

Roman Poems

"Fearlessly frank" and "unabashedly vulnerable" (Tracy K. Smith), Dorothea Lasky's **ROME** confronts love and heartbreak in the modern world. Dorothea Lasky is one of the most talented American poets of her generation. With haunting lines that "recall Frank O'Hara and Allen Ginsberg" (Chicago Tribune) and influences ranging from Drake to Catullus, Lasky fuses the ancient world with the fierce grand religiosity of AWE to the flat sadness and nihilism of Black Life to the witchery of Thunderbird, her poems keep gaining an increasingly robust readership and have influenced an entire generation of younger poets. In **ROME**, Lasky finds herself in the arena of eternal longing and heartsick desire, confronting her ghosts and demons and proving she's "one of the very best poets we've got" (M). This book affords new perspectives on urban disasters in the ancient Roman context, attending not just to the material and historical realities of such events, but also to the imaginary and literary possibilities offered by urban disaster as a figure of thought. Existential threats to the ancient city took many forms, including military invasions, natural disasters, public health crises, and gradual systems memory of such events left lasting imprints on the city in psychological as well as in material terms. Individual chapters explore historical disasters and their commemoration, but others also consider the effect of anticipated and imagined catastrophes. They analyze the destruction of cities both as a threat to be forestalled, and as a potentially regenerative agent of change, and the ways in memory. The contributors to this volume seek to explore the Roman conception of disaster in terms that are not exclusively literary or historical. Instead, they explore the connections between and among various elements in the assemblage of experiences, texts, and traditions touching upon the theme of urban disasters in the Roman world.

The Roman Poetry of Love explores the formation of a key literary genre in a troubled historical and political setting. The short-lived genre of Latin love elegy produced spectacular, multi-faceted and often difficult poetry. Its proponents Catullus, Tibullus, Propertius and Ovid remain to this day some of the most influential poetic voices of Western civilisation. This accessible introduction combines a comprehensive portrait of the Roman elegy, its main participants and its cultural and political milieu. Focusing on a series of specific poems, the title portrays the development of the genre in the context of the Emperor Augustus' ascent to power, following recognizable threads through the texts to build an understanding of the relationship between this poetry and the increasingly totalising regime.

The Roman Poetry of Love explores the works not simply as an expression of a troubled male psychology, but also as a reflection of the overwhelming changes that swept through Rome and Italy in the transition from the late Republic to the Augustan Age.

Employing psychoanalysis, trauma theory, and materialist perspectives, this book examines Shakespeare's appropriations of Ovid's poetry in his Roman poems and plays. It argues that Shakespeare uses Ovid to explore violence, trauma, and virtus - the traumatic effects of aggression, sadomasochism, and the shifting notions of selfhood and masculinity.

An Anthology of New Translations

A Modern Translation

Greek and Roman Technology: A Sourcebook

From the Republic to the Silver Age

Selected poems ...

From Julius Caesar (b.c. 100) to Augustulus (a.d. 476)

The aim of this book is to devise a method for approaching the problem of presence in Hellenistic and Roman poetry. The problem of presence, as defined here, is the problem of the availability or accessibility to the reader of the fictional worlds disclosed by poetry. From Callimachus' Hymns to the Odes of Horace, poets of this era repeatedly challenge readers by beckoning them to explore fictive spaces which are at once familiar and otherworldly, realms of the imagination which are nevertheless firmly rooted in the lived reality of the poets and their contemporaries. We too, when we read these poems, may feel simultaneously a sense of being transported to a world apart and of being seized upon by the poem's address in the here and now of reading. The fiction of occasion is proposed as a new conceptual tool for understanding how these poems produce such problematic presences and what varieties of experience they make possible for their readers. The fiction of occasion is defined as a phenomenon whereby a poem is fictionally framed as part of a material event or 'occasion' with which the reader is invited to engage through the medium of the senses. The book explores this concept through close readings of key authors from the corpus of first-person poetry written in Greek and Latin between the 3rd century BCE and the 1st century CE, with a focus on Callimachus, Bion, Catullus, Propertius, and Horace. The ultimate purpose of these readings is to move towards developing a new vocabulary for conceptualising ancient poetry as an embodied experience.

All the major poets of Rome can be represented by something they wrote about food. They tell us how we taste it, where to get it, how to serve it, how and with whom to eat it, what and how much to drink with it, and how to get or avoid invitations to meals. Their subjects include vegetarianism, food-snobs and mythology. They also considered the idea of forbidden food. After all, the main preoccupations of human beings in any age can be brought in on the same trays as the food and drink. Sex, death, slavery, gardening, religion and the family are included, one way or another, in the verses printed and translated here. Alistair Elliot has chosen widely from Latin literature, from humble graffiti to the most famous and most memorable, from the oldest (Ennius) to those writing at the high-point of Empire (Juvenal). The lover of poetry will admire the vigorous translations; the student of Latin will welcome the many styles and means of expression contained within a short compass.

