I do not have the ability to read or analyze the content of the document you have provided. However, I can assist you with any questions or tasks related to the document. Please let me know how I can help you further.
In this volume, literary scholars and ancient historians from across the globe investigate the creation, manipulation and representation of ancient war landscapes in literature. Landscape can spark armed conflict, dictate its progress and influence the affective experience of its participants. At the same time, warfare transforms landscapes, both physically and in the way in which they are later perceived and experienced. Landscapes of War in Greek and Roman Literature breaks new ground in exploring Greco-Roman literary responses to this complex interrelationship. Drawing on current ideas in cognitive theory, memory studies, ecocriticism and other fields, its individual chapters engage with such questions as: how did the Greeks and Romans represent the effects of war on the natural world? What distinctions did they see between spaces of war and other landscapes? How did they encode different experiences of war in literary representations of landscape? How was memory tied to landscape in wartime or its aftermath? And in what ways did ancient war landscapes shape modern experiences and representations of war? In four sections, contributors explore combatants' perception and experience of war landscapes, the relationship between war and the natural world, symbolic and actual forms of territorial control in a military context, and war landscapes as spaces of memory. Several contributions focus especially on modern intersections of war, landscape and the classical past.

Apuleius' Invisible Ass
A wide-ranging study of violence in Latin literature, across the spectrum of texts and genres from Plautus to Prudentius.

**Naming the Witch**

Scientists, journalists, novelists, and filmmakers continue to generate narratives of contagion, stories shaped by a tradition of disease discourse that extends to early Greco-Roman literature. Lucretius, Vergil, and Ovid developed important conventions of the western plague narrative as a response to the breakdown of the Roman res publica in the mid-first century CE and the reconstitution of stabilized government under the Augustan Principate (31 BCE-14 CE): relying on the metaphoric relationship between the human body and the body politic, these authors used largely fictive representations of epidemic disease to address the collapse of the social order and suggest remedies for its recovery. Theorists such as Susan Sontag and René Girard have observed how the rhetoric of disease frequently signals social, psychological, or political pathologies, but their observations have rarely been applied to Latin literary practices. Pestilence and the Body Politic in Latin Literature explores how the origins and spread of outbreaks described by Roman writers enact a drama in which the concerns of the individual must be weighed against those of the collective, staged in an environment signalling both reversion to a pre-historic Golden Age and the devastation characteristic of a post-apocalyptic landscape. Such innovations in Latin literature have impacted representations as diverse as Carlo
Coppola's paintings of a seventeenth-century outbreak of bubonic plague in Naples and Margaret Atwood's Maddaddam Trilogy. Understanding why Latin writers developed these tropes for articulating contagious disease and imbuing them with meaning for the collapse of the Roman body politic allows us to clarify what more recent disease discourses mean both for their creators and for the populations they afflict in contemporary media.

Music in the Balkans

While Rome Burned attends to the intersection of fire, city, and emperor in ancient Rome, tracing the critical role that urban conflagration played as both reality and metaphor in the politics and literature of the early imperial period. Urban fires presented a consistent problem for emperors from Augustus to Hadrian, especially given the expectation that the princeps be both a protector and provider for Rome’s population. The problem manifested itself differently for each leader, and each sought to address it in distinctive ways. This history can be traced most precisely in Roman literature, as authors addressed successive moments of political crisis through dialectical engagement with prior incendiary catastrophes in Rome’s historical past and cultural repertoire. Working in the increasingly repressive environment of the early principate, Roman authors frequently employed “figured” speech and mythopoetic narratives to address politically risky topics. In response to shifting political and social realities, the literature of the early imperial period reimagines and reanimates not just
historical fires, but also archetypal and mythic representations of conflagration. Throughout, the author engages critically with the growing subfield of disaster studies, as well as with theoretical approaches to language, allusion, and cultural memory. The book is a study in politics and poetics, attending to the intersection of fire, city, and ruler in the first century and a half of Rome’s imperial era, with implications for other premodern cities, all of which experienced the terror of urban fire.

The Cambridge Companion to Seneca

This volume, the outcome of an international symposium on Statius held in Amsterdam in 2005, contains original contributions to the study of Statius' epics (Thebaid and Achilleid) and occasional poetry (Silvae), as well as the reception of both in European literature and scholarship.

