

Hesiod Theogonia Opera Et Dies Scutum Fragmenta Se

He is one of the oldest Greek poets born in Askra of Boeotia in the 8th century. He wrote two great poems: "Works and Days" and "Theogony". You can read Works and Days (Opera et Dies) in ancient Greeks and English texts.

Drawing on the growing interest in Near Eastern literature and culture, and applying the insights of both traditional classical philology and the study of oral cultures, this companion offers a wide-ranging, update and comprehensive panorama of the current state of Hesiodic studies.

In Works and Days, one of the two long poems that have come down to us from Hesiod, the poet writes of farming, morality, and what seems to be a very nasty quarrel with his brother Perses over their inheritance. In this book, Anthony T. Edwards extracts from the poem a picture of the social structure of Ascra, the hamlet in northern Greece where Hesiod lived, most likely during the seventh century b.c.e. Drawing on the evidence of trade, food storage, reciprocity, and the agricultural regime as Hesiod describes them in Works and Days, Edwards reveals Ascra as an autonomous village, outside the control of a polis, less stratified and integrated internally than what we observe even in Homer. In light of this reading, theconflict between Hesiod and Perses emerges as a dispute about the inviolability of the community's external boundary and the degree of interobligation among those within the village. Hesiod's Ascra directly counters the accepted view of Works and Days, which has Hesiod describing a peasant society subordinated to the economic and political control of an outside elite. Through his deft analysis, Edwards suggests a new understanding of both Works and Days and the social and economic organization of Hesiod's time and place.

Senses of Touch anatomizes the uniquely human hand as a rhetorical figure for dignity and deformity in early modern culture. It features new interpretations of Michelangelo's fresco of the Creation of Adam and Calvin's doctrine of election.

The Passion of Perpetua and Felicitas and Tertullian

Memory

Becoming Angels and Demons

Posthuman Transformation in Ancient Mediterranean Thought

Works and Days, vv. 1-382

Hesiod: Oxford Bibliographies Online Research Guide

The protest against meat eating may turn out to be one of the most significant movements of our age. In terms of our relations with animals, it is difficult to think of a more urgent moral problem than the fate of billions of animals killed every year for human consumption. This book argues that vegetarians and vegans are not only protestors, but also moral pioneers. It provides 25 chapters which stimulate further thought, exchange, and reflection on the morality of eating meat. A rich array of philosophical, religious, historical, cultural, and practical approaches challenge our assumptions about animals and how we should relate to them. This book provides global perspectives with insights from 11 countries: US, UK, Germany, France, Belgium, Israel, Austria, the Netherlands, Canada, South Africa, and Sweden. Focusing on food consumption practices, it critically foregrounds and unpacks key ethical rationales that underpin vegetarian and vegan lifestyles. It invites us to revisit our relations with animals as food, and as subjects of exploitation, suggesting that there are substantial moral, economic, and environmental reasons for changing our habits. This timely contribution, edited by two of the leading experts within the field, offers a rich array of interdisciplinary insights on what ethical vegetarianism and veganism means. It will be of great interest to those studying and researching in the fields of animal geography and animal-studies, sociology, food studies and consumption, environmental studies, and cultural studies. This book will be of great appeal to animal protectionists, environmentalists, and humanitarians.

Die Erzählung von Meleagros offers a detailed analysis of the origin and development of the myth of the Calydonian boar-hunt. It is the first complete presentation of all literary sources of the Calydonian hunt, as well as of other adventures of its central hero Meleagros. The myth started off as an aition for the cult of Artemis Laphria and was taken up by the epic tradition long before Homer.

The Theogony of Hesiod
Hesiod - The Theogony is essentially a large-scale synthesis of a vast variety of local Greek traditions concerning the gods and the universe, organized as a narrative that tells about the creation of the world out of Chaos and about the gods that shaped the cosmos. To some extent, it represents the Greek mythology equivalent of the book of Genesis in the Hebrew and Christian "Bible", as it lists the early generations and genealogy of the gods, titans and heroes since the beginning of the universe. Interestingly, Hesiod claims in the work that he (a poet, and not some mighty king) had been given the authority and responsibility of disseminating these stories by the Muses directly, thus putting himself almost in the position of a prophet.In formal terms, the poem is presented as a hymn in 1,022 lines invoking Zeus and the Muses, in the tradition of the hymnic preludes with which an ancient Greek rhapsode would begin his performance at poetic competitions. The final written form of the Theogony was probably not established until the 6th Century BCE, however, and some editors have concluded that a few minor episodes, such as the Typhoeus episode in verses 820-880, is an interpolation (a passage introduced later).It should perhaps be seen not a definitive source of Greek mythology, but rather as a snapshot of a dynamic tradition of myths as it stood at that particular time. Greek mythology continued to change and adapt after this time, and some of the stories and attributes of the various gods have likewise transformed over time.

