire: But, what role played Philosophy in this aesthetic context? What can the ideological framework of Late Antiquity, i. Neoplatonism, tell us about this change of perspective. In fact, if there is an ideology of Late Antiquity, it is undoubtedly Neoplatonism. We should be aware that a thorough study of the influence of Late Antique Philosophy upon the contemporary aesthetic views could throw some new light on the ideological transformations of this period, since both late pagan and Christian mentalities were deeply influenced by this current of thought. Our working hypothesis is that, if we study the relationship between philosophy and early Byzantine poetry through a selection of works from the 5th, 6th and 7th centuries we will certainly have a wider panorama in order to consider the ways in which arts and society evolved in parallel towards a fully medieval Byzantine culture. Of course, a detailed study of 2 See Elsner Since this is the third of a series of contributions on this subject, as a more modest further step in our research, we would like to present some methodological remarks on the persistence of the Neoplatonic leitmotivs in diverse Late Antique authors who have lived and worked often at the boundaries of the Eastern Empire. Some thoughts on Neoplatonic aesthetics The possibility of knowing, or not knowing, the divine world! This approach could be applied to examine Late Empire Greek poetry. We are of the opinion that this could clarify the philosophical and theological background of Byzantium first poetic school, from Nonnos of Panopolis to George of Pisidia. In fact, this two authors represent two literary landmarks of historical-cultural relevance in two key moments of deep change in the Eastern Empire: Late Antique Greek poetry is particularly important for the shaping of Byzantine culture10, for this poetic school will be imitated throughout the ages until the Palaiologan Age In this 9 On Neoplatonism in general and its influence upon the ideology of its time see Lloyd , Smith and Remes The interaction between Late Antiquity Greek poetry and Neoplatonism is an aspect that, in my opinion, has not been studied enough. Plotinus opened the way in the Enneads for the dissemination of a new approach to classical aesthetics and the poetical canon by considering art as mimesis, in direct contact with the world of ideas, which is able to reflect the presence of the highest unit and the highest knowledge of the intelligible world However, Neoplatonic aesthetic ideas concern not only the visual arts but also poetry. Proklos speaks of three kinds of poetry, namely, inspired, didactic and mimetic poetry, the first of which was able to provide a supra rational knowledge and enlightened the mortal soul through metaphysical truths This division allowed Proklos an explanation of why Plato condemned traditional poetry: But not the two other types of poetry,

didactic and inspired. Inspired poetry makes available an indirect knowledge of the divine world through the use of allegorical interpretation: The comparison of poetic allegories and metaphors with the language of the Mysteries, allowed only 12 Cf. So a key aspect of a future research on Late Roman and Early Byzantine poets should pay particular attention to an analysis of allegorical resources and Neoplatonic vocabulary in order to gain new perspectives on the ideological background of the authors. Finally, we should point out the special relevance for Christian poetry of this Neoplatonic interpretation. As it is well known, early Christian education and theology followed antique models for literature, even if they were also important to pagan traditions. Christian authors accomplished an extraordinary adaptation of classical tradition for their own purposes, including the metaphorical and allegorical interpretation of Neoplatonic aesthetics applied to pagan traditions. After a period of open challenge with Hellenism, some forms of cultural dialogue with those pagan traditions, as well as a progressive adoption of classical modes, were opened in Christianity in the Eastern Empire, and especially in regions such as Anatolia, Egypt or Syria where, on the one hand, pagan traditions were firmly rooted until relatively late16, but, on the other, extraordinary Christian authors, who had learned under pagan masters, achieved some of the highest peaks of Christian literature, such as the Cappadocian Fathers Christianity built upon the Greek 5. Thus, there was a blossoming of Christian production in different literary adaptations of classical rhetoric and poetics, speeches or letters, and of genres such as history, biography, novel, etc. As for poetry, it is well known that Christian authors cultivated it in all its forms19, from lyric to dramatic, as the examples of the hymns of Gregory of Nazianzos, the poems of Pseudo- Dionysios or the later Christus Patiens show. Epic, however, and also hexametric poetry as the favourite form of Late Antiquity which is attested, for instance, in oracular poetry, was undoubtedly the most suitable genre for the Christian message Den Boeft and Hilhorst In this context and in the first half of the 5th century, which was a decisive time of change and confrontation between paganism and Christianity, we are of the opinion that the poet Nonnos of Panopolis could be studied as a symbol of a new learned allegorical epic approach. In point of fact, he authored an extensive Christian epic that, following pagan models, shows deep theological and philosophical implications: We can be certain today that the Paraphrase, an epic poem in the distinctive hexameter of Nonnos that versifies loyally the Fourth Gospel, was written under the strong influence of the theological debates of this epoch23, but adopting at the same time literary models from pagan literature Its composition should be dated after , slightly earlier than his massive Dionysiac epic in forty-eight books, or perhaps contemporary Both the Paraphrase and the Dionysiaka are surely influenced by the allegorical interpretations of the Neoplatonists. In Nonnos, the structure of the whole is reflected in every part, as in a mirror, and for the case of the pagan-oriented Dionysiaka we have already proposed a possible application of the Neoplatonic aesthetics as a category of analysis Already at the beginning of the Paraphrase, a sort of hymn to the Logos 21 Historiae 4. Vian for the most widely accepted explanation of this chronology. Who from the beginning Compiled with God, the universal architect, Himself far older than the world ; and all that is, Inert and breathing, all through him arose. In him, Innate, was every life; his light was nourishment For short-lived men. From a bosky lair 27 Gelzer , Though not himself the intelligible Light, yet still he was A God-filled mouth who preached to all who came, Forerunner, bringing secret, hidden Light to light, And testifying to the God-receptive crowdâ€¦! English Translation, Prost , with modifications At least at the level of literary expression, we can find traces of Late Antique philosophy in this Christian epic No doubt Nonnos opened a path for the adoption of Neoplatonic models in Christian poetry and his revolutionary allegorical style would be often imitated by other epic poets not only in the following years, but as late as the 15th century. All of them wrote in a context of rhetorical, grammatical or philosophical schools, lived at the boundaries of the Eastern Empire and enjoyed a certain geographical and social mobility And this implied, of course, that Nonnos was 28 V. R,; were also creators of high culture in a progressively Christianised milieu, such as in Panopolis. The strict rules of the Nonnian hexameter were quite successful in the first Byzantine poetry35, in a hard competition with the iambic verses and, especially, Byzantine dodecasyllables, a verse form consisting of twelve syllables and stemming from the iambic trimetre used in ancient Greek Not only the taste of the time played against the learned allegorical and philosophical hexameters represented by the Nonnian School, also the evolution of the language and metrics. For the Byzantines, the hexameter verse, as

A. There are many traces of Nonnian influence in poems without attribution, anonymous epigrams, inscriptions and fragments, which are difficult to date. In fact, we know by references and quotations in the Suda and other sources that most Nonnians wrote allegorical epics, although only a few poems have survived. In chronological order, we should mention first Christodoros of Koptos and his long poetic description of the statues in the gymnasium of Zeuxippos, in Constantinople. Secondly, Paulos Silentiarios wrote two ekphraseis devoted to the erection of the church of Hagia Sophia in the Eastern capital. Thirdly we must mention Ioannes Gazaios, who flourished under Justinian and followed the descriptive technique of Nonnos celebrating in his verses the cosmological frescoes of the public baths of his hometown. Some allegorical poets of Byzantium The second book of the Palatine Anthology includes an ekphrasis of the statues in the gymnasium of Zeuxippos by the Egyptian poet Christodoros of Koptos He probably belonged to a generation that could have still had a strong pagan education43, for a lost work attributed to him was a collection of memorabilia from the school of Proklos. This tendency can be also related to the general interest of philosophical schools in commentaries, compilations and doxography, but not in the creation of new philosophical theories. In any case, the descriptive vocabulary typical of Nonnos is very remarkable: Some of these allegorical instruments are used by Christodoros46 in accordance with the new spirit of Neoplatonic aesthetics. His ekphrasis of the statues of poets, orators and philosophers is reminiscent of the description of famous prophets from ancient times, and 41 Cf. XLVII ; cf. Especially interesting is the typology of inspired and divine poets, following the Neoplatonic consideration of poetry as a way of knowledge: Most striking, however, are, of course, the descriptions of statues of philosophers: And near him was Aristotle, the prince of Wisdom: There is, for instance, a relief of Pythagoras in what could have been a philosophical school of Aphrodisias There stood, too, Pythagoras the Samian sage, but he seemed to dwell in Olympus, and did violence to the nature of the bronze, overflowing with intellectual thought, for methinks with his pure eyes he was measuring Heaven alone. English translation, Paton , with modifications. Come now, Goddesses, put an end to my turbulent impulse and infuse a sacred frenzy into me through the noetic words of the wise. English Translation in Gigli , Finally, Pherekydes is described by Christodoros as well following the Neoplatonic ideal of the wise man contemplating the heavens Our next poet is Paulos Silentiarios, a member of the imperial bureaucracy living under Justinian. Paulos is best known as an epigrammatic poet, but he also wrote two important poetic descriptions of this kind Firstly, the one of the church of Hagia Sophia consists of verses, most hexameters after the first iambic verses. Secondly, he wrote a description of the altar of Hagia Sophia in verses 29 iambic and the rest hexameters. His poetic work shows the growing preference for blank verse in Greek literature and the characteristic combination of iambic and hexameter meters of his time. Regarding the contents, of course, an abundance of Christian allegories in traditional descriptions is 49 Cf. But no words are sufficient to describe the illumination in the evening: English Translation in Mango , 89 A detailed description of the lighting of the church follows that contains numerous symbolic allusions to Platonism. IV 8 1, Porph. The next poet is Ioannes Gazaios, living as well in the age of Justinian, belongs to the celebrated School of Gaza, from the late fifth to the sixth century, a school not only of rhetoric, as in the case of Prokopios, Chorikios and other figures In this context, our poet, Ioannes Gazaios, would be first and foremost a follower of the poetic descriptive technique of Nonnos. But he obviously received as well a philosophical education, perhaps also in Alexandria, and represents the best specimen of Neoplatonic allegorist of this series of authors. The text and critical apparatus of the edition of Ioannes Gazaios by Friedlander shows a deep Nonnian influence e. Let us briefly see how John describes an angel at the frescoes, 1. So much for sixth century poetry. The last of the Nonnians but not of the Neoplatonists The poetic production of the following century was characterised by an abrupt change in comparison with that of the previous century. After a remarkable flourishing, the eulogies, descriptions and epigrams of the age of Justinian and Justin II would almost disappear. The general tendency shows a growing predominance of sacred themes in the Byzantine poetry and a decadence of secular poetry.

