

ROUTLEDGE REVIVALS

# Realism in Alexandrian Poetry

A Literature and Its Audience

Graham Zanker



# Realism In Alexandrian Poetry A Literature And Its Audience

**Katharina Lorenz**



## **Realism In Alexandrian Poetry A Literature And Its Audience:**

Realism in Alexandrian Poetry Graham Zanker,1987

**Realism in Alexandrian Poetry** Graham Zanker,2024-10-31

The poetry of Alexandria under the first three Ptolemies represents a second golden age of Greek literature The eminence of poetic circles was Callimachus whose poetic manifesto in favour of small scale meticulously detailed and mannered works was to be of great influence on Augustan poetry in Rome The stylistic aims of the Alexandrian poets have been much discussed as has their reliance on literary tradition First published in 1987 Realism in Alexandrian Poetry covers less familiar ground Taking the whole canon of Alexandrian poetry as his starting point Dr Zanker surveys the use of the realistic mode in works like The Idylls of Theocritus where these real shepherds including such matters as the humorous elements of Callimachus Hymns the love story in Apollonius Argonautica and the low life sketches of epyllia like Hecale as well as the Mimes of Herodas The striving for realism and minute detail is set in the context of the admiration of pictorialism in the plastic arts the new valuation of science as a measure of human experience and the deliberate mingling of high and low genres All this is in turn placed in the cultural context of early Alexandria Few books take the whole of Alexandrian poetry as their canvas This one which does will be as valuable a study of the Alexandrian poets as it will be a forceful contribution to literary criticism

**Greek Literature: Greek literature in the Hellenistic period** Gregory Nagy,2001

Ekphrasis.

Imagination and Persuasion in Ancient Rhetorical Theory and Practice Ruth Webb,2016-04-29 This is a study of ekphrasis the art of making listeners and readers see in their imagination through words alone as taught in ancient rhetorical schools and as used by Greek writers of the Imperial period 2nd 6th centuries CE The author places the practice of ekphrasis within its cultural context emphasizing the importance of the visual imagination in ancient responses to rhetoric poetry and historiography By linking the theoretical writings on ekphrasis with ancient theories of imagination emotion and language she brings out the persuasive and emotive function of vivid language in the literature of the period This study also addresses the contrast between the ancient and the modern definitions of the term ekphrasis underlining the different concepts of language literature and reader response that distinguish the ancient from the modern approach In order to explain the ancient understanding of ekphrasis and its place within the larger system of rhetorical training the study includes a full analysis of the ancient technical sources rhetorical handbooks commentaries which aims to make these accessible to non specialists The concluding chapter moves away from rhetorical theory to consider the problems and challenges involved in turning listeners into spectators with a particular focus on the role of ekphrasis within ancient fiction Attention is also paid to texts that lie at the intersection of the modern and ancient definitions of ekphrasis such as Philostratos Imagines and the many ekphraseis of buildings and monuments to be found in Late Antique literature

**A Companion to Hellenistic**

**Literature** James J. Clauss,Martine Cuypers,2014-01-28 Offering unparalleled scope A Companion to Hellenistic Literature in 30 newly commissioned essays explores the social and intellectual contexts of literature production in the Hellenistic

period and examines the relationship between Hellenistic and earlier literature Provides a wide ranging critical examination of Hellenistic literature including the works of well respected poets alongside lesser known historical philosophical and scientific prose of the period Explores how the indigenous literatures of Hellenized lands influenced Greek literature and how Greek literature influenced Jewish Near Eastern Egyptian and Roman literary works **The Emergence of the Lyric Canon**

