

Herodotus And Hellenistic Culture Literary Studies In The Reception Of The Histories

'Topos in Utopia' examines early modern literary utopias' and intentional communities' social and cultural conception of space. Starting from Thomas More's seminal work, published in 1516, and covering a period of three centuries until the emergence of Enlightenment's eudaimonia, this work provides a thorough yet concise examination of the way space was imagined and utilised in the early modern visions of a better society. Dealing with an aspect usually ignored by the scholars of early modern utopianism, this book asks us to consider if utopias' imaginary lands are based not only on abstract ideas but also on concrete spaces. Shedding new light on a period where reformation zeal, humanism's optimism, colonialism's greed and a proto-scientific discourse were combined to produce a series of alternative social and political paradigms, this work transports us from the shores of America to the search for the Terra Australis Incognita and the desire to find a new and better world for us.

The third edition of Ancient Greek Civilization is a concise, engaging introduction to the history and culture of ancient Greece from the Minoan civilization to the age of the Roman Empire. Explores the evolution and development of Greek art, literature, politics, and thought across history, as well as the ways in which these were affected by Greek interaction with other cultures Now includes additional illustrations and maps, updated notes and references throughout, and an expanded discussion of the Hellenistic period Weaves the latest scholarship and archeological excavations into the narrative at an appropriate level for undergraduates

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Pindar's Library analyses how the Greek poet Pindar was read in the Hellenistic period, and how encountering his poems in book form differed from hearing them in performance. It draws on poetic and scholarly responses to Pindar's poems in order to build up a picture of the intellectual climate in which they were read. The volume's central aim is to gauge how the cultural significance of the poems changed across time, and to examine the reasons why these changes took place.

"This is a fluently written history of ancient Greece seen from the perspective of localism and the origins of the Greek City-State. Much like our own time, from the 8th century BCE until and even beyond its imperial end, the Greek world was constantly expanding and experiencing growing connectivity with the world at large. Conquest, exploration and exchange all grew Greece's global presence and helped develop an expanded world where a need to define and cherish the local would inevitably arise. Beck draws on a breathtaking range of materials: texts, some of them rare, by both well-known and obscure writers; numismatics, visual culture, pottery analysis, landscape and traditional field archaeology. He brings all this together in developing fine-grained case studies about tensions between metropolis and local communities such as Miletus, Ithaca, and rural Attica in relation to Athens and other major centers"--

"This book aims to further our understanding of Seleucid literature, covering the period from Seleucus I to Antiochus III. Despite the historical importance of the Seleucid Empire during this time, little attention has been devoted to its literature. The works of authors affiliated with the Seleucid court have tended to be overshadowed by works coming out of Alexandria, emerging from the court of the Ptolemies, the main rivals of the Seleucids. This book makes two key points, both of which challenge the idea that "Alexandrian" literature is coterminous with Hellenistic literature as a whole. First, the book sets out to demonstrate that a distinctly Seleucid strand of writing emerged from the Seleucid court, characterized by shared

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perspectives and thematic concerns. Second, the book argues that Seleucid literature was significant on the wider Hellenistic stage. Specifically, it aims to show that the works of Seleucid authors influenced and provided counterpoints to writers based in Alexandria, including key figures such as Eratosthenes and Callimachus. For this reason, the literature of the Seleucids is not only interesting in its own right; it also provides an important reference point for further understanding of Hellenistic literature in general. These two points are worked out in four chapters, each focusing on a specific 'moment' in Seleucid history and the corresponding literature: the establishment of the Eastern borders under Seleucus I; the consolidation of a symbolical centre at Babylon; the crisis of the Third Syrian War under Seleucus II; the flourishing literary court of Antiochus III"--

'Space and time' have been key concepts of investigation in the humanities in recent years. In the field of Classics in particular, they have led to the fresh appraisal of genres such as epic, historiography, the novel and biography, by enabling a close focus on how ancient texts invest their representations of space and time with a variety of symbolic and cultural meanings. This collection of essays by a team of international scholars seeks to make a contribution to this rich interdisciplinary field, by exploring how space and time are perceived, linguistically codified and portrayed in the biographical and philosophical work of Plutarch of Chaeronea (1st-2nd centuries CE). The volume's aim is to show how philological approaches, in conjunction with socio-cultural readings, can shed light on Plutarch's spatial terminology and clarify his conceptions of time, especially in terms of the ways in which he situates himself in his era's fascination with the past. The volume's intended readership includes Classicists, intellectual and cultural historians and scholars whose field of expertise embraces theoretical study of space and time, along with the linguistic strategies used to portray them in literary or historical texts.