Roman epic is both index and critique of the foundational culture of the western world. It is one of Europe's most persistent and determinant poetic modes. In this book distinguished Latnists examine the formation and evolution of Roman epic from its beginnings in the third century BC to the high Italian Renaissance. Featuring a variety of methodologies and approaches, it clarifies the literary importance and political and moral meaning of Roman epic.

An edition and translation of a collection of fragments of Roman poetry composed between 60 BC and AD 20, when Latin literature was at its height. Study of these fragmentary texts enables us better to appreciate surviving great poets such as Catullus and Virgil.

Women Poets in Ancient Greece and Rome

A Social and Cultural History of Republican Rome

Urban Disasters and the Roman Imagination

Figures of Thought in Roman Poetry

Empire of Letters

The Poems of Exile

From Latin Love poetry's dominating and enslaving beloveds, to modern popular culture's infamous Cleopatras and Messalinas, representations of the Roman mistress (or the mistress of Romans) have brought into question both ancient and modern genders and political systems. The Roman Mistress explores representations of transgressive women in Latin love poetry and British television drama, in Roman historiography and nineteenth-century Italian anthropology, on classical coinage and college websites, as poetic metaphor and in the Hollywood star system. In a highly accessible style, the book makes an important and original contribution simultaneously to feminist scholarship on antiquity, the classical tradition, and cultural studies.

Unmistakable by virtue of his exaggerated phallus, Priapus--one of Rome's minor fertility gods--inspired a host of epigrammatic poems that offer one of the best primary sources for the study of ancient sexuality. Despite their apparent frivolity, the Priapus poems raise basic questions of class and gender, censorship, and the nature of obscenity. The god's self-conscious indecency placed him squarely in the realm of comedy, but his role as guardian of fertility also gave him a deep religious significance. Richard Hooper's introduction explores this important duality and places the poems in their historical context. Essentially graffiti clothed in the refined forms of classical poetry, the Priapus Poems offers the reader "a trip to Coney Island in a Rolls Royce." Hooper's lively translation makes these playful poems available for the first time to the nonspecialist in an appealing, elegant, and readable version. This edition includes the original Latin texts as well as a commentary on classical references and textual problems.

Augustan Poetry and the Roman Republic explores the liminal status of the Augustan period, with its inherent tensions between a rhetoric based on the idea of res publica restituta and the expression of the need for a radical renewal of the Roman political system. It attempts to examine some of the ways in which the Augustan poets dealt with these and other related issues by discussing the many ways in which individual texts handle the idea of the Roman Republic. Focusing on the works of the major Augustan poets, Vergil, Horace, Propertius, and Ovid, the contributions in this collection look at the under-studied aspect of their poetry, namely the way in which they constructed and investigated images of the Roman Republic and the Roman past.

Each selection begins with a short biographical and historical essay.

Painting, Poetry, and the Invention of Tenderness in the Early Roman Empire

The Selected Poetry of Pier Paolo Pasolini

Roman Poetry

Talking Books

The Priapus Poems

Ancient and Modern Representations

This volume focuses on the changing relationship between warfare and the Roman citizenry, from the Republic, when war was at the heart of Roman life, through to the Principate, when it was confined to professional soldiers, and to the Late Empire and the Roman army's eventual failure.

It has long been assumed that the language of Roman poetry was constructed under the dictates of elaborately defined rules of rhetoric, and its content determined according to the system of comparable classifications called invention. This belief has persisted in spite of the difficulty of fitting the works of Catullus, Horace, Virgil, Propertius, and Tibullus into such a rigid scheme. In this book Gordon Williams demonstrates that, although Ovid and his successors did indeed assimilate their poetry to the rhetorical rules devised for prose, the earlier poets employed a quite different method. Williams sees this method as falling into either a metaphorical or metonymic mode, both of which permitted the poet to say one thing and mean another. Delicate and often startling transitions of thought could be grasped-though not necessarily on first reading-by readers assumed by the poet to have a special access to the poet's process of thought. This volume presupposed similarities of education, social position, and sympathetic understanding.Through close analyses of many poems, Williams shows how poets in the fifty years before Horace's death exploited metaphor, metonymy, and a third device that he calls thematic anticipation to evoke subtle associations of thought. In doing so he elucidates problems of Latin poems that have been generally misunderstood almost since they day they were written.