Theodora A. Hadjimichael, 2019-05-02 The Hellenistic period was an era of literary canons of privileged texts and collections One of the most stable of these consisted of the nine rarely ten lyric poets whether the selection was based on poetic quality popularity or the availability of texts in the Library of Alexandria the Lyric Canon offers a valuable and revealing window on the reception and survival of lyric in antiquity This volume explores the complexities inherent in the process by which lyric poetry was canonized and discusses questions connected with the textual transmission and preservation of lyric poems from the archaic period through to the Hellenistic era It firstly contextualizes lyric poetry geographically and then focuses on a broad range of sources that played a critical role in the survival of lyric poetry in particular comedy Plato Aristotle s Peripatetic school and the Hellenistic scholars to discuss the reception of the nine canonical lyric poets and their work By exploring the ways in which fifth and fourth century sources interpreted lyric material and the role they played both in the scholarly work of the Alexandrians and in the creation of what we conventionally call the Hellenistic Lyric Canon it elucidates what can be defined as the prevailing pattern in the transmission of lyric poetry as well as the place of Bacchylides as a puzzling exception to this norm The overall discussion conclusively demonstrates that the canonizing process of the lyric poets was already at work from the fifth century BC and that it is reflected both in the evaluation of lyric by fourth century thinkers and in the activities of the Hellenistic scholars in the Library of Alexandria **Brill's Companion to Callimachus** Benjamin Acosta-Hughes, Luigi Lehnus, Susan

Stephens, 2011-09-15 Few figures from Greco Roman antiquity have undergone as much reassessment in recent decades as Callimachus of Cyrene who was active at the Alexandrian court of the Ptolemies during the early third century BC Once perceived as a supreme example of ivory tower detachment and abstruse learning Callimachus has now come to be understood as an artificer of the images of a powerful and vibrant court and as a poet second only to Homer in his later reception For the modern audience the fragmentation of his texts and the diffusion of source materials has often impeded understanding his poetic achievement Brill s Companion to Callimachus has been designed to aid in negotiating this scholarly terrain especially the process of editing and collecting his fragments to illuminate his intellectual and social contexts and to indicate the current directions that his scholarship is taking **Ancient Mythological Images and their Interpretation**

Katharina Lorenz, 2016-08-18 This book offers a new theoretically informed framework for the interpretation of ancient visual culture **Reading Fear in Flavian Epic** Dalida Agri, 2022-06-02 This book examines the textual representations of

emotions fear in particular through the lens of Stoic thought and their impact on depictions of power gender and agency It

first draws attention to the role and significance of fear and cognate emotions in the tyrant's psyche and then goes on to explore how these emotions in turn shape the wider narratives. The focus is on the lengthy epics of Valerius Flaccus *Argonautica*, Statius *Thebaid* and Silius Italicus *Punica*. All three poems are obsessed with men in power with no power over themselves, a marked concern that carries a strong Senecan fingerprint. Seneca's influence on post-Neronian epic can be felt beyond his plays. His *Epistles* and other prose works prove particularly illuminating for each of the poet's gendered treatment of the relationship between power and emotion. By adopting a Roman Stoic perspective, both philosophical and cultural, this study brings together a cluster of major ideas to draw meaningful connections and unlock new readings.

**The Iliad in a Nutshell** Michael Squire, 2011-10-06 A new illustrated study of the Iliac tablets, a group of objects inscribed in miniature with epic episodes. Like the tablets themselves, Michael Squire tackles major themes through small ones by relating their production to macroscopic problems of signification in Graeco-Roman antiquity.

**Enargeia in Classical Antiquity and the Early Modern Age** Heinrich F. Plett, 2012-08-14 The present study provides an extensive treatment of the topic of *enargeia* on the basis of the classical and humanist sources of its theoretical foundation. These serve as the basis for detailed analyses of verbal and pictorial works of the Classical Antiquity and the Early Modern Age.