Written by leading specialists, the essays in Perspectives of Roman Poetry seek to provide a broad range of readers with a good understanding of some essential aspects of major Roman poets and poetic genres.

An Etruscan speciality was near life size tomb effigies in terracotta , usually lying on top of a sarcophagus lid propped up on one elbow in the pose of a diner in that period. As the expanding Roman Republic began to conquer Greek territory, at first in Southern Italy and then the entire Hellenistic world except for the Parthian far east, official and patrician sculpture became largely an extension of the Hellenistic style, from which specifically Roman elements are hard to disentangle, especially as so much Greek sculpture survives only in copies of the Roman period. Vast numbers of Greek statues were imported to Rome, whether as booty or the result of extortion or commerce, and temples were often decorated with re-used Greek works. There are no survivals from the tradition of masks of ancestors that were worn in processions at the funerals of the great families and otherwise displayed in the home, but many of the busts that survive must represent ancestral figures, perhaps from the large family tombs like the Tomb of the Scipios or the later mausolea outside the city. The famous bronze head supposedly of Lucius Junius Brutus is very variously dated, but taken as a very rare survival of Italic style under the Republic, in the preferred medium of bronze. Arch of Constantine , Hadrian lion-hunting left and sacrificing right , above a section of the Constantinian frieze, showing the contrast of styles. The Romans did not generally attempt to compete with free-standing Greek works of heroic exploits from history or mythology, but from early on produced historical works in relief , culminating in the great Roman triumphal columns with continuous narrative reliefs winding around them, of which those commemorating Trajan CE and Marcus Aurelius by survive in Rome, where the Ara Pacis "Altar of Peace", 13 BC represents the official Greco-Roman style at its most classical and refined, and the Sperlonga sculptures it at its most baroque. Some late Roman public sculptures developed a massive, simplified style that sometimes anticipates Soviet socialist realism. Among other major examples are the earlier re-used reliefs on the Arch of Constantine and the base of the Column of Antoninus Pius , [41] Campana reliefs were cheaper pottery versions of marble reliefs and the taste for relief was from the imperial period expanded to the sarcophagus. All forms of luxury small sculpture continued to be patronized, and quality could be extremely high, as in the silver Warren Cup , glass Lycurgus Cup , and large cameos like the Gemma Augustea , Gonzaga Cameo and the " Great Cameo of France ". Even the most important imperial monuments now showed stumpy, large-eyed figures in a harsh frontal style, in simple compositions emphasizing power at the expense of grace. The contrast is famously illustrated in the Arch of Constantine of in Rome, which combines sections in the new style with roundels in the earlier full Greco-Roman style taken from elsewhere, and the Four Tetrarchs c. Ernst Kitzinger found in both monuments the same "stubby proportions, angular movements, an ordering of parts through symmetry and repetition and a rendering of features and drapery folds through incisions rather than modelling However rich Christians continued to commission reliefs for sarcophagi, as in the Sarcophagus of Junius Bassus , and very small sculpture, especially in ivory, was continued by Christians, building on the style of the consular diptych. The Orator , c. The cameo gem known as the " Great Cameo of France ", c. Veristic portrait bust of an old man, head covered capite velato , either a priest or paterfamilias marble, mid-1st century BC Bust of Antinous , c. Narrative reliefs[edit] While Greek sculptors traditionally illustrated military exploits through the use of mythological allegory, the Romans used a more documentary style. Roman reliefs of battle scenes, like those on the Column of Trajan , were created for the glorification of Roman might, but also provide first-hand representation of military costumes and military equipment. It is the foremost example of Roman historical relief and one of the great artistic treasures of the ancient world. It survived destruction when it was adapted as a base for Christian sculpture. Ancient Roman pottery and Campana relief The Romans inherited a tradition of art in a wide range of the so-called "minor arts" or decorative art. Most of these flourished most impressively at the luxury level, but large numbers of terracotta figurines, both religious and secular, continued to be produced cheaply, as well as some larger Campana reliefs in terracotta. Roman glass Luxury arts included fancy Roman glass in a great range of techniques, many

smaller types of which were probably affordable to a good proportion of the Roman public. This was certainly not the case for the most extravagant types of glass, such as the cage cups or diatreta, of which the Lycurgus Cup in the British Museum is a near-unique figurative example in glass that changes colour when seen with light passing through it. The Augustan Portland Vase is the masterpiece of Roman cameo glass , [54] and imitated the style of the large engraved gems Blacas Cameo , Gemma Augustea , Great Cameo of France and other hardstone carvings that were also most popular around this time. Roman mosaic Roman mosaic was a minor art, though often on a very large scale, until the very end of the period, when late-4th-century Christians began to use it for large religious images on walls in their new large churches; in earlier Roman art mosaic was mainly used for floors, curved ceilings, and inside and outside walls that were going to get wet. The famous copy of a Hellenistic painting in the Alexander Mosaic in Naples was originally placed in a floor in Pompeii ; this is much higher quality work than most Roman mosaic, though very fine panels, often of still life subjects in small or micromosaic tesserae have also survived. Most signed mosaics have Greek names, suggesting the artists remained mostly Greek, though probably often slaves trained up in workshops. The late 2nd century BC Nile mosaic of Palestrina is a very large example of the popular genre of Nilotic landscape , while the 4th century Gladiator Mosaic in Rome shows several large figures in combat. In the transition to Byzantine art, hunting scenes tended to take over large animal scenes. Metalwork[edit] Metalwork was highly developed, and clearly an essential part of the homes of the rich, who dined off silver, while often drinking from glass, and had elaborate cast fittings on their furniture, jewellery, and small figurines. A number of important hoards found in the last years, mostly from the more violent edges of the late empire, have given us a much clearer idea of Roman silver plate. Few Roman coins reach the artistic peaks of the best Greek coins, but they survive in vast numbers and their iconography and inscriptions form a crucial source for the study of Roman history, and the development of imperial iconography, as well as containing many fine examples of portraiture. They penetrated to the rural population of the whole Empire and beyond, with barbarians on the fringes of the Empire making their own copies. In the Empire medallions in precious metals began to be produced in small editions as imperial gifts, which are similar to coins, though larger and usually finer in execution. Images in coins initially followed Greek styles, with gods and symbols, but in the death throes of the Republic first Pompey and then Julius Caesar appeared on coins, and portraits of the emperor or members of his family became standard on imperial coinage. The inscriptions were used for propaganda, and in the later Empire the army joined the emperor as the beneficiary.