Although Greek society was largely male-dominated, it gave rise to a strong tradition of female authorship. Women poets of ancient Greece and Rome have long fascinated readers, even though much of their poetry survives only in fragmentary form. This pathbreaking volume is the first collection of essays to examine virtually all surviving poetry by Greek and Roman women. It elevates the status of the poems by demonstrating their depth and artistry. Edited and with an introduction by Ellen Greene, the volume covers a broad time span, beginning with Sappho (ca. 630 b.c.e.) in archaic Greece and extending to Sulpicia (first century B.C.E.) in Augustan Rome. In their analyses, the contributors situate the female poets in an established male tradition, but they also reveal their distinctly "feminine" perspectives. Despite relying on literary convention, the female poets often defy cultural norms, speaking in their own voices and transcending their positions as objects of derision in male-authored texts. In their innovative reworkings of established forms, women poets of ancient Greece and Rome are not mere imitators but creators of a distinct and original body of work.

Increasing importance is being attached to how Greek and Latin books of poems were arranged, but such research has often been carried out with little attention to the physical fragments of actual ancient poetry-books. In this extensive study Gregory Hutchinson investigates the design of Greek and Latin books of poems in the light of papyri, including recent discoveries. A series of discussions of major poems and collections from two central periods of Greek and Latin literature is framed by a substantial and illustrated survey of poetry-books and reading, and by a more theoretical discussion of structures involving books. The main poets discussed are Callimachus, Apollonius, Posidippus, Catullus, Horace, and Ovid; a chapter on Latin didactic includes Lucretius, Virgil, Ovid, and Manilius.

The Roman Poetry of Love

Trista and the Black Sea Letters

A Bilingual Edition

Elegy and Politics in a Time of Revolution

The Fiction of Occasion in Hellenistic and Roman Poetry

First published in 1995, Routledge is an imprint of Taylor & Francis, an informa company.

The Italian film-maker Pier Paolo Pasolini was first and always a poet--the most important civil poet, according to Alberto Moravia, in Italy in the second half of this century. His poems were at once deeply personal and passionately engaged in the political turmoil of his country. In 1949, after his homosexuality led to his conviction as well as a visual artist, novelist, playwright, and journalist. Half a dozen of these books have been excerpted and published in English over the years, but even if one were to read all of those, the wide range of poetic styles and subjects that occupied Pasolini during his lifetime would still elude the modern Italian life as an Inferno. Pier Paolo Pasolini was born in 1922 in Bologna. In addition to the films for which he is world famous, he wrote novels, poetry, and social and cultural criticism. He was murdered in 1975.

"This is no small achievement. For the language-lover the translation provides elegant, flowing English verse, for the classicist it conveys close approximation to the Latin meaning coupled with a sense of the movement and rhythmic variety of Ovid's language"--Geraldine Herbert-Brown, editor of Ovid's Fasti: Historical Readings at its Bimillennium "This book fills a gap. There is no similar annotated English translation of Ovid's exile poetry. Thoroughly grounded in Ovidian scholarship, Green's introduction and notes are helpful and informative. The translation is accurate, idiomatic, and lively, closely imitating the Latin elegiac couplet and capturing Ovid's changing moods."--Karl Galinsky, author of Ovid's Metamorphoses: An Introduction to the Basic Aspects

Most people outside Italy know Pier Paolo Pasolini for his films, many of which began as literary works--Arabian Nights, The Gospel According to Matthew, The Decameron, and The Canterbury Tales among them. What most people are not aware of is that he was primarily a poet, publishing nineteen books of poems during his lifetime as well as a visual artist, novelist, playwright, and journalist. Half a dozen of these books have been excerpted and published in English over the years, but even if one were to read all of those, the wide range of poetic styles and subjects that occupied Pasolini during his lifetime would still elude the English-language reader. For the first time, Angiophones will now be able to discover the many facets of this singular poet. Avoiding the tactics of the slim, idiosyncratic, and aesthetically or politically motivated volumes currently available in English, Stephen Sartarelli has chosen poems from every period of Pasolini's poetic oeuvre. In doing so, he gives English-language readers a more complete picture of the poet, whose verse ranged from short lyrics to longer poems and extended sequences, and whose themes ran not only to the moral, spiritual, and social spheres but also to the aesthetic and sexual, for which he is most known in the United States today. This volume shows how central poetry was to Pasolini, no matter what else he was doing in his creative life, and how poetry informed all of his work from the visual arts to his political essays to his films. Pier Paolo Pasolini was "a poet of the cinema," as James Ivory says in the book's foreword, who "left a trove of words on paper that can live on as the fast-deteriorating images he created on celluloid cannot." This generous selection of poems will be welcomed by poetry lovers and film buffs alike and will be an event in American letters.