In recent decades, memory has become one of the major concepts and a dominant topic in philosophy, sociology, politics, history, science, cultural studies, literary theory, and the discussions of trauma and the Holocaust. In contemporary debates, the concept of memory is often used rather broadly and thus not always unambiguously. For this reason, the clarification of the range of the historical meaning of the concept of memory is a very important and urgent task. This volume shows how the concept of memory has been used and appropriated in different historical circumstances and how it has changed throughout the history of philosophy. In ancient philosophy, memory was considered a repository of sensible and mental impressions and was complemented by recollection-the process of recovering the content of past thoughts and perceptions. Such an understanding of memory led to the development both of mnemotechnics and the attempts to locate memory within the structure of cognitive faculties. In contemporary philosophical and historical debates, memory frequently substitutes for reason by becoming a predominant capacity to which one refers when one wants to explain not only the personal identity but also a historical, political, or social phenomenon. In contemporary interpretation, it is memory, and not reason, that acts in and through human actions and history, which is a critical reaction to the overly rationalized and simplified concept of reason in the Enlightenment. Moreover, in modernity memory has taken on one of the most distinctive features of reason: it is thought of as capable not only of recollecting past events and meanings, but also itself. In this respect, the volume can be also taken as a reflective philosophical attempt by memory to recall itself, its functioning and transformations throughout its own history.

Literary Theory and Poetic Practice from Pindar to Jakobson

Growth and Guilt

The Continuity of Classical Literature Through Fragmentary Traditions

The Fate of the Dead in Early Third Century North African Christianity

Hellenistic Science at Court

Senses of Touch: Human Dignity and Deformity from Michelangelo to Calvin

The ideology and imagery in the Passion of Perpetua are mediated heavily by traditional Graeco-Roman culture; in particular, by traditional notions of the afterlife and of the ascent of the soul. This context for understanding the Passion of Perpetua aligns well with the available material evidence, and with the writings of Tertullian, with whose ideology the text of Perpetua is in an implicit polemical dialogue.Eliezer Gonzalez analyzes how the Passion of Perpetua provides us with early literary evidence of an environment in which the Graeco-Roman and Christian cults of the dead, including the cults of the martyrs and saints, appear to be very much aligned. He also shows that the text of the Passion of Perpetua and the writings of Tertullian provide insights into an early stage in the polemic between these two conceptualisations of the afterlife of the righteous.

Ancient theories of posthuman transformation can shape, chasten, and reform modern (biotechnical) theories of posthuman enhancement.

Plato in the Third Sophistic examines the influence and impact of Plato and Platonism in the era of Byzantine and Christian rhetoric. The volume brings together specially commissioned articles from leading scholars of late antique philosophy and literature. Their examinations show that Plato is the single most important and influential literary figure used to frame the literature of this time. Plato in the Third Sophistic will help scholars and students from a wide range of disciplines to better understand the development of Christian literature in this era as an essential link in the history of Platonism as well as that of Christianity.

This study of Callimachus' and Ovid's allusive practice offers a unique view of the application of one theory of allusion (based upon that of Conte, but subsequently expanded upon) to a Greek and Latin poet.