It was his final work and the twelve books of the poem occupied him for about ten years from 29 BCE until his death in 19 BCE. It tells the legendary story of the Trojan hero Aeneas who, after years of wandering after the fall of Troy, travelled to Italy to battle the Latins, eventually becoming the ancestor of the Roman nation. The action begins with the Trojan fleet, led by Aeneas , in the eastern Mediterranean, heading towards Italy on a voyage to find a second home, in accordance with the prophecy that Aeneas will give rise to a noble and courageous race in Italy, which is destined to become known throughout the world. Aeneas , after encouragement from his mother, Venus, soon gains the favour of Dido , Queen of Carthage. He tells of how the crafty Ulysses Odysseus in Greek devised a plan for Greek warriors to gain entry into Troy by hiding in a large wooden horse. The Greeks then pretended to sail away, leaving Sinon to tell the Trojans that the horse was an offering and that if it were taken into the city, the Trojans would be able to conquer Greece. Aeneas valiantly tried to fight off the enemy, but he soon lost his comrades and was was advised by his mother, Venus, to flee with his family. Rallying the other Trojan survivors, he built a fleet of ships, making landfall at various locations in the Mediterranean, notably Aenea in Thrace, Pergamea in Crete and Buthrotum in Epirus. Twice they attempted to build a new city, only to be driven away by bad omens and plagues. They were cursed by the Harpies mythical creatures that are part woman and part bird , but they also unexpectedly encountered friendly countrymen. Helenus prophesied that Aeneas should seek out the land of Italy also known as Ausonia or Hesperia , where his descendants would not only prosper, but in time would come to rule the entire known world. Helenus also advised him to visit the Sibyl in Cumae, and Aeneas and his fleet set off towards Italy, making first landfall in Italy at Castrum Minervae. But, when Jupiter sends Mercury to remind Aeneas of his duty and his destiny, he has no choice but to leave Carthage. However, destiny calls him, and the Trojan fleet sails on towards Italy. Some of the Trojan women, tired of the seemingly endless voyage, begin to burn the ships, but a downpour puts the fires out. Aeneas is sympathetic, though, and some of the travel-weary are allowed to stay behind in Sicily. Eventually, the fleet lands on the mainland of Italy, and Aeneas , with the guidance of the Sibyl of Cumae, descends into the underworld to speak with the spirit of his father, Anchises. He is given a prophetic vision of the destiny of Rome, which helps him to better understand the importance of his mission. On returning to the land of the living, at the end of Book VI, Aeneas leads the Trojans to settle in the land of Latium, where he is welcomed and begins to court Lavinia, the daughter of King Latinus. The second half of the poem begins with the break out of war between the Trojans and the Latins. Although Aeneas has tried to avoid war, Juno had stirred up trouble by convincing Queen Amata of the Latins that her daughter Lavinia should be married to a local suitor, Turnus, the king of the Rutuli, and not Aeneas , thus effectively ensuring war. Aeneas goes to seek military support among the neighbouring tribes who are also enemies of Turnus, and Pallas, son of King Evander of Arcadia, agrees to lead troops against the other Italians. However, while the Trojan leader is away, Turnus sees his opportunity to attack, and Aeneas returns to find his countrymen embroiled in battle. A midnight raid leads to the tragic deaths of Nisus and his companion Euryalus, in one of the most emotional passages in the book. A short-lived truce is called and a hand-to-hand duel is proposed between Aeneas and Turnus in order to spare any further unnecessary carnage. Aeneas would have easily won, but the truce is broken first and full-scale battle resumes. Aeneas is injured in the thigh during the fighting, but he returns to the battle shortly afterwards. When Aeneas makes a daring attack on the city of Latium itself causing Queen Amata to hang herself in despair , he forces Turnus into single combat once more. Turnus begs on his knees for his life, and Aeneas is tempted to spare him until he sees that Turnus is wearing the belt of his friend Pallas as a trophy. The poem ends with Aeneas , now in a towering rage, killing Turnus. Vergil borrowed heavily from Homer , wishing to create an epic worthy of, and even to surpass, the Greek poet. However, most scholars agree that Vergil distinguished himself within the

epic tradition of antiquity by representing the broad spectrum of human emotion in his characters as they are subsumed in the historical tides of dislocation and war. It was written in a time of major political and social change in Rome, with the recent fall of the Republic and the Final War of the Roman Republic in which Octavian decisively defeated the forces of Mark Anthony and Cleopatra having torn through society, and the faith of many Romans in the greatness of Rome was seen to be severely faltering. Vergil finally felt some hope for the future of his country, and it was the deep gratitude and admiration he felt for Augustus that inspired him to write his great epic poem. In some respects, Vergil worked backward, connecting the political and social situation of his own day with the inherited tradition of the Greek gods and heroes, in order to show the former as historically derived from the latter. It also incorporates to great effect all the usual poetic devices, such as alliteration, onomatopoeia, synecdoche and assonance. That, and its rather abrupt ending, is generally seen as evidence that Vergil died before he could finish the work. In the event of his death, though, Augustus himself ordered that these wishes be disregarded, and the poem was published after only very minor modifications. A further theme explores the bonds of family, particularly the strong relationship between fathers and sons: This theme also reflects Augustan moral reforms and was perhaps intended to set an example for Roman youth. In the same way, the poem advocates the acceptance of the workings of the gods as fate, particularly stressing that the gods work their ways through humans. Vergil is trying to impress on his Roman audience that, just as the gods used Aeneas to found Rome, they are now using Augustus to lead it, and it is the duty of all good citizens to accept this situation. The figure of Dido in the poem is a tragic one. As a result, she loses the support of the citizens of Carthage and alienates the local African chieftains who had previously been suitors and now pose a military threat. She is a figure of passion and volatility, starkly contrasted with the order and control represented by Aeneas traits that Vergil associated with Rome itself in his own day , and her irrational obsession drives her to a frenzied suicide, which has struck a chord with many subsequent writers, artists and musicians. Turnus refuses to accept the destiny Jupiter has decreed for him, stubbornly interpreting all the signs and omens to his own advantage rather than seeking their true meaning. Some have found so-called "hidden messages" or allegories within the poem, although these are largely speculative and highly contested by scholars. Another example is the rage and fury Aeneas exhibits when he kills Turnus at the end of Book XII, which some see as his final abandonment of "pietas" in favour of "furor". Some claim that Vergil meant to change these passages before he died, while others believe that their strategic locations at the very end of each half of the overall poem are evidence that Vergil placed them there quite purposefully. There have been numerous translations over the years into English and many other languages, including an important English translation by the 17th Century poet John Dryden, as well as 20th Century versions by Ezra Pound, C.

4: Narration - Wikipedia

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They formulated ideas about the nature of poetry, its effects, and its function in society. They also developed theories on the effective composition of prose texts, and they commented on the style of orators, historians, and philosophers. Four of these contexts are relevant, in particular: From its beginnings in the Homeric epics, Greek poetry reflected on its own nature, value, and function. Latin poetry was concerned with similar issues: Throughout Antiquity, poetry provoked all kinds of responses from philosophers. On the one hand, the relationship between poetry and philosophy was framed in terms of a conflict between competing traditions: On the other hand, philosophers made extensive use of poetic forms and developed theories of poetry: Rhetoric is another ancient discipline that is closely connected with literary criticism. In Greek and Roman teaching, students were continuously stimulated to read, study, and analyze the classical texts from the past, which formed the models of stylistic imitation and emulation. By consequence, the rhetorical treatises composed by such teachers as Demetrius, Dionysius, and Quintilian include numerous evaluative observations on specific passages of classical prose and poetry. Finally, there is the tradition of ancient scholarship that came to flourish in the Hellenistic period, most famously in Alexandria and Pergamum. The commentaries of Alexandrian scholars contained observations on literary stylistic aspects of the classical texts, which partly and indirectly survive in collections of scholia. This article offers a basic orientation to the study of ancient literary criticism. It lists general historical overviews, introductions to ancient criticism and related disciplines rhetoric, philosophy, ancient scholarship, aesthetics , essential literature on the most influential critics and schools of criticism including translations, commentaries, and studies , as well as important discussions of some general issues and concepts of ancient literary criticism. General Overviews Several surveys present a chronological history of ancient literary criticism from Homer to Late Antiquity. Kennedy includes contributions by a number of specialists who discuss a great variety of texts from Homer to the Neoplatonists and the Church Fathers. It is the successor of Grube , which is, however, still a very readable handbook and an excellent starting point for beginning students. The two volumes of Atkins are in many respects outdated, but they contain useful observations on specific critics. Russell is a very succinct account of the history of criticism in three pages. Fuhrmann concentrates on the criticism of poetry in three canonical authors, viz. There are several surveys that focus on a specific period. The archaic and classical periods of Greece are discussed in Ford , with a focus on the social contexts of early Greek criticism. The chapters on Antiquity in Habib are especially interesting for readers who approach the ancient texts from a modern critical perspective. Two recent monographs present a series of case studies in the Greek tradition. Hunter opens up new perspectives by drawing fascinating lines between various classical texts. Halliwell is a nuanced discussion for more advanced readers, as it argues that the poetic views of many critics are more complex than most traditional surveys suggest. Literary criticism in Antiquity: A sketch of its development. The two volumes deal with Greek criticism starting from Aristophanes and Greco-Roman criticism, respectively. Although in many respects out of date, this survey contains valuable discussions, including interesting juxtapositions of Greek and Roman critics Philodemus and Horace; Tacitus and Demetrius. Roman literary theory and criticism. It contains a useful discussion of Cicero as critic, but it pays insufficient attention to the Greek critics of the Roman Empire. The origins of criticism: Literary culture and poetic theory in classical Greece. This excellent discussion emphasizes the social contexts of early Greek criticism, which originated in the evaluation of song performance. In the 5th and 4th centuries BCE, formal poetics gradually emerged, through the efforts of Alcidamas, Isocrates, Plato, and especially Aristotle. Die Dichtungstheorie der Antike: The Greek and Roman critics. Grube offers informative introductions to all relevant critics and their theories, avoiding too much technical detail. A history of literary criticism and theory: From Plato to the present. Informative introduction for readers who are interested in the influence of ancient critics on later periods. Between ecstasy and truth: Interpretations of Greek poetics from Homer to Longinus. Oxford and New York: The tradition of poetics

