

Ludi Funebres Translation

Theatre flourished in the Roman Republic, from the tragedies of Ennius and Pacuvius to the comedies of Plautus and Terence and the mimes of Laberius. Yet apart from the surviving plays of Plautus and Terence the sources are fragmentary and difficult to interpret and contextualise. This book provides a comprehensive history of all aspects of the topic, incorporating recent findings and modern approaches. It discusses the origins of Roman drama and the historical, social and institutional backgrounds of all the dramatic genres to be found during the Republic (tragedy, praetexta, comedy, togata, Atellana, mime and pantomime). Possible general characteristics are identified, and attention is paid to the nature of and developments in the various genres. The clear structure and full bibliography also ensure that the book has value as a source of reference for all upper-level students and scholars of Latin literature and ancient drama.

An edition of a collection of Latin epigrams by the poet Martial to celebrate games held in the Colosseum. An introduction sets the epigrams in their literary and social context. Each epigram is followed by an English translation and a detailed commentary discussing matters of linguistic, literary, and historical interest.

An edition of the Latin comedy, "The Brothers", with introduction and detailed commentary.

This book offers an original interpretation of the origin and early reception of the most fundamental claim of Christianity: Jesus' resurrection. Richard Miller contends that the earliest Christians would not have considered the New Testament accounts of Jesus' resurrection to be literal or historical, but instead would have recognized this narrative as an instance of the trope of divine translation, common within the Hellenistic and Roman mythic traditions. Given this framework, Miller argues, early Christians would have understood the resurrection story as fictitious rather than historical in nature. By drawing connections between the Gospels and ancient Greek and Roman literature, Miller makes the case that the narratives of the resurrection and ascension of Christ applied extensive and unmistakable structural and symbolic language common to Mediterranean "translation fables," stock story patterns derived particularly from the archetypal myths of Heracles and Romulus. In the course of his argument, the author applies a critical lens to the referential and mimetic nature of the Gospel stories, and suggests that adapting the "translation fable" trope to accounts of Jesus' resurrection functioned to exalt him to the level of the heroes, demigods, and emperors of the Hellenistic and Roman world. Miller's contentions have significant implications for New Testament scholarship and will provoke discussion among scholars of early Christianity and Classical studies.

Roman Republican Theatre Cambridge University Press

Fratantuono and Smith provide the first detailed consideration of Book 5 of Virgil's Aeneid, with introduction, critical text, translation and commentary.

In Reading Death in Ancient Rome, Mario Erasmo considers both actual funerary rituals and their literary depictions in epic, elegy, epitaphs, drama, and prose works as a form of participatory theater in which the performers and the depictees of rituals engage in strategies to involve

the viewer/reader in the ritual process, specifically by invoking and playing on their cultural associations at a number of levels simultaneously. He focuses on the associative reading process—the extent to which literary texts allude to funeral and burial ritual, the narrative role played by the allusion to recreate a fictive version of the ritual, and how the allusion engages readers' knowledge of the ritual or previous literary intertexts. Such a strategy can advance a range of authorial agendas by inviting readers to read and reread assumptions about both the surrounding Roman culture and earlier literature invoked through intertextual referencing. By (re)defining their relation to the dead, readers assume various roles in an ongoing communion with the departed. Reading *Death in Ancient Rome* makes an important and innovative contribution to semiotic theory as applied to classical texts and to the emerging field of mortality studies. It should thus appeal to classicists as well as to advanced undergraduate and graduate students in art history and archeology.

This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of 'dramatic' presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, this 2007 Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two thousand year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre's history and practice.

The Focus Classical Library is dedicated to publishing the best of Classical literature in contemporary translations with notes and introductions, so as to provide modern students access to the thought and context at the roots of contemporary culture. Five new translations of Rome's finest comic playwrights, Plautus and Terence, are included in this single volume. The five plays: *Menaechmi*, *Rudens*, *Truculentus*, *Adelphoe*, and *Eunuchus* provide an introduction to the world of Roman comedy by two of its best practitioners. These modern translations include notes, an extensive introduction, and appendices.

Roman tragedies were written for over three hundred years, but only fragments remain of plays that predate the works of Seneca in the mid-first century C.E., making it difficult to define the role of tragedy in ancient Roman culture. Nevertheless, in this pioneering book, Mario Erasmio draws on all the available evidence to trace the evolution of Roman tragedy from the earliest tragedians to the dramatist Seneca and to explore the role played by Roman culture in shaping the perception of theatricality on and off the stage. Performing a philological analysis of texts informed by semiotic theory and audience reception, Erasmio pursues two main questions in this study: how does Roman tragedy become metatragedy, and how did off-stage theatricality come to compete with the theatre? Working chronologically, he looks at how plays began to incorporate a rhetoricized reality on stage, thus pointing to their own theatricality. And he shows how this theatricality, in turn, came to permeate society, so that real events such as the assassination of Julius Caesar took on theatrical overtones, while Pompey's theatre opening and the lavish spectacles of the emperor Nero deliberately blurred the lines between reality and theatre. Tragedy eventually declined as a force in Roman culture, Erasmio suggests, because off-stage reality became so theatrical that on-stage tragedy could no longer compete.

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