Roman Military Service

By examining literary accounts of theomachy (literally "god-fight"), The War With God provides a new perspective on the canonical literary traditions of epic and tragedy, and will be of great interest to scholars in Classics as well as those working on the European epic and tragic traditions. The struggle between human and god has always held a prominent place in classical literature, especially in the closely related genres of epic and
tragedy, ranging from the physical confrontation of Achilles with the river-god Scamander in Iliad 21 to Pentheus' more figurative challenge to Dionysus in Euripides' Bacchae. Yet perhaps the most intense engagement with theomachy occurs in Latin literature of the 1st century AD, which included not only the overreachers of Ovid's Metamorphoses and Hannibal's assault on Capitoline Jupiter in Silius Italicus' Punica, but also, in the richest and most extended treatments of the theme, the transgressive figures of Hercules in Seneca's Hercules Furens and Capaneus and Hippomedon in Statius' Thebaid. This book, therefore, explores the presence of theomachy in Roman imperial poetry, focusing on Seneca and Statius, and sets it within a tradition going back through the Augustan age all the way to archaic Greece. The central argument of the book is that theomachy symbolizes various conflicts of authority: the poets' attempts to outdo their literary predecessors, the contentions of rival philosophical views, and the violent assertions of power that characterized both autocratic authority and its opposition. By drawing on evidence from literature, politics, religion, and philosophy, this project reveals the various influences that shaped the intellectual and cultural significance of theomachy: from Stoic and Epicurean debates about the gods to the divinization of the emperor, from poetic competition with Vergil and Homer to tyranny and revolution under the Julio-Claudian and Flavian dynasties.

The Mirror of the Self
Examining political culture and thought in early imperial Rome, The Ruler's House confronts the fragility of one-man rule.

Structures of Epic Poetry

For more than a decade, Americanists have been concerned with the problem of ideology, and have undertaken a broad reassessment of American literature and culture. This volume brings together some of the best work in this area.

The War with God

The Roman statesman, philosopher and playwright Lucius Annaeus Seneca dramatically influenced the progression of Western thought. His works have had an unparalleled impact on the development of ethical theory, shaping a code of behavior for dealing with tyranny in his own age that endures today. This Companion thoroughly examines the complete Senecan corpus, with special emphasis on the aspects of his writings that have challenged interpretation. The authors place Seneca in the context of the ancient world and trace his impressive legacy in literature, art, religion, and politics from Neronian Rome to the early modern period. Through critical discussion of the recent proliferation of Senecan studies, this volume compellingly illustrates how the perception of Seneca and his particular type of Stoicism has evolved over time. It provides a comprehensive overview that will benefit students
and scholars in classics, comparative literature, history, philosophy and political theory, as well as general readers.

**Fifty Key Classical Authors**

This book investigates multiple musical traditions in South East Europe, crossing conventional borders between musicology and ethnomusicology in an attempt to elucidate how music has contributed to the definition of national, regional and social identities in the region.

**Madness Triumphant**

Sharrock.

**Galen and the World of Knowledge**

The plays of Seneca the Younger, minister and philosopher under Nero, are today increasingly studied, appreciated and performed. Here, in twelve new papers from a distinguished international cast, scholars explore established questions, such as whether the plays were written for the stage, and newer topics such as the playwright's subtleties of characterisation, his relation to contemporary Roman spectacle and art – and the problems arising in translating him to modern text or stage.
Truman Capote's Nonfiction Novel "In Cold Blood" and Bennett Miller's Biopic "Capote"