shows a continuous dialogue between two perspectives on poetry, one emphasizing its emotional impact, the other one its cognitive value. Critical moments in classical literature. Not an exhaustive survey, but an exploration of fascinating relationships between ancient texts and themes. The Cambridge history of literary criticism. Although some chapters are outdated, the volume remains indispensable for students and scholars working on ancient criticism. Literary criticism in Antiquity. In the Oxford Classical Dictionary. A good starting point for readers who need to find their way into the field. Originally published in , in the Oxford Classical Dictionary, rev. Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

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First-person narrative With the first-person point of view, a story is revealed through a narrator who is also explicitly a character within his or her own story. In a first person narrative, the narrator can create a close relationship between the reader and the writer. Frequently, the narrator is the protagonist , whose inner thoughts are expressed to the audience, even if not to any of the other characters. A conscious narrator, as a human participant of past events, is an incomplete witness by definition, unable to fully see and comprehend events in their entirety as they unfurl, not necessarily objective in their inner thoughts or sharing them fully, and furthermore may be pursuing some hidden agenda. Forms include temporary first-person narration as a story within a story , wherein a narrator or character observing the telling of a story by another is reproduced in full, temporarily and without interruption shifting narration to the speaker. The first-person narrator can also be the focal character. Second-person[edit] The second-person point of view is a point of view where the audience is made a character. This is done with the use of the pronouns "you", "your", and "yours. Stories and novels in second person are comparatively rare. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. This makes it clear that the narrator is an unspecified entity or uninvolved person who conveys the story and is not a character of any kind within the story, or at least is not referred to as such. It thus allows a story to be told without detailing any information about the teller narrator of the story. Instead, a third-person narrator is often simply some disembodied "commentary" or "voice", rather than a fully developed character. Alternating person[edit] While the tendency for novels or other narrative works is to adopt a single point of view throughout the entire novel, some authors have experimented with other points of view that, for example, alternate between different narrators who are all first-person, or alternate between a first- and a third-person narrative perspective. The ten books of the Pendragon adventure series, by D. MacHale , switch back and forth between a first-person perspective handwritten journal entries of the main character along his journey and the disembodied third-person perspective of his friends back home. Often, a narrator using the first person will try to be more objective by also employing the third person for important action scenes, especially those in which they are not directly involved or in scenes where they are not present to have viewed the events in firsthand. This novel alternates between an art student named Clare, and a librarian named Henry. He is then put in emotional parts from his past and future, going back and forth in time. It alternates between both boys telling their part of the story, how they meet and how their lives then come together. They then form a group, and continue to meet up. Often, interior monologues and inner desires or motivations, as well as pieces of incomplete thoughts, are expressed to the audience but not necessarily to other characters. Irish writer James Joyce exemplifies this style in his novel Ulysses. Character voice[edit] One of the most common narrative voices, used especially with first- and third-person viewpoints, is the character voice, in which a conscious "person" in most cases, a living human being is presented as the narrator; this character is called a viewpoint character. In this situation, the narrator is no longer an unspecified entity; rather, the narrator is a more relatable, realistic character who may or may not be involved in the actions of the story and who may or may not take a biased approach in the storytelling. If the character is directly involved in the plot, this narrator is also called the viewpoint character. The viewpoint character is not necessarily the focal character: Unreliable narrator The unreliable narrative voice involves the use of an untrustworthy narrator. This mode may be employed to give the audience a deliberate sense of disbelief in the story or a level of suspicion or mystery as to what information is meant to be true and what is meant to be false. Epistolary novel The epistolary narrative voice uses a usually fictional series of letters and other documents to convey the plot of the story. Although epistolary works can be considered multiple-person narratives, they also can be classified separately, as they arguably have no narrator at allâ€"just an author who has gathered the documents together in one place. Les Liaisons dangereuses

Dangerous Liaisons , by Pierre Choderlos de Laclos , is again made up of the correspondence between the main characters, most notably the Marquise de Merteuil and the Vicomte de Valmont.

6: The Aeneid - Vergil - Ancient Rome - Classical Literature

to find the frequency and page number of specific words and phrases. This can be especially useful to help you decide if the book is worth buying, checking out from a library, etc.

Literary and Cultural Theory 1. What Is Literary Theory? Literary theory refers to any principles derived from internal analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretive situations. All critical practice regarding literature depends on an underlying structure of ideas in at least two ways: Critics that explain the climactic drowning of Edna Pontellier in The Awakening as a suicide generally call upon a supporting architecture of feminist and gender theory. The structure of ideas that enables criticism of a literary work may or may not be acknowledged by the critic, and the status of literary theory within the academic discipline of literary studies continues to evolve. Literary theory and the formal practice of literary interpretation runs a parallel but less well known course with the history of philosophy and is evident in the historical record at least as far back as Plato. Modern literary theory gradually emerges in Europe during the nineteenth century. In one of the earliest developments of literary theory, German "higher criticism" subjected biblical texts to a radical historicizing that broke with traditional scriptural interpretation. This dispute was taken up anew by the French theorist Roland Barthes in his famous declaration of the "Death of the Author. Attention to the etymology of the term "theory," from the Greek "theoria," alerts us to the partial nature of theoretical approaches to literature. This is precisely what literary theory offers, though specific theories often claim to present a complete system for understanding literature. The current state of theory is such that there are many overlapping areas of influence, and older schools of theory, though no longer enjoying their previous eminence, continue to exert an influence on the whole. The once widely-held conviction an implicit theory that literature is a repository of all that is meaningful and ennobling in the human experience, a view championed by the Leavis School in Britain, may no longer be acknowledged by name but remains an essential justification for the current structure of American universities and liberal arts curricula. The moment of "Deconstruction" may have passed, but its emphasis on the indeterminacy of signs that we are unable to establish exclusively what a word means when used in a given situation and thus of texts, remains significant. Many critics may not embrace the label "feminist," but the premise that gender is a social construct, one of theoretical feminisms distinguishing insights, is now axiomatic in a number of theoretical perspectives. While literary theory has always implied or directly expressed a conception of the world outside the text, in the twentieth century three movementsâ€"Marxist theory" of the Frankfurt School, "Feminism," and "Postmodernism"â€"have opened the field of literary studies into a broader area of inquiry. Marxist approaches to literature require an understanding of the primary economic and social bases of culture since Marxist aesthetic theory sees the work of art as a product, directly or indirectly, of the base structure of society. Feminist thought and practice analyzes the production of literature and literary representation within the framework that includes all social and cultural formations as they pertain to the role of women in history. Postmodern thought consists of both aesthetic and epistemological strands. Postmodernism in art has included a move toward non-referential, non-linear, abstract forms; a heightened degree of self-referentiality; and the collapse of categories and conventions that had traditionally governed art. Postmodern thought has led to the serious questioning of the so-called metanarratives of history, science, philosophy, and economic and sexual reproduction. Under postmodernity, all knowledge comes to be seen as "constructed" within historical self-contained systems of understanding. Marxist, feminist, and postmodern thought have brought about the incorporation of all human discourses that is, interlocking fields of language and knowledge as a subject matter for analysis by the literary theorist. Using the various poststructuralist and postmodern theories that often draw on disciplines other than the literaryâ€"linguistic, anthropological, psychoanalytic, and philosophicalâ€"for their primary insights, literary theory has become an interdisciplinary body of cultural theory. Taking as its premise that human societies and knowledge consist of texts in one form or another, cultural theory for better or worse is now applied to the varieties of texts, ambitiously undertaking to become the preeminent model of inquiry into the human condition. Literary theory is a site of theories: The other