The Poems of Hesiod

Hesiod's Works and Days

A History

The Theogony of Hesiod

Hölderlin's Dionysiac Poetry

Hesiodi Theogonia, Opera et dies

This wide-ranging collection makes available to specialists and nonspecialists alike important critical work on the Odyssey produced during the last half century. The ten essays address five major concerns: the poem's programmatic representation of social and religious institutions and values; its transformation of folktales and traditional stories into epic adventures; its representation of gender roles and, in particular, of Penelope; its narrative strategies and form; and its relation to the Iliad, especially to that epic's distinctive conception of heroism. In the introduction, Seth L. Schein describes the poetic background to the work and suggests a variety of interpretive approaches, some of which are developed in the essays that follow. These essays include previously published work by Jean-Pierre Vernant, Pierre Vidal-Naquet, Pietro Pucci, and Charles P. Segal. There also are a new essay by Laura M. Slatkin, two revised and expanded ones by Nancy Felson-Rubin and Michael N. Nagler, and three appearing in English for the first time by Uvo Hlscher, Karl Reinhardt, and Vernant. The result is a collection that juxtaposes older, often hard-to-find articles with significant newer pieces in a way that allows for a fruitful dialogue among them.

In this new and third edition, the additional fragments contained in the appendix of the second edition have been incorporated in the main text. Some further discoveries have been included, and reference has been made to the results of recent research on the relative placing of certainpapyrus fragments. The index of names has been brought up to date.

In the four centuries leading up to the death of Euripides, Greek singers, poets, and theorists delved deeply into auditory experience. They charted its capacity to develop topologies distinct from those of the other senses; contemplated its use as a communicator of information; calculated its power to express and cause extreme emotion. They made sound too, artfully and self-consciously creating songs and poems that reveled in sonorosity. Dissonance reveals the commonalities between ancient Greek auditory art and the concerns of contemporary sound studies, avant-garde music, and aesthetics, making the argument that “classical” Greek song and drama were, in fact, an early European avant-garde, a proto-exploration of the aesthetics of noise. The book thus develops an alternative to that romantic ideal which sees antiquity as a frozen and silent world.

Essays in Renaissance Thought and Letters honors John Monfasani with sixteen contributions ranging from Antiquity to Enlightenment, from learned notes to editiones principes, from intellectual to socio-economic history. An introduction surveys Monfasani’s life and works, and lists his opera.

Auditory Aesthetics in Ancient Greece

Rethinking Metonymy

Works and Days

Selected Interpretive Essays

Opera Et Dies

Hesiod's Theogony

The Concept of History reflects on the presuppositions behind the contemporary understanding of history that often remain implicit and not spelled out. It is a critique of the modern understanding of history that presents it as universal and teleological, progressively moving forward to an end. Although few contemporary philosophers and historians maintain the view that there is strict universality and teleology in history, the remnants of these positions still affect our understanding of history. But if history is not universal and singular, evolving toward an objective universal end, it should be possible to admit of multiple histories, some of which we appropriate as our own. An another important aspect of this book is that if provides an account of history that is itself both historical and rooted in attempts to narrate and explain history from its inception in antiquity. The book seeks to establish features or constituents of history that might be found in any historical account and might themselves be considered historical invariants in history.

The series publishes important new editions of and commentaries on texts from Greco-Roman antiquity, especially annotated editions of texts surviving only in fragments. Due to its programmatically wide range the series provides an essential basis for the study of ancient literature.

This volume brings together 29 junior and senior scholars to discuss aspects of Hesiod's poetry and its milieu and to explore questions of reception over two and half millennia from shortly after the poems' conception to Twitter hashtags. Rather than an exhaustive study of Hesiodic themes, the Handbook is conceived as a guide through terrain, some familiar, other less charted, examining both Hesiodic craft and later engagements with Hesiod's stories of the gods and moralizing proscriptions of just human behavior. The volume opens with the "Hesiodic Question," to address questions of authorship, historicity, and the nature of composition of Hesiod's two major poems, the Theogony and Works and Days. Subsequent chapters on the archaeology and economic history of archaic Boiotia, Indo-European poetics, and Hesiodic style offer a critical picture of the sorts of questions that have been asked rather than an attempt to resolve debate. Other chapters discuss Hesiod's particular rendering of the supernatural and the performative nature of the Works and Days, as well as competing diachronic and synchronic temporalities and varying portrayals of female in the two poems. The rich story of reception ranges from Solon to comic books. These chapters continue to explore the nature of Hesiod's poetics, as different writers through time single out new aspects of his art less evident to earlier readers. Long before the advent of Christianity, classical writers leveled their criticism at Hesiod's version of polytheism. The relative importance of Hesiod's two major poems across time also tells us a tale of the age receiving the poems. In the past two centuries, artists and writers have come to embrace the Hesiodic stories for themselves for the insight they offer of the human condition but even as old allegory looks quaint to modern eyes new forms of allegory take form.