Examination Thesis from the year 2008 in the subject English Language and Literature Studies - Literature, grade: 1, University of Freiburg, language: English, abstract: When In Cold Blood was first published, critics had a hard time categorizing the book. Capote himself held that he had written a "nonfiction novel (Capote in Plimpton 1966: 2)" and that he had thereby created an altogether new genre. In the subtitle, Capote stresses his central claim regarding this new genre, assuring the reader that what she is about to delve into is "a true account of a multiple murder and its consequences (Capote 2000 [1966])." As will be seen in the opening chapter, criticism of In Cold Blood has therefore to a great degree revolved around Capote's and the book's adherence to this assertion of truth. The Shorter Oxford English Dictionary on Historical Principles (SOED) lists as the three first entries under the head word "true" true /tru: / 1 Steadfast in allegiance, loyal; faithful, constant (). 2 Honest, honourable, upright, virtuous; straightforward, sincere (). 3 Of a statement, report, etc.: consistent with fact; conforming with reality (). The following investigation of In Cold Blood and of the biopic based on Capote's work on the book, Bennett Miller's Capote (2005), will proceed along the lines of these three aspects of the definition, questioning Capote's claim of rendering a "true account." The genre chapter and large parts of the ensuing
discussion of In Cold Blood will be especially concerned with the
definition's third aspect, In Cold Blood's consistency with fact and its
conformity with reality. The question will be raised as to whether or not a
true account of real events is possible at all, and in what ways Capote and
other writers of New Journalism, as the genre is most frequently called
today, have tried to achieve such true accounts.

Seneca in Performance

Article published in The Arizona quarterly discusses Capote's method of
explaining murders within a framework of middle-class ideology and
psychological analysis.

Republicanism and the American Gothic

This book is a comparative study of British and American literature and
culture in the 1790s and 1950s. It explores the republican tradition of the
British Enlightenment and the effect of its translation and migration to the
American colonies. Specifically, it examines in detail the transatlantic
influence of seventeenth- and eighteenth-century libertarian and anti-
authoritarian thought on British and American Revolutionary culture.

Landscapes of War in Greek and Roman Literature
Throughout his narrative of Julio-Claudian Rome in the Annals, Tacitus includes numerous references to the gods, fate, fortune, astrology, omens, temples, priests, the emperor cult, and other religious material. Though scholars have long considered Tacitus' discussion of religion of minor importance, this volume demonstrates the significance of such references to an understanding of the work as a whole by analyzing them using cultural memory theory, which views religious ritual as a key component in any society's efforts to create a lived version of the past that helps define cultural identity in the present. Tacitus, who was not only an historian, but also a member of Rome's quindecimviral priesthood, shows a marked interest in even the most detailed rituals of Roman religious life, yet his portrayal of religious material also suggests that the system is under threat with the advent of the principate. Some traditional rituals are forgotten as the shape of the Roman state changes while, simultaneously, a new form of cultic commemoration develops as deceased emperors are deified and the living emperor and his family members are treated in increasingly worshipful ways by his subjects. This study traces the deployment of religious material throughout Tacitus' narrative in order to show how he views the development of this cultic "amnesia" over time, from the reign of the cryptic, autocratic, and oddly mystical Tiberius, through Claudius' failed attempts at reviving tradition, to the final sacrilegious disasters of the impious Nero. As the first book-length treatment of religion in the Annals, it reveals how these references are a key vehicle for his assessment of the principate as a system of government, the activities of individual
emperors, and their impact on Roman society and cultural identity.

Self-representation and Illusion in Senecan Tragedy

Epic and Empire in Vespasianic Rome offers a new interpretation of Valerius Flaccus' Argonautica, a Latin epic poem written during the reign of the emperor Vespasian (70–79 AD). Recounting the famous voyage of Jason and the Argonauts as they set off to retrieve the Golden Fleece, the poem depicts a narrative of high epic adventure. In this volume, Stover shows how Flaccus' epic reflects the restorative ideals of Vespasianic Rome, which attempted to restore order following the destructive civil war of 68–69 AD. This proposition sets it apart from the largely 'pessimistic' readings of other scholars. An important element of Flaccus' poetics of recovery is an engagement with Lucan's iconoclastic Bellum Civile. This poem's deconstructive tendencies offered Flaccus a poetic point of departure for his attempt to renew the epic genre in the context of political renewal triggered by Vespasian's accession to power. Stover's approach is thus both formalist and historicist as he seeks not only to elucidate Flaccus' dynamic appropriation of Lucan, but also to associate the Argonautica's formal gestures within a specific socio-political context.