schools of literary theory, to varying degrees, embrace a postmodern view of language and reality that calls into serious question the objective referent of literary studies. The following categories are certainly not exhaustive, nor are they mutually exclusive, but they represent the major trends in literary theory of this century. Traditional Literary Criticism Academic literary criticism prior to the rise of "New Criticism" in the United States tended to practice traditional literary history: Literary biography was and still is an important interpretive method in and out of the academy; versions of moral criticism, not unlike the Leavis School in Britain, and aesthetic e. Perhaps the key unifying feature of traditional literary criticism was the consensus within the academy as to the both the literary canon that is, the books all educated persons should read and the aims and purposes of literature. What literature was, and why we read literature, and what we read, were questions that subsequent movements in literary theory were to raise. Formalism and New Criticism "Formalism" is, as the name implies, an interpretive approach that emphasizes literary form and the study of literary devices within the text. The work of the Formalists had a general impact on later developments in "Structuralism" and other theories of narrative. The Formalists placed great importance on the literariness of texts, those qualities that distinguished the literary from other kinds of writing. Neither author nor context was essential for the Formalists; it was the narrative that spoke, the "hero-function," for example, that had meaning. Form was the content. A plot device or narrative strategy was examined for how it functioned and compared to how it had functioned in other literary works. The Formalist adage that the purpose of literature was "to make the stones stonier" nicely expresses their notion of literariness. Literary language, partly by calling attention to itself as language, estranged the reader from the familiar and made fresh the experience of daily life. The "New Criticism," so designated as to indicate a break with traditional methods, was a product of the American university in the s and 40s. Eliot, though not explicitly associated with the movement, expressed a similar critical-aesthetic philosophy in his essays on John Donne and the metaphysical poets, writers who Eliot believed experienced a complete integration of thought and feeling. Wimsatt placed a similar focus on the metaphysical poets and poetry in general, a genre well suited to New Critical practice. Perhaps the enduring legacy of "New Criticism" can be found in the college classroom, in which the verbal texture of the poem on the page remains a primary object of literary study. Marxism and Critical Theory Marxist literary theories tend to focus on the representation of class conflict as well as the reinforcement of class distinctions through the medium of literature. Marxist theorists use traditional techniques of literary analysis but subordinate aesthetic concerns to the final social and political meanings of literature. Marxist theorist often champion authors sympathetic to the working classes and authors whose work challenges economic equalities found in capitalist societies. In keeping with the totalizing spirit of Marxism, literary theories arising from the Marxist paradigm have not only sought new ways of understanding the relationship between economic production and literature, but all cultural production as well. Marxist analyses of society and history have had a profound effect on literary theory and practical criticism, most notably in the development of "New Historicism" and "Cultural Materialism. Walter Benjamin broke new ground in his work in his study of aesthetics and the reproduction of the work of art. The Frankfurt School of philosophers, including most notably Max Horkheimer, Theodor Adorno, and Herbert Marcuseâ€"after their emigration to the United Statesâ€"played a key role in introducing Marxist assessments of culture into the mainstream of American academic life. These thinkers became associated with what is known as "Critical theory," one of the constituent components of which was a critique of the instrumental use of reason in advanced capitalist culture. Eagleton is known both as a Marxist theorist and as a popularizer of theory by means of his widely read overview, Literary Theory. Lentricchia likewise became influential through his account of trends in theory, After the New Criticism. Jameson is a more diverse theorist, known both for his impact on Marxist theories of culture and for his position as one of the leading figures in theoretical postmodernism. Structuralism and Poststructuralism Like the "New Criticism," "Structuralism" sought to bring to literary studies a set of objective criteria for analysis and a new intellectual rigor. Like Plato, Saussure regarded the signifier words, marks, symbols as arbitrary and unrelated to the concept, the signified, to which it referred. Within the way a particular society uses language and signs, meaning was constituted by a system of "differences" between units of the language. Particular meanings were of less interest than the underlying

structures of signification that made meaning itself possible, often expressed as an emphasis on "langue" rather than "parole. Greimas, Gerard Genette, and Barthes. The philosopher Roland Barthes proved to be a key figure on the divide between "Structuralism" and "Poststructuralism. The most important theorist of "Deconstruction," Jacques Derrida, has asserted, "There is no getting outside text," indicating a kind of free play of signification in which no fixed, stable meaning is possible. Other tendencies in the moment after "Deconstruction" that share some of the intellectual tendencies of "Poststructuralism" would included the "Reader response" theories of Stanley Fish, Jane Tompkins, and Wolfgang Iser. Lacanian psychoanalysis, an updating of the work of Sigmund Freud, extends "Postructuralism" to the human subject with further consequences for literary theory. According to Lacan, the fixed, stable self is a Romantic fiction; like the text in "Deconstruction," the self is a decentered mass of traces left by our encounter with signs, visual symbols, language, etc. Barthes applies these currents of thought in his famous declaration of the "death" of the Author: Foucault played a critical role in the development of the postmodern perspective that knowledge is constructed in concrete historical situations in the form of discourse; knowledge is not communicated by discourse but is discourse itself, can only be encountered textually. Following Nietzsche, Foucault performs what he calls "genealogies," attempts at deconstructing the unacknowledged operation of power and knowledge to reveal the ideologies that make domination of one group by another seem "natural. New Historicism and Cultural Materialism "New Historicism," a term coined by Stephen Greenblatt, designates a body of theoretical and interpretive practices that began largely with the study of early modern literature in the United States. According to "New Historicism," the circulation of literary and non-literary texts produces relations of social power within a culture. New Historicist thought differs from traditional historicism in literary studies in several crucial ways. According to "New Historicism," we can only know the textual history of the past because it is "embedded," a key term, in the textuality of the present and its concerns. Text and context are less clearly distinct in New Historicist practice. Traditional separations of literary and non-literary texts, "great" literature and popular literature, are also fundamentally challenged. For the "New Historicist," all acts of expression are embedded in the material conditions of a culture. Texts are examined with an eye for how they reveal the economic and social realities, especially as they produce ideology and represent power or subversion. Louis Montrose, another major innovator and exponent of "New Historicism," describes a fundamental axiom of the movement as an intellectual belief in "the textuality of history and the historicity of texts. The translation of the work of Mikhail Bakhtin on carnival coincided with the rise of the "New Historicism" and "Cultural Materialism" and left a legacy in work of other theorists of influence like Peter Stallybrass and Jonathan Dollimore. In its period of ascendancy during the s, "New Historicism" drew criticism from the political left for its depiction of counter-cultural expression as always co-opted by the dominant discourses. However, "New Historicism" continues to exercise a major influence in the humanities and in the extended conception of literary studies. Ethnic Studies and Postcolonial Criticism "Ethnic Studies," sometimes referred to as "Minority Studies," has an obvious historical relationship with "Postcolonial Criticism" in that Euro-American imperialism and colonization in the last four centuries, whether external empire or internal slavery has been directed at recognizable ethnic groups: Though the two fields are increasingly finding points of intersectionâ€"the work of bell hooks, for exampleâ€"and are both activist intellectual enterprises, "Ethnic Studies and "Postcolonial Criticism" have significant differences in their history and ideas. Dubois, we find an early attempt to theorize the position of African-Americans within dominant white culture through his concept of "double consciousness," a dual identity including both "American" and "Negro. Afro-Caribbean and African writersâ€"Aime Cesaire, Frantz Fanon, Chinua Achebeâ€"have made significant early contributions to the theory and practice of ethnic criticism that explores the traditions, sometimes suppressed or underground, of ethnic literary activity while providing a critique of representations of ethnic identity as found within the majority culture. Ethnic and minority literary theory emphasizes the relationship of cultural identity to individual identity in historical circumstances of overt racial oppression. More recently, scholars and writers such as Henry Louis Gates, Toni Morrison, and Kwame Anthony Appiah have brought attention to the problems inherent in applying theoretical models derived from Euro-centric paradigms that is, structures of thought to minority works of literature while at the same time

exploring new interpretive strategies for understanding the vernacular common speech traditions of racial groups that have been historically marginalized by dominant cultures. Said argues that the concept of "the Orient" was produced by the "imaginative geography" of Western scholarship and has been instrumental in the colonization and domination of non-Western societies. Moreover, theorists like Homi K. The work of Gayatri C. Spivak has focused attention on the question of who speaks for the colonial "Other" and the relation of the ownership of discourse and representation to the development of the postcolonial subjectivity. Like feminist and ethnic theory, "Postcolonial Criticism" pursues not merely the inclusion of the marginalized literature of colonial peoples into the dominant canon and discourse. In this respect, "Postcolonial Criticism" is activist and adversarial in its basic aims. Postcolonial theory has brought fresh perspectives to the role of colonial peoplesâ€"their wealth, labor, and cultureâ€"in the development of modern European nation states. While "Postcolonial Criticism" emerged in the historical moment following the collapse of the modern colonial empires, the increasing globalization of culture, including the neo-colonialism of multinational capitalism, suggests a continued relevance for this field of inquiry. Gender Studies and Queer Theory Gender theory came to the forefront of the theoretical scene first as feminist theory but has subsequently come to include the investigation of all gender and sexual categories and identities. Feminist gender theory followed slightly behind the reemergence of political feminism in the United States and Western Europe during the s. These causes converged with early literary feminist practice, characterized by Elaine Showalter as "gynocriticism," which emphasized the study and canonical inclusion of works by female authors as well as the depiction of women in male-authored canonical texts. Feminist gender theory is postmodern in that it challenges the paradigms and intellectual premises of western thought, but also takes an activist stance by proposing frequent interventions and alternative epistemological positions meant to change the social order.