Stephen Scully both offers a reading of Hesiod's Theogony and traces the reception and shadows of this authoritative Greek creation story in Greek and Roman texts up to Milton's own creation myth, which sought to "soar above th' Aonian Mount [i.e., the Theogony]...and justify the ways of God to men." Scully also considers the poem in light of Near Eastern creation stories, including the Enûma elish and Genesis, as well as the most striking of modern "scientific myths," Freud's Civilization and its Discontents. Scully reads Hesiod's poem as a hymn to Zeus and a city-state creation myth, arguing that Olympus is portrayed as an idealized polity and—with but one exception—a place of communal harmony. This reading informs his study of the Theogony's reception in later writings about polity, discord, and justice. The rich and various story of reception pays particular attention to the long Homeric Hymns, Solon, the Presocratics, Pindar, Aeschylus, Aristophanes, and Plato in the Archaic and Classical periods; to the Alexandrian scholars, Callimachus, Euhemerus, and the Stoics in the Hellenistic period; to Ovid, Apollodorus, Lucian, a few Church fathers, and the Neoplatonists in the Roman period. Tracing the poem's reception in the Byzantine, medieval, and early Renaissance, including Petrarch and Erasmus, the book ends with a lengthy exploration of Milton's imitations of the poem in Paradise Lost. Scully also compares what he considers Hesiod's artful interplay of narrative, genealogical lists, and keen use of personified abstractions in the Theogony to Homeric narrative techniques and treatment of epic verse.

Hesiod's Ascra

Nos. 4639–4704

Prudentius and the Landscapes of Late Antiquity

Ethical Vegetarianism and Veganism

from Near Eastern Creation Myths to Paradise Lost

A Commentary on Pindar, Nemean Nine

The relentless exploitation of the earth's resources and technologys boundless growth are a matter of urgent concern. When did this race towards the limitless begin? The Greeks, who shaped the basis of Western thinking, lived in mortal fear of humanity's hidden hunger for the infinite and referred to it as hubris, the one true sin in their moral code. Whoever desired or possessed too much was implacably punished by nemesis, yet the Greeks themselves were to pioneer an unprecedented level of ambition that began to reverse that tabu. If it is true that no culture can truly repudiate its origins, and that gods who are no longer potent can vanish but still leave behind a body of myth which coninues to live and assert itself in modernized garb, then our concern with the limits of growth reflects something more than an awareness of new technological problems - it also brings to light a psychic wound a a feeling of guilt which are infinitely more ancient.

Tracing the interrelationship among play, poetic imitation, and power to the Hellenic world, Mihai I. Spariosu provides a revisionist model of cultural change in Greek antiquity. Challenging the traditional and static distinction made between archaic and later Greek culture, Spariosu's perspective is grounded in a dialectical understanding of values whose dominance depends on cultural emphasis and which shifts through time. Building upon the scholarship of an earlier volume, Dionysus Reborn, Spariosu her continues to draw on Dionysus—the “God of many names,” of both poetic play and sacred power—as a mythical embodiment of the two sides of the classical Greek mentality. Combining philosophical reflection with close textual analysis, the author examines the divided nature of the Hellenic mentality in such primary canonic texts as the Iliad, the Odyssey, the Theogony, Works and Days, the most well-known of the Presocratic

fragments, Euripides' Bacchae, Aristophanes' The Frogs, Plato's Republic and Laws, and Aristotle's Poetics and Politics. Spariosu's model illuminates the many of the most enduring questions in contemporary humanistic study and addresses modern questions about the nature of the interrelation of poetry, ethics, and politics.

Branded by critics from Aristophanes to Nietzsche as sophistic, iconoclastic, and sensationalistic, Euripides has long been held responsible for the demise of Greek tragedy. Despite this reputation, his drama has a fundamentally conservative character. It conveys nostalgia for an idealized age that still respected the gods and traditional codes of conduct. Using deconstructionist and feminist theory, this 2006 book investigates the theme of the lost voice of truth and justice in four Euripidean tragedies. The plays' unstable mix of longing for a transcendent voice of truth and skeptical analysis not only epitomizes the discursive practice of Euripides' era but also speaks to our postmodern condition. The book sheds light on the source of the playwright's tragic power and enduring appeal, revealing the surprising relevance of his works for our own day.