Citizens of Discord
The historical importance of Claudian as writer of panegyric and propaganda for the court of Honorius is well established but his poetry has been comparatively neglected: only recently has his work been the subject of modern literary criticism. Taking as its starting point Claudian's claim to be the heir to Virgil, this book examines his poetry as part of the Roman epic tradition. Discussing first what we understand by epic and its relevance for late antiquity, Catherine Ware argues that, like Virgil and later Roman epic poets, Claudian analyses his contemporary world in terms of classical epic. Engaging intertextually with his literary predecessors, Claudian updates concepts such as furor and concordia, redefining Romanitas to exclude the increasingly hostile east, depicting enemies of the west as new Giants and showing how the government of Honorius and his chief minister, Stilicho, have brought about a true golden age for the west.

**While Rome Burned**

Apocalypse and Golden Age enriches our understanding of apocalyptic thought.

**In Cold Blood**

This book explores the cultural conflicts of the second-century CE Roman Empire, through the perspective of Greek writings. The specially commissioned essays investigate the intellectual and social tensions in the
era which gave rise to Christianity.

**Being Greek Under Rome**

Madness Triumphant: A Reading of Lucan’s Pharsalia offers the most detailed and comprehensive analysis of Lucan’s epic poem of the civil war between Caesar and Pompey to have appeared in English. In the manner of his previous books on Virgil and Ovid, Professor Fratantuono considers the Pharsalia as an epic investigation of the nature of fury and madness in Rome, this time during the increasing insanity of Nero’s reign.

**Pestilence and the Body Politic in Latin Literature**

Civil wars, more than other wars, sear themselves into the memory of societies that suffer them. This is particularly true at Rome, where in a period of 150 years the Romans fought four epochal wars against themselves. The present volume brings together exciting new perspectives on the subject by an international group of distinguished contributors. The basis of the investigation is broad, encompassing literary texts, documentary texts, and material culture, spanning the Greek and Roman worlds. Attention is devoted not only to Rome's four major conflicts from the period between the 80s BC and AD 69, but the frame extends to engage conflicts both previous and much later, as well as post-classical constructions of the theme of civil war at
Rome. Divided into four sections, the first ("Beginnings, Endings") addresses the basic questions of when civil war began in Rome and when it ended. "Cycles" is concerned with civil war as a recurrent phenomenon without end. "Aftermath" focuses on attempts to put civil war in the past, or, conversely, to claim the legacy of past civil wars, for better or worse. Finally, the section "Afterlife" provides views of Rome's civil wars from more distant perspectives, from those found in Augustan lyric and elegy to those in much later post-classical literary responses. As a whole, the collection sheds new light on the ways in which the Roman civil wars were perceived, experienced, and represented across a variety of media and historical periods.

Tacitus the Epic Successor

People in the ancient world thought of vision as both an ethical tool and a tactile sense, akin to touch. Gazing upon someone—or oneself—was treated as a path to philosophical self-knowledge, but the question of tactility introduced an erotic element as well. In The Mirror of the Self, Shadi Bartsch asserts that these links among vision, sexuality, and self-knowledge are key to the classical understanding of the self. Weaving together literary theory, philosophy, and social history, Bartsch traces this complex notion of self from Plato’s Greece to Seneca’s Rome. She starts by showing how ancient authors envisioned the mirror as both a tool for ethical self-improvement and, paradoxically, a sign of erotic self-indulgence. Her
reading of the Phaedrus, for example, demonstrates that the mirroring gaze in Plato, because of its sexual possibilities, could not be adopted by Roman philosophers and their students. Bartsch goes on to examine the Roman treatment of the ethical and sexual gaze, and she traces how self-knowledge, the philosopher’s body, and the performance of virtue all played a role in shaping the Roman understanding of the nature of selfhood. Culminating in a profoundly original reading of Medea, The Mirror of the Self illustrates how Seneca, in his Stoic quest for self-knowledge, embodies the Roman view, marking a new point in human thought about self-perception. Bartsch leads readers on a journey that unveils divided selves, moral hypocrisy, and lustful Stoics—and offers fresh insights about seminal works. At once sexy and philosophical, The Mirror of the Self will be required reading for classicists, philosophers, and anthropologists alike.