7: Roman art - Wikipedia

The word "assis" (from "as," "assis") refers to a denomination of currency equal to a penny or less. When the author uses the phrase "rumoresque aestimemus assis," he is indicating that his companion should consider the rumors as worthless. He thinks the opinions of those who make the.

See Article History Alternative Titles: Virgil was regarded by the Romans as their greatest poet, an estimation that subsequent generations have upheld. His reputation as a poet endures not only for the music and diction of his verse and for his skill in constructing an intricate work on the grand scale but also because he embodied in his poetry aspects of experience and behaviour of permanent significance. Virgil was born of peasant stock, and his love of the Italian countryside and of the people who cultivated it colours all his poetry. He was educated at Cremona , at Milan , and finally at Rome, acquiring a thorough knowledge of Greek and Roman authors, especially of the poets, and receiving a detailed training in rhetoric and philosophy. It is known that one of his teachers was the Epicurean Siro, and the Epicurean philosophy is substantially reflected in his early poetry but gradually gives way to attitudes more akin to Stoicism. The civil war between Marius and Sulla had been succeeded by conflict between Pompey and Julius Caesar for supreme power. Hatred and fear of civil war is powerfully expressed by both Virgil and his contemporary Horace. The key to a proper understanding of the Augustan Age and its poets lies, indeed, in a proper understanding of the turmoil that had preceded the Augustan peace. It is said that he spoke once in the lawcourts without distinction and that his shy and retiring nature caused him to give up any ideas he might have had of taking part in the world of affairs. He never married, and the first half of his life was that of a scholar and near recluse. But, as his poetry won him fame, he gradually won the friendship of many important men in the Roman world. Gradually, also, he became a Roman as well as a provincial. The area in which he had spent his youth, the area around the Po River known as the province of Cisalpine Gaul , was not finally incorporated into Italy until 42 bce. Thus Virgil came, as it were, to Rome from the outside. The enthusiasm of a provincial for Rome is seen in the first eclogue , one of his earliest poems, in which the shepherd Tityrus tells of his recent visit to the capital and his amazement at its splendours. His earliest certain work is the Eclogues , a collection of 10 pastoral poems composed between 42 and 37 bce. Some of them are escapist, literary excursions to the idyllic pastoral world of Arcadia based on the Greek poet Theocritus flourished c. They convey in liquid song the idealized situations of an imaginary world in which shepherds sing in the sunshine of their simple joys and mute their sorrows whether for unhappy love or untimely death in a formalized pathos. But some bring the pastoral mode into touch with the real world, either directly or by means of allegory , and thus gave a new direction to the genre. The fifth eclogue, on the death of Daphnis , king of the shepherds, clearly has some relationship with the recent death of Julius Caesar; the 10th brings Gallus , a fellow poet who also held high office as a statesman, into the pastoral world; the first and ninth are lamentations over the expulsion of shepherds from their farms. It was thought that he subsequently recovered his property through the intervention of his powerful friends. But one eclogue in particular stands out as having relevance to the contemporary situation, and this is the fourth sometimes called the Messianic, because it was later regarded as prophetic of Christianity. It is an elevated poem, prophesying in sonorous and mystic terms the birth of a child who will bring back the Golden Age , banish sin, and restore peace. It was clearly written at a time when the clouds of civil war seemed to be lifting; it can be dated firmly to 41â€"40 bce, and it seems most likely that Virgil refers to an expected child of the triumvir Antony and his wife Octavia , sister of Octavian. But, though a specific occasion may be allocated to the poem, it goes beyond the particular and, in symbolic terms, presents a vision of world harmony, which was, to some extent, destined to be realized under Augustus. One of the most disastrous effects of the civil warsâ€"and one of which Virgil, as a countryman, would be most intensely awareâ€"was the depopulation of rural Italy. The farmers had been obliged to go to the war, and their farms fell into neglect and ruin as a result. The Georgics , composed between 37 and 30 bce the final period of the civil wars , is a superb plea for the restoration of the traditional agricultural life of Italy. By this time Virgil was a member of what might be called the court circle, and his desire to see his beloved Italy restored to its former glories coincided with the national requirement of

resettling the land and diminishing the pressure on the cities. It would be wrong to think of Virgil as writing political propaganda; but equally it would be wrong to regard his poetry as unconnected with the major currents of political and social needs of the time. Virgil was personally committed to the same ideals as the government. In the year 31 bce, when Virgil was 38, Augustus still known as Octavian won the final battle of the civil wars at Actium against the forces of Antony and Cleopatra and from that time dates the Augustan Age. Virgil, like many of his contemporaries, felt a great sense of relief that the senseless civil strife was at last over and was deeply grateful to the man who had made it possible. Augustus was anxious to preserve the traditions of the republic and its constitutional forms, but he was in fact sole ruler of the Roman world. He used his power to establish a period of peace and stability and endeavoured to reawaken in the Romans a sense of national pride and a new enthusiasm for their ancestral religion and their traditional moral values, those of bravery, parsimony , duty, responsibility, and family devotion. Virgil, too, as a countryman at heart, felt a deep attachment to the simple virtues and religious traditions of the Italian people. All his life he had been preparing himself to write an epic poem regarded then as the highest form of poetic achievement , and he now set out to embody his ideal Rome in the Aeneid , the story of the foundation of the first settlement in Italy, from which Rome was to spring, by an exiled Trojan prince after the destruction of Troy by the Greeks in the 12th century bce. The theme he chose gave him two great advantages: The poem, then, operates on a double time scale; it is heroic and yet Augustan. The sonorous and awe-inspiring prophecy by Jupiter I. The speech ends with a memorable image depicting the personified figure of Frenzy in chains, gnashing its bloodstained teeth in vain. At the end of the sixth book, Aeneas visits the underworld, and there pass before his eyes the figures of heroes from Roman history, waiting to be born. The ghost of his father Anchises describes them to him and ends by defining the Roman mission as one concerned with government and civilization compared with the Greek achievement in art and literature and theoretical science. The Aeneid is no panegyric; it sets the achievements and aspirations of the giant organization of Roman governmental rule in tension with the frustrated hopes and sufferings of individuals. The most memorable figure in the poemâ€"and, it has been said, the only character to be created by a Roman poet that has passed into world literatureâ€"is Dido , queen of Carthage, opponent of the Roman way of life. Again, Turnus , who opposes Aeneas when he lands in Italy, resists the invader who has come to steal his bride. It is clear that Turnus is a less civilized character than Aeneasâ€"but in his defeat Virgil allows him to win much sympathy. These are two examples of the tension against Roman optimism; in many other ways, too, Virgil throughout the poem explores the problems of suffering and the pathos of the human situation. Yet in the end, Aeneas endures and continues to his goal; his devotion to duty pietas prevails, and the Roman reader would feel that this should be. The Aeneid occupied Virgil for 11 years and, at his death, had not yet received its final revision. In 19 bce, planning to spend a further three years on his poem, he set out for Greeceâ€"doubtless to obtain local colour for the revision of those parts of the Aeneid set in Greek waters. On the voyage he caught a fever and returned to Italy but died soon after arrival at Brundisium. A few years after his death, Virgil was being imitated and echoed by the younger poet Ovid , and this process continued throughout the Silver Age. The study of Virgil in the schools has lasted as long as Latin has been studied. By the 4th century a new reason for admiration was gaining ground: This aspect figures largely in the writings of the writer and philosopher Macrobius flourished c. Allegorical interpretations began to gain ground and, under Christian influence, became especially widespread throughout the Middle Ages. The two main bases for Christian allegorization were the fourth eclogue, believed to be a prophecy of the birth of Christ, and the near-Christian values expressed in the Aeneid, especially in its hero, a man devoted to his divine mission. There was some reaction against him in the Romantic period, but the Victorians, such as Matthew Arnold and Alfred, Lord Tennyson , rediscovered in full measure that sensitivity and pathos that the Romantics had complained that Virgil lacked.