Hesiod's 'Works and Days' was often performed in its entirety, but was also relentlessly excerpted, quoted, and reapplied. This volume situates the poem within these two modes of reading and argues that the text itself, through Hesiod's complex mechanism of rendering elements detachable whilst tethering them to their context for the purposes of the poem, sustains both treatments.

Plato in the Third Sophistic

The Concept of History

Art, Literature and Culture from Early Islam to Qajar Persia

Ferdowsi, the Mongols and the History of Iran

Argument and Design: The Unity of the Mahābhārata

Euripides and the Poetics of Nostalgia

A Festschrift in honour of Eric Turner on the occasion of his 70th birthday, acknowledging his contribution to papyrology. It contains papyri of a wide range of topics and genres, including literary and sub-literary texts, personal names, geographical, religious and military subjects, measures and taxes, and more.

The Greek-English Lexicon of Liddell and Scott is one of the most famous dictionaries in the world, and for the past century-and-a-half has been a constant and indispensable presence in teaching, learning, and research on ancient Greek throughout the English-speaking world and beyond. Despite continuous modification and updating, it is still recognizably a Victorian creation; at the same time, however, it carries undiminished authority both for its account of the Greek language and for its system of organizing and presenting linguistic data. The present volume brings together essays by twenty-two scholars on all aspects of the history, constitution, and problematics of this extraordinary work, enabling the reader both to understand its complex history and to appreciate it as a monument to the challenges and pitfalls of classical scholarship. The contributors have combined a variety of approaches and methodologies - historical, philological, theoretical - in order to situate the book within the various disciplines to which it is relevant, from semantics, lexicography, and historical linguistics, to literary theory, Victorian studies, and the history of the book. Paying tribute to the Lexicon's enormous effect on the evolving theory and practice of lexicography, it also includes a section looking forward to new developments in dictionary-making in the digital age, bringing comprehensively up to date the question of what the future holds for this fascinating and perplexing monument to the challenges of understanding an ancient language.

The development of science in the modern world is often held to depend on such institutions as universities, peer-reviewed journals, and democracy. How, then, did new science emerge in the pre-modern culture of the Hellenistic Egyptian monarchy? Berrey argues that the court society formed around the Ptolemaic pharaohs Ptolemy III and IV (reigned successively 246-205/4 BCE) provided an audience for cross-disciplinary, learned knowledge, as physicians, mathematicians, and mechanicians clothed themselves in the virtues of courtiers attendant on the kings. The multicultural Greco-Egyptian court society prized entertainment that drew on earlier literature, mixed genres and cultures, and highlighted motion and sound. New cross-disciplinary science in the Hellenistic period gained its social currency and subsequent scientific success through its entertainment value as court science. Ancient court science sheds light on the long history of scientific interdisciplinarity.

Fragmentary texts play a central role in Classics. Their study poses a stimulating challenge to scholars and readers, while its methods and principles, far from being rigidly immutable, invite constant reflection on its methods, approaches, and goals. By focusing on some of the most relevant issues that fragmentologists have to face, this book contributes to the ongoing and lively debate on the study of fragmentary texts. This volume contains an extensive theoretical introduction on the study of textual fragments, followed by eight essays on a wide variety of topics relevant to the study of fragmentary texts across literary genres. The chapters range from archaic Greek epics (the Hesiodic corpus) to late-antique grammarian Nonius Marcellus as a source of fragments of Republican literature. All contributions share a nuanced, critical attention to the main methodological implications of the study of fragmentary texts and mutually contribute to highlighting the field’s common specificities and limitations, both in theory and in editorial practice. The book offers a representative spectrum of fragmentological issues, providing all readers with an interest in Classics with an up-to-date, methodologically aware approach to the field.