Twenty scholars have contributed to this book which deals with the development and characteristics of the literature of ancient Egypt over a period of over more than two millenia, from the monumental origins of autobiography at the end of the Old Kingdom (ca. 2150 BC) down to the latest literary compositions in Demotic during the Graeco-Roman period (300BC-200AD). The book is divided into thirty chapters concerned with the definition of literary discourse, the history and genre of the texts, their linguistic and stylistic features and the image of Egypt as displayed in later literary traditions - Greek, Coptic and Arabic. Thoroughly interdisciplinary.

Many Americans assume that the country was founded by skeptics of "big government," who saw minimal state power as freedom's prerequisite. Annelien de Dijn takes on this myth. In fact, this was the view not of the eighteenth- and nineteenth-century revolutionaries who created modern democracies, but of their critics and opponents.

In this book, Tim Whitmarsh offers an innovative new introduction to ancient Greek literature. The volume integrates cutting-edge cultural theory with the latest research in classical scholarship, providing a comprehensive, sophisticated and accessible account of literature from Homer to late antiquity. Whitmarsh offers new readings of some of the best-known and most influential authors of Greek antiquity, including Sophocles, Euripides, Herodotus, Aristophanes and Plato, as well as introducing many lesser-known figures. Unlike conventional narrative histories, this volume focuses on the profound effects of literature within Greek society. Whitmarsh shows that literature, distributed via a range of social institutions, such as festivals, theatres, symposia and book production, played an important role in the legitimization – and challenging – of ideologies of gender, class and cultural identity. The volume also addresses the legacy of Greek literature: how the Victorian cult of Hellenism and its successors have structured the reception of ancient texts, and how and why the modern West has adopted the Greeks as its ancestors. This book will be important reading for undergraduates, in their first year and above, of ancient Greek literature and culture. All texts in

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the volume are translated, and no knowledge of ancient Greek literature is assumed. This landmark contribution to ongoing debates about perceptions of the Jews in antiquity examines the attitudes of Greek writers of the Hellenistic period toward the Jewish people. Among the leading Greek intellectuals who devoted special attention to the Jews were Theophrastus (the successor of Aristotle), Hecataeus of Abdera (the father of "scientific" ethnography), and Apollonius Molon (probably the greatest rhetorician of the Hellenistic world). Bezalel Bar-Kochva examines the references of these writers and others to the Jews in light of their literary output and personal background; their religious, social, and political views; their literary and stylistic methods; ethnographic stereotypes current at the time; and more. The most up-to-date history of Greek literature from its Homeric origins to the age of Augustus. Greek literary production throughout this period of some eight centuries is embedded in its historical and social context, and Professor Dihle sees this literature as a historical phenomenon, a particular mode of linguistic communication, with its specific forms developing both in an organic way and in response to the changing world around. In this it differs from conventional humanist approaches to Greek and Latin literature which analyse the works as objects of timeless value independent of any historical setting or purpose. This magisterial survey by one of the leading European authorities on classical literature will establish itself, as it already has in Germany, as the standard account of the subject.

Where does the Greek novel come from? This book argues that whereas much of Greek literature was committed to a form of cultural purism, presenting itself as part of a continuous tradition reaching back to founding fathers within the tradition, the novel revelled in cultural hybridity. The earliest Greek novelistic literature combined Greek and non-Greek traditions (or at least affected to combine them: it is often hard to tell how 'authentic' the non-Greek material is). More than this, however, it also often self-consciously explored its own hybridity by focusing on stories of cultural hybridisation, or what we would now call 'mixed-race' relations. This book is thus not a conventional account of the origins of the Greek novel: it is not an attempt to pinpoint the moment of invention, and to trace its subsequent development in a straight line. Rather, it makes a virtue of the murkiness, or 'dirtiness', of the origins of the novel: there is no single point of creation, no pure tradition, only transgression, transformation and mess. The novel thus emerges as an outlier within the Greek literary corpus: a form of literature written in Greek, but not always committing to Greek cultural identity. *Dirty Love* focuses particularly on the relationship between Persian, Egyptian, Jewish and Greek literature, and covers such texts as Ctesias' *Persica*, Joseph and Aseneth, the Alexander Romance and the tale of Ninus and Semiramis. It will appeal to those interested not only in Greek literary history, but also in near-eastern and biblical literature.