**Empire and Memory**

This compendium (4 vols.) studies the continuity, flexibility, and variation of structural elements in epic narratives. It provides an overview of the structural patterns of epic poetry by means of a standardized, stringent terminology. Both diachronic developments and changes within individual epics are scrutinized in order to provide a comprehensive structural approach and a key to intra- and intertextual characteristics of ancient epic poetry.
Republicanism During the Early Roman Empire

Now and Rome is about the way that sovereign power regulates the movement of information and the movement of bodies through space and time. Through a series of readings of three key Latin literary texts alongside six contemporary cultural theorists, Ika Willis argues for an understanding of sovereignty as a system which enforces certain rules for legibility, transmission and circulation on both information and bodies, redefining the relationship between the 'virtual' and the 'material'. This book is both innovative and important in that it brings together several key strands in recent thinking about sovereignty, history, space, and telecommunications, especially in the way it brings together 'textual' theories (reception, deconstruction) with political and spatial thinking. It also serves as a much-needed crossing-point between Classical Studies and cultural theory.

Epigrams

Galen is the most important medical writer in Graeco-Roman antiquity, and also extremely valuable for understanding Graeco-Roman thought and society in the second century AD. This volume of essays locates him firmly in the intellectual life of his period, and thus aims to make better sense of the medical and philosophical 'world of knowledge' that he tries to create. How did Galen present himself as a reader and an author in comparison with other
intellectuals of his day? Above all, how did he fashion himself as a medical practitioner, and how does that self-fashioning relate to the performance culture of second-century Rome? Did he see medicine as taking over some of the traditional roles of philosophy? These and other questions are freshly addressed by leading international experts on Galen and the intellectual life of the period, in a stimulating collection that combines learning with accessibility.

Apocalypse and Golden Age

Erudite exploration of Republicanism as a political ideology and as an oppositional force to the emperors in Rome during the first century AD.

Killers in Cold Blood

This ethical context is a productive frame of reference for interpreting the strange artificiality of Senecan tragedy, the consciousness that its own dramatic worlds, events, and people are literary constructs. In Troades for example Achilles' ghost and its vengeance is represented both as an inexorable dramatic reality and the creature of a fabula to be dismissed as a malignant fiction."--BOOK JACKET.

Claudian and the Roman Epic Tradition

Page 18/27
Argues that invisibility is a central motif in Apuleius' *Metamorphoses*, presenting a new interpretation of this Latin masterpiece.

**The Ruler's House**

This book looks inside the dark side of the criminal mind. These are men and women who commit heinous acts with a gruesome disregard for human life. The difficulty in bringing these monsters to justice is proving whether they are just bad or mad, whether in fact the individual is mentally ill or whether they are fully aware of what they have done.

**Ideology in Cold Blood**

This book considers the Roman historian Tacitus’ (c. 55 – c. 120 C.E.) use of the language and narrative techniques of the epic poets, in particular Virgil and Lucan, for his presentation of the Roman civil wars of 68–70 C.E. in the Histories.