Transforming Ovid

The Oxford Anthology of Roman Literature

Roman Lyric Poetry by Catullus and Horace

Pocket Poets Number 41

Roman Poets in Modern Guise

Select Poems of Catullus

The Poems of Catullus describes the lifestyle of the Latin poet Catullus, his friends, and his lover, Lesbia. Catullus writes about each of his subjects in tones unique to them. With wild stories of the trouble and comradery shared by his friends, Catullus provides insight on more scandalous aspects of high society Roman culture. However, Catullus' most shocking and compelling subject is his lover, Lesbia, the possibility of simultaneously loving and hating someone. With vivid emotion and imagery, The Poems of Catullus provide a clear picture of the poet, his friends, and his lover and invoke a strong impression on its audience. Because of the deep emotions infused with each word and the visceral depictions of ancient Roman life, this collection of poetry is relatable to a modern-day audience, and is an essential educational source. Catullus paved the way and inspired change in the art of poetry, influencing countless poets and poetry styles. The Poems of Catullus also helped create the idea of poetry as a profession. The Poems of Catullus serves a valuable and educational source, enlightening audiences on the culture of the upper-class of the late Roman Republic. However, because Catullus also explores the complex human emotions regarding friendship, sex, and love, The Poems of Catullus have proven to be a timeless testament to the duality of humankind, embracing emotions that lie between the extremes in the spectrum of feeling. Catering to a contemporary audience, this edition of The Poems of Catullus features a new, eye-catching cover design and is reprinted in a modern font to accompany the timeless exploration of human emotion and the humorous, exciting life events of the influential poet Catullus.

It's London in 1746 and the Italian painter Canaletto arrives to paint the new Westminster Bridge, eager to rediscover the fame and fortune he once enjoyed in Venice. No sooner does he land, however, than danger dogs his footsteps. Rescued from certain death by Fanny Rooker, an apprentice engraver with plans for an artistic career, Canaletto discovers he is a target for robbery and worse.

Tenderness is not a notion commonly associated with the Romans, whose mythical origin was attributed to brutal rape. Yet, as Hérica Valladares argues in this ground-breaking study, in the second half of the first century BCE Roman poets, artists, and their audience became increasingly interested in describing, depicting, and visualizing the more sentimental aspects of amatory experience. During this period, we see two important and simultaneous developments: Latin love elegy crystallizes as a poetic genre, while a new style in Roman wall painting emerges. Valladares' book is the first to correlate these two phenomena properly, showing that they are deeply intertwined. Rather than postulating a direct correspondence between images and texts, she offers a series of mutually reinforcing readings of painting and poetry that ultimately locate the invention of a new romantic ideal within early imperial debates about domesticity and the role of citizens in Roman society.

"Peter Green is an outstanding translator. The reader's excited anticipation of pleasure and instruction on receiving a new translation of a Latin poet by Green is not disappointed. This is a labor of love which makes Catullus accessible to the Latinless reader and more familiar to those who can read Latin."—Susan Treggiari, Stanford University "For almost half a century Peter Green has been one of the finest of all modern translators of classical verse. His Catullus is well up to his usual form—recapturing for a contemporary audience the wit, malice, erudition and erotic charm of the Latin original."—Mary Beard, author of The Parthenon

War and Society in the Roman World

Poems of Rome

Writing in Roman Literature and Thought from Lucretius to Ovid

The Poems of Catullus

An Inquiry Into the Credibility of the Early Roman History by the Right Hon Sir George Cornewall Lewis

Fragments of Roman Poetry C.60 BC-AD 20

Meshing her own wit, verve, and gusto with that of the Roman poets she translates, Wender strips both the cloak of awe and the dusty mantle of boredom from the classics. These English verse translations of the major classical Roman poets feature hefty selections from the savage urban satire of Juvenal, the moving philosophy of Lucretius, the elegance of Horace, the grace and humor of Catullus, the grave music of Virgil, the passion of Propertius, the sexy sophistication of Ovid, and the obscenity of Martial.—From publisher description. Intertextuality is a matter of reading.

"Publication No. 5-556"---Page facing title page Contents: The stream -- Meditations on the book of Genesis at the threshold of the Sistine Chapel -- A hill in the land of Moriah.