The Terrifying-Exciting Mysteries

Brill's Companion to Hesiod

Die Erzählung von Meleagros

God of Many Names

Dissonance

Poetic Memory

This book casts new light on the work of the German poet Friedrich Hölderlin (1770 – 1843), and his translations of Greek tragedy. It shows Hölderlin’s poetry is unique within Western literature (and art) as it retrieves the socio-politics of a Dionysiac space-time and language to challenge the estrangement of humans from nature and one other. In this book, author Lucas Murrey presents a new picture of ancient Greece, noting that money emerged and rapidly developed there in the sixth century B.C. This act of monetization brought with it a concept of tragedy: money-tyrants struggling against the forces of earth and community who succumb to individual isolation, blindness and death. As Murrey points out, Hölderlin (unconsciously) retrieves the battle between money, nature and community and creatively applies its lessons to our time. But Hölderlin’s poetry not only adapts tragedy to question the unlimited “machine process” of “a clever race” of money-tyrants. It also draws attention to Greece’s warnings about the mortal danger of the eyes in myth, cult and theatre. This monograph thus introduces an urgently needed vision not only of Hölderlin hymns, but also the relevance of disciplines as diverse as Literary Studies, Philosophy, Psychology (Psychoanalysis) as well as Religious and Visual (Media) Studies to our present predicament, where a dangerous visual culture, through its support of the unlimitedness of money, is harming our relation to nature and one another. “Here triumphs a temperament guided by ancient religion and that excavates, in Hölderlin’s translations, the central god Dionysus of Greek tragedy.” “Lucas Murrey shares with his subject, Hölderlin, a vision of the Greeks as bringing something vitally important into our poor world, a vision of which few classical scholars are now capable.” —Richard Seaford, author of Money and the Early Greek Mind and Dionysus. “Here triumphs a temperament guided by ancient religion and that excavates, in Hölderlin’s translations, the central god Dionysus of Greek tragedy.” —Bernhard Böschenstein, author of “Frucht des Gewitters”. Zu Hölderlins Dionysos als Gott der Revolution and Paul Celan: Der Meridian. “Lucas Murrey takes the god of tragedy, Dionysus, finally serious as a manifestation of the ecstatic scream of liberation and visual strategies of dissolution: he pleasantly portrays Hölderlin’s idiosyncratic poetic sympathy.” —Anton Bierl, author of Der Chor in der Alten Komödie. Ritual and Performativität “Hölderlin most surely deserved such a book.” —Jean-François Kervégan, author of Que faire de Carl Schmitt? “…fascinating material…” —Noam Chomsky, author of Media Control and Nuclear War and Environmental Catastrophe.

This ebook is a selective guide designed to help scholars and students of the ancient world find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated. A reader will discover, for instance, the most reliable introductions and overviews to the topic, and the most important publications on various areas of scholarly interest within this topic. In classics, as in other disciplines, researchers at all levels are drowning in potentially useful scholarly information, and this guide has been created as a tool for cutting through that material to find the exact source you need. This ebook is just one of many articles from Oxford Bibliographies Online: Classics, a continuously updated and growing online resource designed to provide authoritative guidance through the scholarship and other materials relevant to the study of classics. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.aboutobo.com.

I.B.Tauris in association with the Iran Heritage Foundation Iran’s rich cultural heritage has been shaped over many centuries by its rich and eventful history. This impressive book, which assembles contributions by some of the world’s most eminent historians, art historians and other scholars of the Iranian world, explores the history of the country through the prism of Persian literature, art and culture. The result is a seminal work which illuminates important, yet largely neglected, aspects of Medieval and Early Modern Iran and the Middle East. Its scope, from the era of Ferdowsi, Iran’s national epic poet and the author of the Shahnameh to the period of the Mongols, Timurids, Safavids, Zands and Qajars, examines the interaction between mythology, history, historiography, poetry, painting and craftwork in the long narrative of the Persianate experience. As such, Ferdowsi, the Mongols and the History of Iran is essential reading and a reference point for students and scholars of Iranian history, Persian literature and the arts of the Islamic World.