**A Companion to Apollonius of Rhodes** Ruth Scodel, 2025 This volume presents a companion text to ancient Greek poet Apollonius of Rhodes, author of the epic poem *Argonautica*, which stands on a level of importance with other major ancient epics like the *Aeneid* or the *Odyssey*. Ruth Scodel and her contributors examine Apollonius' work from three points of view: his literary influences and impact on contemporary writers; the actual work of Apollonius and his later reception in Latin. This companion volume seeks to help readers with varied reasons to be interested in Apollonius, whether they are interested in Latin poets whom he influenced or in patronage or narrative method. *A Companion to Apollonius of Rhodes* aims to help contemporary readers appreciate what is most characteristic of Apollonius' epic: its fascination with ritual and myth, gods who act without the direction of Zeus, frequent distanced narration, the portrayal of characters in situations where there are no good choices. It includes thorough analyses of the poem's relationship to contemporary art with illustrations and treats familiar topics such as Jason's leadership with nuance. Contributors include Benjamin Acosta, Hughes Annemarie, Ambühl, Anja Bettenworth, Keyne, Cheshire, Christopher Chinn, James Clauss, Adele Teresa Cozzoli, Kristopher Fletcher, Regina H. Schele, Alexander Hollmann, Niklas Holzberg, Alison Keith, Adolf K. Hnken, Anatole Mori, William H. Race, Norman Sandridge, Selina Stewart, Stefanie Stürner, and Graham Zanker.

**The Anatomy of Dance Discourse** Karin Schlapbach, 2018 Within the newly thriving field of ancient Greek and Roman performance and dance studies, *The Anatomy of Dance Discourse* offers a fresh and original perspective on ancient perceptions of dance. Focusing on the second century CE, it provides an overview of the dance discourse of this period and explores the conceptualization of dance across an array of different texts, from Plutarch and Lucian of Samosata to the apocryphal Acts of John Longus and Apuleius. The volume is divided into two parts, while the second part discusses ekphrasis.

of dance performance in prose and poetry of the Roman imperial period the first delves more deeply into an examination of how both philosophical and literary treatments of dance interacted with other areas of cultural expression whether language and poetry rhetoric and art or philosophy and religion Its distinctive contribution lies in this juxtaposition of ancient theorizations of dance and philosophical analyses of the medium with literary depictions of dance scenes and performances and it attends not only to the highly encoded genre of pantomime which dominated the stage in the Roman empire but also to acrobatic non representational dances This twofold nature of dance sparked highly sophisticated reflections on the relationship between dance and meaning in the ancient world and the volume defends the novel claim that in the imperial period it became more and more palpable that dance unlike painting or sculpture could be representational or not a performance of nothing but itself It argues that dance was understood as a practice in which human beings whether as dancers or spectators are confronted with the irreducible reality of their own physical existence which is constantly changing and that its way to cognition and action is physical experience

*Idylls* Theocritus, 2003 Eucritus and I and pretty Amyntas turned aside To the farm of Phrasidamus where we sank down With pleasure on deep piled couches of sweet rushes And vine leaves freshly stripped from the bush The Greek poet Theocritus of Syracuse first half of the third century BC was the inventor of bucolic poetry These vignettes of country life centred on competitions in song and love are the foundational poems of the western pastoral tradition They were the principal model for Virgil in the *Eclogues* and their influence can be seen in the work of Petrarch and Milton Although it is the pastoral poems for which he is chiefly famous Theocritus also wrote hymns to the gods brilliant mime depictions of everyday life short narrative epics epigrams and encomia of the powerful The great variety of his poems illustrates the rich and flourishing poetic culture of what was a golden age for Greek poetry

Ancient Literary Criticism Andrew Laird, 2006-05-05 The volume makes widely available some important scholarship on the canonical texts of ancient rhetoric and poetics Whilst there are numerous studies of general trends in classical criticism this collection offers direct discussions of primary sources which provide a useful companion to the Russell and Winterbottom anthology *Ancient Literary Criticism* The volume contains a chronology suggestions for further reading a new translation of Bernays 1857 essay on katharsis and an important introductory chapter addressing the tension in ancient literary criticism between its place in the classical tradition and its role in contemporary endeavours to reconstruct ancient culture

Reading Epic Peter Toohey, 2003-09-02 Readers new to ancient epic are hampered in two ways they do not know the ancient languages and they are unfamiliar with the ancient world This survey addresses the needs of these readers by offering guidance through the major classical writers of epic it begins with Homer and concludes with an overview of the development of late ancient epic and of the interface between the epic and the novel