Provides students with a balanced understanding of the key aspects of the culture and society of the Roman Republic A Social and Cultural History of Republican Rome is the first undergraduate textbook of its kind to concentrate on the ways Roman societal structures, family dynamics, visual arts, law, religion, and other cultural and intellectual developments contributed to Roman identity between 509 BCE and 14 CE. Drawing from a diverse range of archaeological, epigraphic, and literary sources, author Eric M. Orlin provides insight into the socio-cultural and intellectual issues that shaped both the Roman Republic and the wider Mediterranean world. Thematically organized chapters address the practice of politics in the Roman Republic, explain the concept of patronage and the distinctions between patricians and plebeians, examine the impact of the army and militarism on Roman society, discuss the ties between Roman religion and the Roman state, and more. Chapters include maps, charts, images, and links to further readings in ancient sources and modern scholarship. Throughout the text, discussion of several recurring themes connects individual chapters while helping students critically engage the material. A Social and Cultural History of Republican Rome: Focuses on themes other than politics and the military, such as the position and role of women in the Roman family, the foundation of the Roman legal system, and the topography and growth of the city of Rome Introduces the basic materials available for the study of the Roman Republic, including written, architectural, and numismatic sources Features a brief narrative history of the Roman Republic and an overview of the text's methodological framework Establishes key points of discussion for students, using comparisons between Roman society and our modern-day world Encourages students to critically examine the problems and issues raised by the material Covering topics in Roman history that are frequently neglected in undergraduate classrooms, A Social and Cultural History of Republican Rome is an excellent primary or supplementary textbook for courses on the Roman Republic as well as broader Roman history classes that incorporate socio-cultural issues.

Annotated Translations of Greek and Latin Texts and Documents

Allusion and Intertext

The Poetry of John Paul II

Augustan Poetry and the Roman Republic

Dynamics of Appropriation in Roman Poetry

Persuasion, Rhetoric and Roman Poetry

Empire of LettersWriting in Roman Literature and Thought from Lucretius to OvidOxford University Press

*In this volume the authors translate and annotate key passages from ancient authors to provide a history and an analysis of the origins and development of technology. Among the topics covered are: * energy * basic mechanical devices * agriculture * food processing and diet * mining and metallurgy * construction and hydraulic engineering * household industry * transport and trade * military technology. The sourcebook presents 150 ancient authors and a diverse range of literary genres, such as, the encyclopedic Natural Histories of Pliny the Elder, the poetry of Homer and Hesiod, the philosophy of Plato, Aristotle and Lucretius and the agricultural treatise of Varro. Humphrey, Oleson and Sherwood provide a comprehensive and accessible collection of rich and varied sources to illustrate and elucidate the beginnings of technology. Glossaries of technological terminology, indices of authors and subjects, introductions outlining the general significance of the evidence, notes to explain the specific details, and a recent bibliography make this volume a valuable research and teaching tool.*

Identifies and explores Roman modes of poetry as received by twentieth- and twenty-first-century Anglo-American, German, and French poets.

"An anthology of poems from the past two thousand years about Rome"---

Roman Triptych : Meditations

Erotic Epigrams from Ancient Rome

Latin Lyric and Elegiac Poetry

The Lives of the Roman Emperors and Their Associates

The Reception of Roman Poetry Since World War I

The Roman Mistress

Offers a radical re-appraisal of rhetoric's relation to literature, with fresh insights into rhetorical sources and their reception in Roman poetry.

Shedding new light on the history of the book in antiquity, Empire of Letters tells the story of writing at Rome at the pivotal moment of transition from Republic to Empire (c. 55 BCE-15 CE). By uniting close readings of the period's major authors with detailed analysis of material texts, it argues that the physical embodiments of writing were essential to the worldviews and self-fashioning of authors whose works took shape in them, whether in wooden tablets, papyrus bookrolls, monumental writing in stone and bronze, or through the alphabet itself. Roman authors both idealized and competed with writing's textual forms. The academic study of the history of the book has arisen largely out of the textual abundance of the age of print, focusing on the Renaissance and after. But fewer than fifty fragments of classical Roman bookrolls survive, and even fewer lines of poetry. Understanding the history of the ancient Roman book requires us to think differently about this evidence, placing it into the context of other kinds of textual forms that survive in greater numbers, from the fragments of Greek papyri preserved in the garbage heaps of Egypt to the Latin graffiti still visible on the walls of the cities destroyed by Vesuvius. By attending carefully to this kind of material in conjunction with the rich literary testimony of the period, Empire of Letters exposes the importance of textuality itself to Roman authors, and puts the written word back at the center of Roman literature.

Readings in Hellenistic and Roman Books of Poetry

Violence, Trauma, and Virtus in Shakespeare's Roman Poems and Plays

Intertextuality and the Reading of Roman Poetry

Roman Epic

ROME: Poems

Roman Poems