8: Vergil - Ancient Rome - Classical Literature

In fact the word philosophy is of Greek origin, combining the words philia or "to love" with sophia or "wisdom. Devout members of both groups believed that there were gods who influenced all natural phenomena. Ancient Greeks developed elaborate myths, or stories that explained these phenomena in terms of how these deities behaved, their strengths and weaknesses, and their histories. Each Greek polis, or city-state independent political units consisting of a city and the countryside around it had its own set of important gods and goddesses and its own way to worship and honor them. Eventually most Greeks identified a pantheon a group of all gods and goddesses of twelve major deities. The Greeks called this set of twelve gods and goddesses the Olympian gods, because they supposedly lived on Mount Olympus in northern Greece. They were led by Zeus and his wife Hera. The worship of these twelve deities was connected to the political life of the city-state, and all citizens were expected to participate in public worship as part of their duty to the state. The Romans, who greatly admired Greek culture, later identified their own deities with powers similar to the Greek gods. Many of the myths and other stories known about the Greek gods actually have come through Roman authors, who adapted the work of Greek writers or created stories of their own to fit their conception of the Greek deities. Ancient Greeks and Romans were strongly affected by these gods and goddesses. They worshipped them daily, offering parts of each meal to the gods and taking part in special religious festivals and holidays. The major life cycle events of birth, marriage, and death were also celebrated by religious rituals and ceremonies. The Greek myths, in turn, attempted to explain the mysteries of life and nature, such as the origin of the world and the creation of the seasons. However, Greek religion, and later Roman religion, had no specific rules of proper behavior. There was no set of religious beliefs or principles to follow. Each citizen was free to decide how he or she should behave, as long as he participated in the public official worship ceremonies. As a result, in Greek secular nonreligious life there was room for discussion about what a good life meant, and even for wondering about how nature is constructed. Greco-Roman philosophy, the system of thinking established and used in ancient Greece and Rome, took over the discussion of these questions. In other cultures these questions were answered by religion. For this reason, Greco-Roman philosophy was revolutionary in the history of human thought. It relied on logical reasoning, established the first scientific vocabulary, and generally laid the foundation for much of future Western philosophy the philosophy of countries in Europe and the Americas. From the sixth century bce on, the Greco-Roman tradition served as the dominant religious and philosophical system of the western world until about the fifth century ce. Greco-Roman philosophy focused on objective inquiry, asking unbiased questions that favor no particular outcome. Later Socratic thought, which followed the teachings of the Athenian philosopher Socrates â€" bce added social, ethical, and political theories to established philosophy. These philosophies later inspired Roman thinkers during the period of the Roman Empire c. Although many of the answers found by early Greek philosophers regarding the nature of the universe were later proved false, their use of logical analysis led to the rise of the scientific method. The scientific method is an approach to conducting research in which a problem is stated, data or pieces of information are gathered, a hypothesis or intelligent guess is made from these data, and this hypothesis is then tested through experiments. The beginning or ultimate principle; the stuff of all matter, or the building block of creation. Serenity, tranquility, or peace of mind. The belief that matter is composed of simple, indivisible, physical particles that are too tiny to be observed by human beings. That which inevitably flows outward from the transcendental spiritual, beyond human experience central principle of reality, "the One," in the Neoplatonic philosophy of Plotinus. Belief that through the senses. The philosophy of Epicurus and others that states that the highest good is pleasure and the avoidance of pain. Branch of philosophy concerned with the evaluation of human conduct. Meaning word or logic, it is the defining pattern of the universe, similar to the Dao in Chinese philosophy. The branch of philosophy that deals with

explanations for the most general questions of being, such as what brought the world into being, and the nature of space, time, God, and the afterlife. Transmigration of souls, or the migration of the soul into a different form, animal, or object after death. Following the rules of right behavior and conduct. A collection of deities, or gods and goddesses. The rational or logical investigation of the truths and principles of being, knowledge, or conduct. Belief that knowledge can come exclusively from the mind. A philosophical system that doubted the possibility of ever discovering real truth through the senses. Having to do with the philosopher Socrates and his method of asking questions of students to develop an idea. A group of traveling teachers in ancient Greece who doubted the possibility of knowing all the truth through the physical senses. The philosophical system that holds that people should pursue the knowledge of human and divine things through the use of logical systems. It also says that we may not be able to control natural events, but we can control the way we react to them. Certain Greek scientific findings did prove accurate. For example, the concept of atoms as building blocks of matter, usually thought of as a nineteenth-century discovery, was actually first developed by two Greek philosophers in about bce. Other Greek concepts come close to the worldviews of Buddhism and Daoism, which see all things in life as being interconnected. The Greeks attempted to view all aspects of the universe as parts of the same whole. Though often looked down upon in their times, the early Greeks and Romans made many important philosophical advances. Greco-Roman religion The origins of ancient Greek religion go back thousands of years. The Greeks took some of their ideas from the ancient Minoan civilization c. They also borrowed from Egyptian religions and from west-Asian civilizations. By about bce these numerous gods and goddesses had begun to be organized into the pantheon, or collection of deities, honored in ancient Greece. An epic poem is a long narrative poem that relays the story of heroic deeds. Homer explained the family relationships between the various gods, gave each one a title and a specific power or responsibility, such as Zeus, as the supreme god; Poseidon, the god of sea; or Ares, the god of war. He also gave them very human qualities. Homer is held responsible for raising twelve gods over the others and giving them Mount Olympus as their living place. This phase of Greek religion is called Homeric, after the poet. They were loyal to friends and family, honest, and brave. About a century later, the poet Hesiod, in his poems called the Theogony a family tree of the gods and Works and Days established the Olympian gods at the center of Greek religion. Similarly, two Roman poets created a mixed Greco-Roman mythology and pantheon of gods by adapting the Greek myths. These two writers were Virgil 70â€"19 bce and Ovid 43 bceâ€"17 ce. The Olympian gods remained at the center of Greek culture and religion for several hundred years. The climax of their power came during the middle of the fifth century bce, in the polis of Athens. In bce Greece was invaded by the forces of the Persian Empire. Athenians citizens of Athens led the resistance to the Persian invaders and defeated their much larger army at the battle of Marathon. When the Persians mounted a second invasion ten years later, Athenian leaders were vital in driving them away. Because of its role in the Persian wars, Athens became the strongest polis in all of Greece, a leader in culture as well as in politics. The writers Aristophanes â€" bce. In much the same manner as Homer and Hesiod before them, the playwrights examined historical and contemporary events and attributed the causes of those events to the gods. The war involved almost all of the Greek world in a long and bloody conflict. The primary combatants in the war were Athens and its major rival for power, Sparta. Athens lost this struggle, which brought an end to its Golden Age c. Warfare continued between other rivals in the Greek world for the next two centuries. When a king from the north, Philip II of Macedon â€" bce , launched an attack on the city-states, the situation for the city-states worsened. The Olympian gods seemed powerless to help them. Ultimately, the Greek pantheon lost its influence in Greek life, and by the fourth century ce, Christianity had taken its place. The gods of the Roman pantheon lost their influence in a similar process. From the reign of Augustus 27 bceâ€"14 ce , Roman emperors were worshipped as gods after their death, and the cult of the emperor partly displaced the worship of the traditional gods. Constantine the Great c. About Greco-Roman Religion Belief. Greco-Roman religion was polytheistic, believing in many gods. The twelve main gods formed a pantheon, or group. All the gods could involve them selves in human affairs and often acted very much like humans. All Greek and Roman citizens were obliged to follow the religion. This symbolized their obedience and loyalty to the state. The main god in the ancient Greek religion was Zeus, who was known to Romans as Jupiter. Images of the gods were often displayed in

paintings and sculptures. The gods often carried objects that rep resented them and their powers. For in stance, the arrow was a symbol of Artemis, goddess of the hunt. Ritual sacrifices were a common element of Greco-Roman religion. Daily prayers were offered privately in the home. Worshippers wore no special attire. Delphi was a special location to Greeks, who would consult with its famous oracle. Each member of the Greco-Roman pantheon had festival days attributed to him or her, such as the Great Dionysia held each spring in Athens in honor of the fertility god Dionysius. There is no common word or phrase that was shared between worshippers.

9: Perspective - Point of View - the living handbook of narratology

ing the relationship between the literature Greek and Roman Perceptions of the Afterlife in Homer's Iliad and Odyssey and Virgil's Aeneid 2 Segal, Alan F. Life After Death: A History of the Afterlife in the Religions of the West.