In "Christian Origins and Greco-Roman Culture," Stanley Porter and Andrew Pitts assemble an international team of scholars whose work has focused on reconstructing the social matrix for earliest Christianity through the use of Greco-Roman materials and literary forms. Each essay moves forward the current understanding of how primitive Christianity situated itself in relation to evolving Hellenistic culture. Some essays focus on configuring the social context for the origins of the Jesus movement and beyond, while others assess the literary relation between early Christian and Greco-Roman texts.

In recent years, scholars have extensively explored the function of the miraculous and wondrous in ancient narratives, mostly pondering on how ancient authors view wondrous accounts, i.e. the treatment of the descriptions of wondrous occurrences as true events or their use. More precisely, these narratives investigate whether the wondrous pursues a display of erudition or merely provides stylistic variety; sometimes, such narratives even represent the wish of the author to grant a "rational explanation" to extraordinary actions. At present, however, two aspects of the topic have not been fully examined: a) the ability of the wondrous/miraculous to set cognitive mechanisms in motion and b) the power of the

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wondrous/miraculous to contribute to the construction of an authorial identity (that of kings, gods, or narrators). To this extent, the volume approaches miracles and wonders as counter intuitive phenomena, beyond cognitive grasp, which challenge the authenticity of human experience and knowledge and push forward the frontiers of intellectual and aesthetic experience. Some of the articles of the volume examine miracles on the basis of bewilderment that could lead to new factual knowledge; the supernatural is here registered as something natural (although strange); the rest of the articles treat miracles as an endpoint, where human knowledge stops and the unknown divine begins (here the supernatural is confirmed). Thence, questions like whether the experience of a miracle or wonder as a counter intuitive phenomenon could be part of long-term memory, i.e. if miracles could be transformed into solid knowledge and what mental functions are encompassed in this process, are central in the discussion.

The Alexander Romance is a difficult text to define and to assess justly. From its earliest days it was an open text, which was adapted into a variety of cultures with meanings that themselves vary, and yet seem to carry a strong undercurrent of homogeneity: Alexander is the hero who cannot become a god, and who encapsulates the desires and strivings of the host cultures. The papers assembled in this volume, which were originally presented at a conference at the University of Wrocław, Poland, in October 2015, all face the challenge of defining the Alexander Romance. Some focus on quite specific topics while others address more overarching themes. They form a cohesive set of approaches to the delicate positioning of the text between history and literature. From its earliest elements in Hellenistic Egypt, to its latest reworkings in the Byzantine and Islamic Middle East, the Alexander Romance shows itself to be a work that steadily engages with such questions as kingship, the limits of human (and Greek) nature, and the purpose of history. The Romance began as a history, but only by becoming literature could it achieve such a deep penetration of east and west.

La 4e de couverture indique : "In this work, Martin Friis examines the ancient Jewish author Flavius Josephus' various ways of self-presentation. He provides numerous examples of how in the first half of the Jewish Antiquities Josephus carefully constructs an image of himself as a capable and competent Greco-Roman historian"

Through a careful reading of several ancient texts such as Chariton's *Callirhoë*, Fullmer identifies an ancient storytelling convention with roots in the Homeric tradition in which narratives of death and revival accentuate significant points in a story. In Mark's Gospel, resurrection narratives accentuate the power of Jesus' ministry (Mark 5:21-43) as well as the ironic disloyalty of Jesus' disciples as their failure is first assured (Mark 9:14-29) and later realized (Mark 16:1-18). The reader of this study will come to appreciate how the irony of the Gospel - a literary feature that is prominent in novelistic literature - is furthered by a novelistic application of the resurrection theme. These observations affirm an identification of the genre of the Gospel as novelistic literature. The study also examines themes of death and revival in texts of the Hebrew Bible, revealing a recurrent constellation of motifs. In these texts, Fullmer convincingly traces a Prophetic resurrection topos with characteristics that are compared to an Epic resurrection topos identified in the Homeric tradition. He then demonstrates how the two topoi merge in later, novelistic texts of Hellenistic Judaism such as the Gospel of Mark, witnessing to a widespread amalgamation of cultures that characterizes the Hellenistic period. This study supports a growing appreciation of the ethnic hybridity of the context that produced Mark's Gospel, contributing to the work of scholars who question an often overdrawn dichotomy between Jewish and Greek culture in the Hellenistic period. Moreover, the significant influence of epic, non-biblical traditions upon the Gospel becomes manifest without an assertion of direct dependence upon Homeric epic. Overall, the study provides a model for the examination of specific themes of the Gospel in light of related ancient literature which enhances modern understanding and appreciation of Mark's story.