**Lucan**

Is Lucan's brilliant and grotesque epic *Civil War* an example of ideological poetry at its most flagrant, or is it a work that despairingly proclaims the meaninglessness of ideology? Shadi Bartsch offers a startlingly new answer
to this split debate on the Roman poet's magnum opus. Reflecting on the disintegration of the Roman republic in the wake of the civil war that began in 49 B.C., Lucan (writing during the grim tyranny of Nero's Rome) recounts that fateful conflict with a strangely ambiguous portrayal of his republican hero, Pompey. Although the story is one of a tragic defeat, the language of his epic is more often violent and nihilistic than heroic and tragic. And Lucan is oddly fascinated by the graphic destruction of lives, the violation of human bodies—an interest paralleled in his deviant syntax and fragmented poetry. In an analysis that draws on contemporary political thought ranging from Hannah Arendt and Richard Rorty to the poetry of Vietnam veterans, as well as on literary theory and ancient sources, Bartsch finds in the paradoxes of Lucan's poetry both a political irony that responds to the universally perceived need for, yet suspicion of, ideology, and a recourse to the redemptive power of storytelling. This shrewd and lively book contributes substantially to our understanding of Roman civilization and of poetry as a means of political expression. Table of Contents: Preface Introduction The Subject under Siege Paradox, Doubling, and Despair Pompey as Pivot The Will to Believe History without Banisters Notes Bibliography Index Reviews of this book: The problem of Lucan's stance is notorious, and it is the focus of Bartsch's book. She makes her own gripping contribution to the dossier of Lucanian despair in her first two chapters; but she believes that ultimately such interpretations sell the poet short, as an artist and a person. Her Lucan, both inside and outside his poem, is a Sartrean existentialist or a Rortyan moral ironist, who accepts the evanescence of
traditional moral and political verities but who behaves as if his ideology matters anyhow and makes his choice regardless. Hence the "ideology in cold blood" of her title: Lucan knows, and spellbindingly demonstrates, that Liberty is a cipher, but he commits himself to it none the less. Bartsch has put her finger on a key issue, and her passionate book is a useful check to the establishment of a new orthodoxy on Lucan. --Denis Feeney, Times Literary Supplement Reviews of this book: This could be that elusive creature, an Important Book. --Gideon Nisbet, Bryn Mawr Classical Review Reviews of this book: This is a stimulating work, which I find has provoked many questions about Lucan's poem, about liberal irony, and about history. The strengths of this book lie in its brevity, in its integration of detailed analyses with broader theoretical issues, and in its accessibility. It addresses a question which is of relevance to not only Lucanians, or Latinists, or classicists, but anyone who thinks about the politics of literature. --Ellen O'Gorman, Classical World Reviews of this book: Bartsch goes far beyond the boundaries of Lucan's Civil War itself. Readers interested in Latin literature in general, in the civil wars that ended the Republic, in the political context of the first centuries B.C.E. and C.E., in questions of human response to political repression long after Lucan, and those interested in Lucan himself as poet and conspirator, will want to read Ideology in Cold Blood. Bartsch has taken two prevailing camps of criticism--Lucan as "nihilist" and Lucan as "partisan"--and proposed an elegantly argued third alternative: Lucan as "political ironist." --Choice Reviews of this book: Ideology in Cold Blood provides a strikingly dissident
approach to Lucan in that it aims to weld together a text-oriented focus, a political reading of the Civil War and a discussion of Lucan's political activities, i.e. his involvement in the Pisonian conspiracy. Bartsch's decision to include a biographical approach in her analysis should not be taken for bland naivety coming at a time when influential scholars on Lucan have come to reject this approach for the blatant fallacies that it entails. Bartsch offers something completely novel in this area, for it is entirely obvious that her sympathies do not lie with forms of historical reconstructionism in which the biographical data are simply made to correlate with the presumed political message of the poem. Bartsch's book will surely be ranked among the best works on the poet and I strongly recommend it to scholars interested in the literature of the Principate and in the role of Roman political epic. --Marc Kleijwegt, Scholia

The Poetry of Statius

These new essays comprise the first collective study of Lucan and his epic poem that focuses specifically on points of contact between his text and the cultural, literary, and historical environments in which he lived and wrote. The Bellum Civile, Lucan's poetic narrative of the monumental civil war between Julius Caesar and Pompey Magnus, explores the violent foundations of the Roman principate and the Julio-Claudian dynasty. The poem, composed more than a century later during the reign of Nero, thus recalls the past while being very much a product of its time. This volume offers innovative
readings that seek to interpret Lucan's epic in terms of the contemporary politics, philosophy, literature, rhetoric, geography, and cultural memory of the author's lifetime. In doing so, these studies illuminate how approaching Lucan and his text in light of their contemporary environments enriches our understanding of author, text, and context individually and in conversation with each other.

Lucan's Imperial World

How the memory of the Roman Republic manifest itself after the Republic's demise.