The Oxford Companion to Art. In a painting of this sort, parallel lines converge as they recede from the viewer; objects gain or lose in size depending on whether they are near or far; and in the background, colors lose their intensity and acquire a bluish tinge. That the concept of perspective can also be applied to language is made evident by the following sentence, assumed to be spoken by a boy: The example also shows that the concept of perspective may be extended from vision in the literal sense to vision in the figurative sense, i. Most narratologists use perspective in the broader sense that includes visual data although it is not limited to such data. Narratives have at least one narrator and usually more than one character and thus offer the possibility for a range of, and a change of, perspectives. A narrator may tell the story from his own point of view, as in the following example: A Portrait of the Artist as a Young Man. U of Nebraska P. An Essay in Method. The Rhetoric of Narrative in Fiction and Film. Deconstructing and Reconstructing a Narratological Concept. Edmiston Edmiston, William F. However, the boundaries of a mind are less easily determined than those of a box. A further difficulty is that the terms may refer both to points from which the action is viewed and to regions that are viewed from these points. But this does not tell us how far our vision extends. In the case of the so-called camera perspective, it is extremely limited: In the case of so-called omniscient narration, our vision is not limited at all. The Rhetoric of Fiction. U of Chicago P. Point of View in Prose Fiction. Analyzing an image in terms of perspective means analyzing it as a view, i. Narratologists have occasionally succumbed to the temptation of simplifying things by reducing the relation to one of the elements connected by it. Pre-Structuralist Typologies [10] Point of view is used in its technical sense, with reference to a narrative method, as early as Stang [Stang, Richard [] The Theory of the Novel in England: The first sustained discussion of the subject in English is to be found in the writings of James. James prefers this kind of presentation to a first-person narrator [James, Henry [] The Craft of Fiction. Lubbock distinguishes four points of view, arranged here in a sequence from telling to showing and paraphrased in more up-to-date terms: Lubbock does not recommend the fourth type, as one might expect an advocate of showing to do. He points out the sacrifices that this type entails, such as the difficulty of depicting the mental life of characters â€"57 , and he comes down in favor of the third type, the reflector mode, which is also preferred by James. This type combines access to the mental life of the reflector character with a withdrawal of the narrator. The only conspicuous dissenter is Forster, who argues that novelists need not be consistent in their point of view and that narratorial comments and intrusions are legitimate [Forster, Edward M. Aspects of the Novel. But this is a minority opinion. Even three decades later the premises and preferences established by James and Lubbock are still going strong. Friedman continues to advocate consistency in point of view and expresses a somewhat qualified predilection for showing as against telling. Like Lubbock, he uses this opposition as the principle underlying a range of no less than eight points of view [Friedman, Norman [] The Development of a Critical Concept. The Theory of the Novel. It is a moot point whether all of these criteria should be subsumed under the one umbrella term of point of view. Furthermore, it may be doubted whether each of the eight types can be situated at a particular point on a scale ranging from telling to showing. Nor is it obvious why these two are more remote from the telling mode than types 1 and 2. A novel, according to these critics, should make the readers see or experience the story instead of telling them what to think about it. Narrative has, as the title of his book implies, a rhetorical dimension: Doing so in an overt way, with a visible narrator making explicit comments, is just as legitimate as doing so in a covert way, by opting for a first-person narrator or adopting the point of view of a character. In a similar vein, Weimann Weimann, Robert Twenty years after these critics, Lanser Lanser, Susan Sniader While Weimann argues from a Marxist standpoint, Lanser is inspired by feminism, and where Booth draws on rhetoric to situate the techniques of fiction within a broader framework, Lanser relies on speech act theory. Furthermore, she is no longer concerned with repudiating Lubbock and Friedman, but rather responds to structuralists such as Chatman and Genette. Narrative Situations in the

Novel: A Theory of Narrative. In this version, the circle is organized around three diametrical lines see illustr. They represent three criteria, each of which results in a binary opposition yielding two terms: The six terms resulting from the three criteria are placed at equidistant points on the typological circle. The external perspective corresponds to the authorial situation, the reflector mode to the figural situation, and the identity of the realms of existence of narrator and characters to the first-person situation. Thus each narrative situation is defined by one of the poles in the binary opposition resulting from the three criteria and also, to a lesser extent, by the two adjacent poles. The figural situation, for example, consists in the dominance of the reflector mode and is additionally characterized by an internal perspective and by the non-identity of the worlds of narrator and character [Stanzel, Franz K. Cohn, for example, points out that the criteria of mode and perspective are so close that they can be regarded as equivalent: Cohn and other critics, such as Leibfried Leibfried, Erwin Kritische Wissenschaft vom Text. Manipulation, Reflexion, transparanente Poetologie. This is especially obvious in the case of first-person narration, which comes in two different forms: In the typological circle, these two forms can be accommodated only as intermediate cases between the narrative situations, which is awkward. While it makes sense to posit a range of transitional cases between the authorial and the figural situation, no such range exists between the I-situation and the two other situations. A narrative may be a perfect example of both first-person and figural narration. Cohn, for one, has shown that free indirect thought, a form of thought presentation associated with the figural narrative situation, occurs in first-person narrative Cohn, Dorrit Narrative Modes for Presenting Consciousness in Fiction. He distinguishes three types of focalization, which differ primarily in the amount of information they allow the narrator to communicate. Genette adds a further distinction to the second or internal type, which may be either fixed adhering to one character throughout the text , variable shifting between different characters or multiple shifting between different characters while retelling the same event. After all, it makes sense only if narrators and perspectives are distinct categories, in other words if the choice of a particular kind of narrator does not entail a particular perspective. However, scholars such as Fludernik Fludernik, Monika b. Voice, Focalization, and New Writing. They argue that omniscience or zero focalization is not an option for a first-person narrator, since he does not have access to other minds and is restricted to what he has learnt in the course of the story. Toward a Critical Narratology. Even when a first-person narrator does not reveal them, rendering the story in the camera mode, the reader will attribute thoughts and feelings to him or her in the process of reading Fludernik Fludernik, Monika a. New Perspectives on Narrative Perspective. While these conclusions do not precisely confirm the homological model suggested by Genette, they would appear to corroborate his general stance of allowing for a relatively free combination of narrator and point-of-view options. It should also be kept in mind that the case for a restriction of point of view or focalization in first-person narrative is always based on the knowledge of the narrator. This, however, is only one facet or parameter of point of view. Furthermore, this case rests on rather commonsensical or realistic assumptions. Since most of us are willing to abandon such assumptions when it comes to narrative content, it is hard to see why we should be less broad-minded about narrative discourse. If we are willing to be entertained by invisibility cloaks, we should not demur at first-person narrators who are omniscient. Most narratologists seem to prefer a dual model to a triple one: Introduction to the Theory of Narrative. U of Toronto P. Une Histoire du Point de Vue. Interestingly, even some of those who are skeptical about the camera mode make subordinate concessions or distinctions which would appear to indicate that this mode is not a figment of the narratological imagination. Finally, Rabatel allows for an external vision both within narratorial and figural focalization â€" Scholars elaborate on the basic types of the various classifications by discussing changes from one type to another, intermediate cases, embeddings, transgressions or unusual combinations. One method of accounting for the complexity of narrative perspective is to distinguish its different facets or parameters. Schmid, who builds on earlier studies along these lines by Uspenskij, Lintvelt and Rimmon-Kenan, discerns five such parameters: The point of distinguishing these parameters is that they are not necessarily in line with each other. A narrative may report events as they are perceived by a character, while at the same time using language that is very remote from that of the character. This is the case of James, as was pointed out long ago by Scholes et al. The Nature of Narrative. It should be added that scholars who favor the parameter approach to perspective are not in full agreement about the

distinction and the number of parameters. Die Perspektivenstruktur narrativer Texte: Ironically, this theory was initially motivated by the inverse attempt to enlist a narratological concept for the study of drama Pfister [Pfister, Manfred []

CHAP. X. Of the Method of cutting of Marble into thin The third skill : emotional awareness Suppressed desires Democracy and Social Ethics (Psychoanalysis for Beginners (Psychoanalysis for Beginners) Kresges katalog of 5[cent sign 10[cent sign merchandise Pearson chemistry textbook chapter 4 Mathematical methods for physicists arfken 7th Dictionary of Aboriginal placenames of Southwest Victoria Hong Kongs market-based national identity: Elimination period. Politics in europe 6th edition Essential grammar in use elementary 3rd edition After modernism: local reasoning, consumption, and governance Mark Bevir and Frank Trentmann Know when to quit Handbook of world trade Physical chemistry tinoco 5th edition solutions manual A day for J.J. and me Jerusalm on Earth Animal Ark Press-Out Book Ml for the working programmer Investigation of high school athletes perceptions of ideal coaching personalities Science wars : whither the two cultures Richard Lee A Killing for the Hawks Wives : dont live in fear of your wife; lead her The long road west And doing the impossible Survey of Australiana, 1790-1940 Ccna 200 120 dumps The infinite sea españrequired What Your Doctor May Not Tell You About(TM Anxiety, Phobias, and Panic Attacks The Freedom of information act His Highness Commands Pendragon Great Dinners from Life Understanding the trauma of childhood psycho-sexual abuse Horrendous evils and the problem of hell Internet information services iis manager Emergency construction of public highways. Eagles of the world Numark mixtrack 2 manual Inverness In The Fifteenth Century