**Cultural Perceptions of Violence in the Hellenistic World** Michael Champion, Lara O'Sullivan, 2017-04-21 Violence had long been central to the experience of Hellenistic Greek cities and to their civic discourses This volume asks how these discourses were shaped and how they

functioned within the particular cultural constructs of the Hellenistic world. It was a period in which warfare became more professionalised and wars increasingly ubiquitous. The period also saw major changes in political structures that led to political and cultural experimentation and transformation in which the political and cultural heritage of the classical city state encountered the new political principles and cosmopolitan cultures of Hellenism. Finally and in a similar way it saw expanded opportunities for cultural transfer in cities through re constructions of urban space. Violence thus entered the city through external military and political shocks as well as within emerging social hierarchies and civic institutions. Such factors also inflected economic activity, religious practices and rituals and the artistic literary and philosophical life of the polis.

Time in Ancient Stories of Origin Anke Walter, 2020-06-30. Greek and Roman stories of origin or aetia provide a fascinating window onto ancient conceptions of time. Aetia pervade ancient literature at all its stages and connect the past with the present by telling us which aspects of the past survive even now or ever since then. Yet while the standard aetiological formulae remain surprisingly stable over time, the understanding of time that lies behind stories of origin undergoes profound changes. By studying a broad range of texts and by closely examining select stories of origin from archaic Greece, Hellenistic Greece, Augustan Rome and early Christian literature, *Time in Ancient Stories of Origin* traces the changing forms of stories of origin and the underlying changing attitudes to time to the interaction of the time of gods and men to historical time to change and continuity as well as to a time beyond the present one. Walter provides a model of how to analyse the temporal construction of aetia by combining close attention to detail with a view towards the larger temporal agenda of each work. In the process, new insights are provided both into some of the best known aetiological works of antiquity, e.g. by Hesiod, Callimachus, Vergil, Ovid, and lesser known works, e.g. Ephorus, Prudentius, Orosius. This volume shows that aetia do not merely convey factual information about the continuity of the past but implicate the present in ever new complex messages about time.

Herodas Herodas, 2009. Before the publication of the second century AD papyrus containing eight and a fragmentary ninth of the *Mimiambi* of Herodas in 1891, Herodas was known only through approximately twenty lines which had survived in quotations found principally in Athenaios and Stobaios. Even after the publication of the papyrus and subsequent work on it, scarcely anything is known of their author. The scant evidence that has survived suggests that he lived in during the reign of Ptolemy Philadelphos (285-247 BC) on the island of Kos and was a direct contemporary of the greatest of the Hellenistic poets, Callimachus, Theocritus and Apollonius. His *Mimiambi* are short, humorous, dramatic scenes written in verse, often bawdy, reflecting everyday life and dialect. In this *Aris Phillips Classical Text*, Graham Zanker explores what we do know of the poet, including the language, dialect and metre that he uses. Each poem is translated and accompanied by an individual commentary with synopsis, information on date, setting, sources and purpose, as well as close examination of vocabulary and grammar. This edition reveals Herodas' work in all its skill and subtlety.

**Sight and the Ancient Senses** Michael Squire, 2015-12-22. It is to Greek critical thinking about seeing that we owe our conceptual

framework for theorizing the senses and it is also to such thinking that we owe the lasting legacy of Greco Roman imagery Sight and the Ancient Senses is the first thorough introduction to the conceptualization of sight in the history visual culture literature and philosophy of classical antiquity Examining how the Greeks and Romans interpreted what they saw the collection also considers sight in relation to the other senses This volume brings together a number of interdisciplinary perspectives to deliver a broad and balanced coverage of this subject Contributors explore the cultural social and intellectual backdrops that gave rise to ancient theories of seeing from Archaic Greece through to the advent of Christianity in late antiquity This series of specially commissioned thematic chapters demonstrate how theories about sight informed Graeco Roman philosophy science poetry rhetoric and art The collection also reaches beyond its Graeco Roman visual framework showcasing how ancient ideas have influenced the longue dur e of western sensory thinking Richly illustrated throughout including a section of color plates Sight and the Ancient Senses is a wide ranging introduction to ancient theories of seeing which will be an invaluable resource for students and scholars of classical antiquity



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