Ideology and Classic American Literature

Selected by the Modern Library as one of the 100 best nonfiction books of all time From the Modern Library's new set of beautifully repackaged hardcover classics by Truman Capote—also available are Breakfast at Tiffany's and Other Voices, Other Rooms (in one volume), Portraits and Observations, and The Complete Stories Truman Capote's masterpiece, In Cold Blood, created a sensation when it was first published, serially, in The New Yorker in 1965. The intensively researched, atmospheric narrative of the lives of the Clutter family of Holcomb, Kansas, and of the two men, Richard Eugene Hickock and Perry Edward Smith, who brutally killed them on the night
of November 15, 1959, is the seminal work of the “new journalism.” Perry Smith is one of the great dark characters of American literature, full of contradictory emotions. “I thought he was a very nice gentleman,” he says of Herb Clutter. “Soft-spoken. I thought so right up to the moment I cut his throat.” Told in chapters that alternate between the Clutter household and the approach of Smith and Hickock in their black Chevrolet, then between the investigation of the case and the killers’ flight, Capote’s account is so detailed that the reader comes to feel almost like a participant in the events.

The Roman Gaze

A chronological guide to influential Greek and Roman writers, Fifty Key Classical Authors is an invaluable introduction to the literature, philosophy and history of the ancient world. Including essays on Sappho, Polybius and Lucan, as well as on major figures such as Homer, Plato, Catullus and Cicero, this book is a vital tool for all students of classical civilization.

Epic and Empire in Vespasianic Rome

Martial, the father of the epigram, was one of the brilliant provincial poets who made their literary mark on first-century Rome. His Epigrams can
be affectionate or cruel, elegiac or playful; they target every element of Roman society, from slaves to schoolmasters to, above all, the aristocratic elite. With wit and wisdom, Martial evokes not “the grandeur that was Rome,” but rather the timeless themes of urban life and society.

**Capote's In Cold Blood**

In this book, Sara Phang explores the ideals and realities of Roman military discipline, which regulated the behaviour of soldiers in combat and their punishment, as well as economic aspects of their service, including compensation and other benefits, work and consumption. This thematically-organized study analyzes these aspects of discipline, using both literary and documentary sources. Phang emphasizes social and cultural conflicts in the Roman army. Contrary to the impression that Roman emperors 'bought' their soldiers and indulged them, discipline restrained such behaviour and legitimized and stabilized the imperial power. Phang argues that emperors and aristocratic commanders gained prestige from imposing discipline, while displaying leadership in person and a willingness to compromise with a restive soldiery.

**Now and Rome**

A selection of essential essays, by leading scholars, on Lucan's civil war
epic, De Bello Civili. Five essays appear in English for the first time, and quotations from Latin and Greek have been translated. A specially written Introduction, by Susanna Braund, provides an up-to-date guide to scholarship and reception.

Religion and Memory in Tacitus' Annals

Kimberly B. Stratton investigates the cultural and ideological motivations behind early imaginings of the magician, the sorceress, and the witch in the ancient world. Accusations of magic could carry the death penalty or, at the very least, marginalize the person or group they targeted. But Stratton moves beyond the popular view of these accusations as mere slander. In her view, representations and accusations of sorcery mirror the complex struggle of ancient societies to define authority, legitimacy, and Otherness. Stratton argues that the concept "magic" first emerged as a discourse in ancient Athens where it operated part and parcel of the struggle to define Greek identity in opposition to the uncivilized "barbarian" following the Persian Wars. The idea of magic then spread throughout the Hellenized world and Rome, reflecting and adapting to political forces, values, and social concerns in each society. Stratton considers the portrayal of witches and magicians in the literature of four related periods and cultures: classical Athens, early imperial Rome, pre-Constantine Christianity, and rabbinic Judaism. She compares patterns in their representations of magic and analyzes the relationship between these stereotypes and the social factors
that shaped them. Stratton's comparative approach illuminates the degree to which magic was (and still is) a cultural construct that depended upon and reflected particular social contexts. Unlike most previous studies of magic, which treated the classical world separately from antique Judaism, Naming the Witch highlights the degree to which these ancient cultures shared ideas about power and legitimate authority, even while constructing and deploying those ideas in different ways. The book also interrogates the common association of women with magic, denaturalizing the gendered stereotype in the process. Drawing on Michel Foucault's notion of discourse as well as the work of other contemporary theorists, such as Homi K. Bhabha and Bruce Lincoln, Stratton's bewitching study presents a more nuanced, ideologically sensitive approach to understanding the witch in Western history.