Although metonymy has long been recognized as being a central device in poetic language, it has received little critical attention in its own right. Not only has this created a gap in literary analytical scholarship which needs to be addressed, but it has also allowed for problematic appropriations of metonymy as a critical concept now widely in use in structuralist studies across the humanities. Rethinking Metonymy is the first monograph to confront and resolve these issues. It advances the theory of poetic language by developing a ground-breaking new definition of metonymy on the basis of an evaluation of examples in Greek tragedy and lyric poetry, considering these in conjunction with examples from classicizing and Romantic German poetry for the purposes of illustration and comparison, including works by Goethe, Schiller, and Hölderlin. In addition to establishing the fundamental principle, different conformations, and aesthetic effects of this important poetic device, the volume also demonstrates how the new arguments it offers have the potential to set an agenda for far-reaching reconsiderations in literary studies and beyond. It mobilizes analytical insights into the inner workings of metonymy by examining three case studies designed to explore the trope in critical practice, covering its role in creating a 'hellenizing' style, what happens to it in 'classic' German translations of Aeschylus' Agamemnon, and critically re-assessing its modern re-appropriations as a structural-semiotic paradigm. Connecting classical perspectives with modern linguistic and literary theory, Rethinking Metonymy is a compelling and authoritative analysis that rehabilitates and brings much-needed clarity to an oft-neglected literary device.

Its combination of in-depth engagement with classical literature and cross-cultural and cross-linguistic comparison makes it an invaluable resource not only to specialists in Greek poetry, but also to students and scholars engaged in literary analysis, translation criticism, and structuralist studies across a much wider range of disciplines.

Essays in Renaissance Thought and Letters

How to Teach Self-sufficiency

The Narrative Voice in the Theogony of Hesiod

In Honor of John Monfasani

Reading the Odyssey

Play, Poetry, and Power in Hellenic Thought from Homer to Aristotle

This volume analyzes the narrative structure of the Theogony to support the argument that this poem is a didactic poem explaining the position of man in the divine universe. It discusses how Hesiod employs narratological devices to achieve his purposes.

Argument and Design features fifteen essays by leading scholars of the Sanskrit epics, the Mahābhārata and the Rāmāyaṇa, discussing the Mahābhārata’s upākhyānas, subtales that branch off from the central storyline and provide vantage points for reflecting on it.

Hesiod is the first Greek and, therefore, the first European we can know as a real person, for, unlike Homer, he tells us about himself in his poems. Hesiod seems to have been a successful farmer and a rather gloomy though not humorless man. One suspects from his concern for the bachelor’s lot and some rather unflattering remarks about women that he was never married. A close study of both poems reveals the same personality -that of a deeply religious man concerned with the problems of justice and fate.

Prudentius and the Landscapes of Late Antiquity offers a thematic analysis of the poetry of the late Latin poet Prudentius, focusing in particular on his descriptions of the geographical and cultural landscapes of late antiquity. Cillian O’Hogan sets Prudentius in the context of other late antique authors, including Lactantius, Jerome, Augustine, and Enklechius, and argues that the poet makes use of allusion to Augustan and early imperial Latin authors to present the late Roman landscape as one markedly altered by the arrival of Christianity, though retaining the grandeur of the pagan past. This volume examines his conception of the world as a text, his use of intertextuality to describe literary journeys, his view of the civic function of Christian martyrdom, his conception of heaven, and his attitude towards art and architecture, combining philological and intertextual criticism with approaches drawn from the fields of book history, cultural geography, and theology to paint a fuller and richer picture of the greatest of the Christian Latin poets.

The History, Methodology, and Languages of the World’s Leading Lexicon of Ancient Greek

Liddell and Scott

Psychology and the Limits of Development

Theogonia Opera Et Dies Oct Ed Solmsen

Hesiod’s Cosmos

Hesiod’s Cosmos offers a comprehensive interpretation of both the Theogony and the Works and Days and demonstrates how the two Hesiodic poems must be read together as two halves of an integrated whole embracing both the divine and the human cosmos. After first offering a survey of the structure of both poems, Professor Clay reveals their mutually illuminating unity by offering detailed analyses of their respective poems, their teachings on the origins of the human race and the two versions of the Prometheus myth. She then examines the role of human beings in the Theogony and the role of the gods in the Works and Days, as well as the position of the hybrid figures of monsters and heroes within the Hesiodic cosmos and in relation to the Hesiodic Catalogue of Women.

Hesiodi Theogonia ; Opera et dies ; Scutum

Zur literarischen Entwicklung der kalydonischen Kullgende

A Commentary on Hesiod

Allusion in the Poetry of Callimachus and the Metamorphoses of Ovid

The Oxford Handbook of Hesiod