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Virgil and his Translators
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Commentaire historique et traduction du Divus
Augustus de Suétone
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Ktèma
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Seneca's Affective Cosmos
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**SANTOS
JOURNEY**

**L'Antiquité
classique**
Cambridge
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Publishing
Attribu❖ au
Pseudo-
Longin, le
Trait❖ du
Sublime
s'offre comme
un instrument
herm❖neutiq
ue

contemporain
des
litt❖ratures
n❖ronienne et
flavienne, et
donc lib❖r❖
des
projections de
la pens❖e
esth❖tique

moderne.
Telle que la présente le Pseudo-Longin, la notion de sublime permet d'apporter un nouvel éclairage sur la Thébaïde de Stace et de mieux cerner l'univers poétique de cette oeuvre. L'importance que revêt la passion dans le Trait du Sublime comme dans la Thébaïde témoigne des liens étroits qui unissent les deux ouvrages: une même conception, audacieuse et

transgressive, de la création poétique; un même attrait pour les élans passionnels; la même recherche d'une réception sur le mode du choc qui déclenche des sentiments de terreur et d'admiration. Le sublime se manifeste dans le ravissement du poète et de ses personnages, dans les représentations spectaculaires de l'horreur ou d'une nature bouleversée. Enfin, le

Trait du Sublime se révèle être un outil intéressant pour appréhender les interférences génériques qui s'observent dans la Thébaïde. Il met en lumière un tragique de la passion qui, en se déployant à travers le thème de la tyrannie, entre en tension avec l'épique et avec le traitement traditionnel de l'héroïsme. Le poème de Stace livre,

dés lors, une vision complexe des protagonistes impliqués et de leurs actions. The treatise *On the Sublime*, whose author, conventionally referred to as 'Longinus', wrote under Nero and Vespasian, provides a hermeneutic framework that allows avoiding retrospective interpretations derived from modern aesthetic doctrines. As characterized by 'Longinus', the concept of the sublime sheds new

light on the *Thebaid* and helps to better define the poetic world of Statius' epic. The *Thebaid* and the treatise share certain crucial features: both defend and illustrate a daring and rule-breaking approach to the poet's creative activity; both focus on rushing passions; both favor situations that go against the audience's beliefs and expectations and thus trigger a response that should

encompass feelings of terror and admiration. The sublimity of the *Thebaid* shows itself in the rapture that seizes the poet and his characters, and in the dramatic depiction of horrible deeds and disruptions of nature. Last but not least, one can rely on the treatise in order to explore the generic interplay that is at work in the *Thebaid*. Indeed, it turns out that Statius, by developing the topic of

tyranny,
creates a
poetics of
passion whose
tragic
dimension
clashes with
the norms of
epic diction
and the
traditional
treatment of
heroism. This
liberty taken
with genre
membership
accounts for
the complex
portrayal of
characters
and actions.
**Virgil and
his
Translators**
Cambridge
University
Press
Includes
section
"Comptes
rendus".
Erotica for

Caesar
Augustus
Oxford
University
Press
Die seit 1971
wieder
erscheinende,
interdisziplinäre,
internationale
Rezensionsbibliographie IBR
ist eine
einmalige
Informationsquelle. Die
Datenbank
weist über 1,1
Millionen
vornehmlich
die Geistes-
und
Sozialwissenschaften
berücksichtigende
Buchrezensionen in 6.000
vorwiegend
europäischen
wissenschaftli

chen
Zeitschriften
nach. 60.000
Eintragungen
kommen jedes
Jahr hinzu,
bieten dem
Benutzer
Daten zum
rezensierten
Werk und zur
Rezension.
**Commentaire
historique
et traduction
du Divus
Augustus de
Suétone**
BRILL
Annually
published
since 1930,
the
International
bibliography
of Historical
Sciences
(IBOHS) is an
international
bibliography
of the most
important

historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, and within this classificational phabetically. The bibliography contains a geographical index and indexes of persons and authors. *Bollettino di*

studi latini
Georg Olms Verlag
Papers presented at a symposium held at II Universita degli studi di Roma, Oct. 16-18, 2003.
Ktèma
Latomus/Tournai
This is the first volume to offer a critical overview of the long and complicated history of translations of Virgil from the early modern period to the present day, transcending traditional studies of single translations or particular

national traditions in isolation to offer an insightful comparative perspective. The twenty-nine essays in the collection cover numerous European languages - from English, French, and German, to Greek, Irish, Italian, Norwegian, Slovenian, and Spanish - but also look well beyond Europe to include discussion of Brazilian, Chinese, Esperanto, Russian, and Turkish

translations of Virgil. While the opening two contributions lay down a broad theoretical and comparative framework, the majority conduct comparisons within a particular language and combine detailed case studies with in-depth contextualization and theoretical background, showing how the translations discussed are embedded in their own cultures and

historical moments. The final two essays are written from the perspective of contemporary translators, closing out the volume with a profound assessment not only of the influence exerted by the major Roman poet on later literature, but also why translation of a canonical author such as Virgil matters, not only as a national and transnational cultural phenomenon, but as a personal engagement

with a literature of enduring power and relevance. **Les images du monde** BRILL Die ‚alternativen‘ Fassungen des trojanischen Mythos von Dictys und Dares gehören zu den interessantesten und zugleich rätselhaftesten Werken der Spätantike. Dennoch erhalten sie erst seit Kurzem die ihnen gebührende Aufmerksamkeit, und viele Fragen sind

noch immer ungelöst. Dies ist eines der ersten Bücher, das sich auf die Beiträge verschiedener Gelehrter stützt, um die Themengebiete in all ihren verschiedenen Facetten umfassend zu behandeln, angefangen mit der heiklen Frage nach den (wahren oder angeblichen) griechischen Modellen, hin zum kulturellen Kontext, der erwarteten Zielgruppe, Intertextualität, strukturellen Mustern, der Erzähltechnik,