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Brill's Companion to Ancient Greek Scholarship aims at providing a reference work in the field of ancient Greek and Byzantine scholarship and grammar, thus encompassing the broad and multifaceted philological and linguistic research activity during the entire Greek Antiquity and the Middle Ages.

In *Textual Strategies in Ancient War Narrative* fourteen specialists study, from literary, linguistic and historical angles the textual strategies that the Greek historian Herodotus and the Roman historian Livy employ in their accounts of two famous battles in ancient history

The Persian War was one of the most significant events in ancient history. It halted Persia's westward expansion, inspired the Golden Age of Greece, and propelled Athens to the heights of power. From the end of the war almost to the end of antiquity, the Greeks and later the Romans recalled the battles and heroes of this war with unabated zeal. The resulting monuments and narratives have long been used to reconstruct the history of the war itself, but they have only recently begun to be used to explore how the conflict was remembered over time. *States of Memory* focuses on the initial recollection of the war in the classical period down to the Lamian War (480-322 BCE). Drawing together recent work on memory theory and a wide range of ancient evidence, Yates argues that the Greek memory of the war was deeply divided from the outset. Despite the panhellenic scope of the conflict, the Greeks very rarely recalled the war as Greeks. Instead they presented themselves as members of their respective city-states. What emerged was a tangled web of idiosyncratic stories about the Persian War that competed with each other fiercely throughout the classical period. It was not until Philip of Macedonia and Alexander the Great dealt a devastating blow to the very notion of the independent city-state at the battle of Chaeronea that anything like a unified memory of the Persian War came to dominate the tradition.

From the archaic period onwards, ancient literary authors working within a range of genres discussed and quoted a variety of inscriptions. This volume offers a wide-ranging set of perspectives on the diversity of epigraphic material present in ancient literary texts, and the variety of responses, both ancient and modern, which they can provoke.

A Companion to Greek Literature presents a comprehensive introduction to the wide range of texts and literary forms produced in the Greek language over the course of a millennium beginning from the 6th century BCE up to the early years of the Byzantine Empire. Features contributions from a wide range of established experts and emerging scholars of Greek literature Offers comprehensive coverage of the many genres and literary forms produced by the ancient Greeks—including epic and lyric poetry, oratory, historiography, biography, philosophy, the novel, and technical literature Includes readings that address the production and transmission of ancient Greek texts, historic reception, individual authors, and much more Explores the subject of ancient Greek literature in innovative ways

This collection of essays investigates histories in the ancient world and the extent to which the producers and consumers of those histories believed them to be true. Ancient Greek historiographers repeatedly stressed the importance of truth to history; yet they also purported to believe in myth, distorted facts for nationalistic or moralizing purposes, and omitted events that modern audiences might consider crucial to a truthful account of the past. *Truth and History in the Ancient World* explores a pluralistic

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concept of truth – one in which different versions of the same historical event can all be true – or different kinds of truths and modes of belief are contingent on culture.

Beginning with comparisons between historiography and aspects of belief in Greek tragedy, chapters include discussions of historiography through the works of Herodotus, Xenophon, and Ktesias, as well as Hellenistic and later historiography, material culture in Vitruvius, and Lucian's satire. Rather than investigate whether historiography incorporates elements of poetic, rhetorical, or narrative techniques to shape historical accounts, or whether cultural memory is flexible or manipulated, this volume examines pluralities of truth and belief within the ancient world – and consequences for our understanding of culture, ancient or otherwise.

This volume casts a fresh look at the multifaceted expressions of diachronic Hellenisms. A distinguished group of historians, classicists, anthropologists, ethnographers, cultural studies, and comparative literature scholars contribute essays exploring the variegated mantles of Greek ethnicity, and the legacy of Greek culture for the ancient and modern Greeks in the homeland and the diaspora, as well as for the ancient Romans and the modern Europeans. Given the scarcity of books on diachronic Hellenism in the English-speaking world, the publication of this volume represents nothing less than a breakthrough. The book provides a valuable forum to reflect on Hellenism, and is certain to generate further academic interest in the topic. The specific contribution of this volume lies in the fact that it problematizes the fluidity of Hellenism and offers a much-needed public dialogue between disparate viewpoints, in the process making a case for the existence and viability of such a polyphony. The chapters in this volume offer a reorientation of the study of Hellenism away from a binary perception to approaches giving priority to fluidity, hybridity, and multi-vocality. The volume also deals with issues of recycling tradition, cultural category, and perceptions of ethnicity. Topics explored range from European Philhellenism to Hellenic Hellenism, from the Athens 2004 Olympics to Greek cinema, from a psychoanalytical engagement with anthropological material to a subtle ethnographic analysis of Greek-American women's material culture. The readership envisaged is both academic and non-specialist; with this aim in mind, all quotations from ancient and modern sources in foreign languages have been translated into English.

A Short History of Greek Literature provides a concise yet comprehensive survey of Greek literature - from Christian authors - over twelve centuries, from Homer's epics to the rich range of authors surviving from the imperial period up to Justinian. The book is divided into three parts. The first part is devoted to the extraordinary creativity of the archaic and classical age, when the major literary genres - epic, lyric, tragedy, comedy, history, oratory and philosophy - were invented and flourished. The second part covers the Hellenistic period, and the third covers the High Empire and Late Antiquity. At that time the masters of the previous age were elevated to the rank of 'classics'. The works of the imperial period are replete with literary allusions, yet full of references to contemporary reality.

Visual culture, performance and spectacle lay at the heart of all aspects of ancient Greek daily routine, such as court and assembly, cult and ritual, and art and culture. Seeing was considered the most secure means of obtaining knowledge, with many citing the etymological connection between 'seeing' and 'knowing' in ancient Greek as evidence for this. Seeing was also however often associated with mere

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appearances, false perception and deception. Gazing and visuality in the ancient Greek world have had a central place in the scholarship for some time now, enjoying an abundance of pertinent discussions and bibliography. If this book differs from the previous publications, it is in its emphasis on diverse genres: the concepts 'gaze', 'vision' and 'visuality' are considered across different Greek genres and media. The recipients of ancient Greek literature (both oral and written) were encouraged to perceive the narrated scenes as spectacles and to 'follow the gaze' of the characters in the narrative. By setting a broad time span, the evolution of visual culture in Greece is tracked, while also addressing broader topics such as theories of vision, the prominence of visuality in specific time periods, and the position of visuality in a hierarchisation of the senses.

The main focus of this book is the ancient formation and development of the canons of Greek historiography. It takes a fresh look on the modern debate on canonical literature and deals with Greek historiographical traditions in the works of ancient rhetors and literary critics. Writings on historiography by Cicero, Quintilian, and Dionysius of Halicarnassus are chiefly taken into account to explore the canons of Greek historians in Hellenistic and Roman Imperial Ages. Essential in canon-formation was the concept of classicism which took shape in the Age of Augustus, but whose earlier developments can be traced back to Isocrates, a model rhetor according to Dionysius at the end of the 1st century BC. The analysis explores also late-antique authors of school treatises and progymnasmata, a field where historiography had a pedagogical function. Previous studies on canonical literature have rarely considered historiography. This book examines not only the works of ancient historians and their legacy, but also the relationship between historiography, literary criticism, and the rhetorical tradition.

The *Alexandra* attributed to Lykophron is a minor poetic masterpiece. At 1474 lines, it is one of the most important and notoriously difficult Greek poems dating from the hellenistic period (most likely the early second century BC). The poem's importance arises from the light which it sheds on Greek religion (in particular the role of women), on foundation myths and myths of colonial identity, and on local - especially Italian - cults and cult places. The difficulty of the poem stems from its unusual vocabulary - many words of ancient Greek are found only in this poem - and the riddling and meandering way in which most of the many mythological characters are referenced. As well as providing the Greek text in full and its English translation, this volume provides the first ever full-length commentary in English on the poem.

An Ancient Theory of Religion examines a theory of religion put forward by Euhemerus of Messene (late 4th—early 3rd century BCE) in his lost work *Sacred Inscription*, and shows not only how and why euhemerism came about but also how it was—and still is—used. By studying the utilization of the theory in different periods—from the Graeco-Roman world to Late Antiquity, and from the Renaissance to the twenty-first century—this book explores the reception of the theory in diverse literary works. In so doing, it also unpacks the different

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adoptions and misrepresentations of Euhemerus's work according to the diverse agendas of the authors and scholars who have employed his theory. In the process, certain questions are raised: What did Euhemerus actually claim? How has his theory of the origins of belief in gods been used? How can modern scholarship approach and interpret his take on religion? When referring to 'euhemerism,' whose version are we employing? An Ancient Theory of Religion assumes no prior knowledge of euhemerism and will be of interest to scholars working in classical reception, religious studies, and early Christian studies. A history of ancient literary culture told through the quantitative facts of canon, geography, and scale.

The volume *Cassius Dio the Historian: Methods and Approaches* explores the Roman historian's methodology and agendas. He had his own agendas for writing his *Roman History*, but at the same time, he was a historian with an ambition to tell the history of Rome.

In *Ancient Virtues and Vices in Modern Popular Culture*, Eran Almagor and Lisa Maurice offer a collection of chapters dealing with the reception of antiquity in modern popular media, and focusing on a comparison between ancient and modern sets of values.

Brill's Companion to the Reception of Herodotus in Antiquity and Beyond examines the reception and cultural transmission of Herodotus' *Histories*, one of the most controversial and influential texts to have survived from Classical Antiquity, from ancient up to modern times.

In a series of literary studies, Priestley explores some of the earliest ancient responses to Herodotus' *Histories* through the extant written record of the early and middle Hellenistic period. While the *Histories* remained relevant in this later age, it continued to speak meaningfully to a broad range of readers long after Herodotus' death. Through discussions of contemporary discourse relating to, for instance, the Persian Wars, geography, the wondrous, aesthetics, literary style, and biography, it nuances our understanding of how ancient readers reacted to and appropriated the *Histories* to serve their own distinct rhetorical goals.

In *Jewish Ethnic Identity and Relations in Hellenistic Egypt*, Stewart Moore investigates the triangular ethnic relations of Jews, Egyptians and Greeks to describe their mutual effects, both positive and negative, on identity formation.

In ancient Greece, epiphanies were embedded in cultural production, and employed by the socio-political elite in both perpetuating pre-existing power-structures and constructing new ones. This volume is the first comprehensive survey of the history of divine epiphany as presented in the literary and epigraphic narratives of the Greek-speaking world. It demonstrates that divine epiphanies not only reveal what the Greeks thought about their gods; they tell us just as much about the preoccupations, the preconceptions, and the assumptions of ancient Greek religion and culture. In doing so, it explores the deities who were prone to epiphany and the contexts in which they manifested themselves, as well as the functions (narratives and situational) they served, addressing the cultural specificity of divine morphology and mortal-immortal interaction. *Divine Epiphany in Greek Literature and Culture* re-establishes epiphany as a crucial mode in Greek religious thought and practice, underlines its

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centrality in Greek cultural production, and foregrounds its impact on both the political and the societal organization of the ancient Greeks.

The 'Alexandra' attributed to Lykophron is a notoriously difficult poem but one that sheds crucial light on Greek religion, foundation myths, and myths of colonial identity. This book asserts its importance as a strongly political and historical document, and argues that the probable decade of its composition was a turning-point in Roman history.

An introductory guide to modern scholarship on post-Classical Greek elegy and lyric.

Wonder and wonders constituted a central theme in ancient Greek culture. In this book, Jessica Lightfoot provides the first full-length examination of its significance from Homer to the Hellenistic period. She demonstrates that wonder was an important term of aesthetic response and occupied a central position in concepts of what philosophy and literature are and do. She also argues that it became a means of expressing the manner in which the realms of the human and the divine interrelate with one another; and that it was central to the articulation of the ways in which the relationships between self and other, near and far, and familiar and unfamiliar were conceived. The book provides a much-needed starting point for re-assessments of the impact of wonder as a literary critical and cultural concept both in antiquity and in later periods.

Maps dominate the modern sense of place and geography. Yet, so far as we can tell, maps were rare in the Greco-Roman world and, when mentioned in sources, are mistrusted and criticized. Today, technological advances have brought to the fore an entirely new set of methods for representing and interacting with space. In contrast to traditional "topographic" perspectives, the territorial extent of economic and political realms is increasingly conceived through a "topological" lens, in which the nature and frequency of links among different sites matter more than the physical distances between them. *New Worlds from Old Texts* focuses on the ancient Greek experience of space, conceived of in terms of both its literature and material culture remains, and uses this to reflect on modern thinking. Comprising twelve chapters written by a highly interdisciplinary range of contributors, this edited collection explores the rich array of representational devices employed by ancient authors, whose narrative depictions of spatial relations defy the logic of images and surfaces that dominates contemporary cartographic thought. The volume focuses on Herodotus' *Histories*--a text that is increasingly cited by Classicists as an example of how ancient perceptions of space may have been rather different to the modern cartographic view--but also considers perceptions of space through the lens of other authors, genres, cultural contexts, and disciplines. In doing so, it reveals how a study of the ancient world can be reinvigorated by, and in turn help to shape, modern technological innovation and methods.

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