Themen, Charakteren, Zielen, bis zu Stil und Sprache. Daraus ergibt sich eine vollständigere und teilweise neue Sichtweise auf die zwei Werke. The 'alternative' rewritings of the Trojan myth by Dictys and Dares are among the most interesting and mysterious works of Late Antiquity: yet it is only recently that they have started getting due attention, and

many issues about them still remain unsolved. This is one of the first books that relies on contributions by several scholars to comprehensively cover this subject in its various aspects, from the delicate question of (true or supposed) Greek models to cultural context, expected audience, intertextuality, structural patterns, narrative technique, themes, characters, aims, up to

style and language. What emerges is a fuller and partly new view of the two works.

Vichiana

Latomus/Tournai

L'obiettivo del presente volume non è solo quello di analizzare e commentare i frammenti poetici superstiti di Teodette di Faselide, nel tentativo di individuare le tematiche da lui principalment e perseguite, ma anche quello di inquadrare in una prospettiva

differente rispetto al passato la produzione drammatica post-euripidea. Sulla base di ciò, la prima parte del lavoro, ovvero l'introduzione, si propone di indagare alcuni degli aspetti più significativi della tragedia del IV sec. a.C. (influenza della retorica, panellenismo e antitragicità, ruolo degli attori e del coro, uso dei giochi letterari, importanza di Euripide e indagine sulle fonti). La parte

successiva, invece, si concentra specificament e sulla figura di Teodette di Faselide, principale esponente del teatro post-euripideo, i cui frammenti poetici vengono analizzati e commentati nel loro complesso. Il volume, dunque, si propone quale scopo la rivalutazione della produzione drammatica del IV sec., a lungo sottovalutata. Collection Latomus Peeters

<p>Le préverbe peut être défini comme " le préfixe d'un verbe ". Il convient de l'appréhender comme un "élément de relation" mettant en rapport une "entité-située" et une "entité-repère" dans le cadre d'un procès. Une étude confrontative des préverbes ad-, in-, ob, et per- dans la classe des verbes de déplacement agentif permet de caractériser le signifié spécifique de chacun. Nous constatons</p>	<p>notamment que ob- connaît une autre valeur que celle de "face-à-face" : le "recouvrement", qui semble plus proche du signifié originel du préverbe. D'autre part, la différence entre "approche" et "entrée" ne suffit pas à rendre compte de ce qui oppose ad- et in- : le premier souligne souvent la distance initiale entre entité-située et entité-repère, tandis que la "limite double" peut</p>	<p>également s'appliquer à un accès aisé ou se colorer d'hostilité. Grâce à l'étude sémantique des préverbes, nous pouvons dégager quelques caractéristiques qui relèvent plus largement du préverbe : constitution de séries paradigmatiques, principe d'affinité sémantique, continuum entre "portée interne" et "portée externe", importance de la représentation</p>
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géométrique prêtée au réfèrent du repère. Un dernier questionneme nt porte sur les liens entre le préverbe et la base verbale. Il semble qu'il faillie renoncer à prêter au préverbe d'un verbe inchoatif une valeur aspectuelle : c'est plutôt la portée de l'affectation du sujet par la transformation prédiquée qui est caractérisée par le préverbe. Dans la parasyntèse, l'élément	préfixal apparaît comme un préverbe fonctionnel. Syntaxiqueme nt, la duplication ne semble pas être une variante libre, mais trouve toujours une justification, qu'elle relève de l'expressivité ou des contraintes liées à la sémantique des rôles. N'étant ni une préposition ni un "co-verbe", le préverbe mérite largement une étude spécifique. La préverbation, procédé de	création lexicale, s'inscrit alors dans la question plus générale de la modélisation du réel au travers de l'énoncé 2006/2007 Latomus/Tour nai Die IBOHS verzeichnet jährlich die bedeutendste n Neuerscheinu ngen geschichtswis senschaftliche r Monographien und Zeitschriftenar tikel weltweit, die inhaltlich von der Vor- und Frühgeschicht e bis zur
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<p>jüngsten Vergangenheit reichen. Sie ist damit die derzeit einzige laufende Bibliographie dieser Art, die thematisch, zeitlich und geographisch ein derart breites Spektrum abdeckt. Innerhalb der systematische n Gliederung nach Zeitalter, Region oder historischer Disziplin sind die Werke nach Autorenname n oder charakteristische hem Titelhauptwort aufgelistet. <i>L'Asryanax di Accio Roma</i></p>	<p>TrE-Press This series has existed for the past 50 years. It provides a forum for the publication of well over 300 scholarly works on all aspects of the ancient world, including inscriptions, papyri, language, the history of material culture and mentality, the history of peoples and institutions, but also latterly the classical tradition, for example, neo- latin literature and the history of Classical</p>	<p>scholarship. Animals in Greek and Roman Religion and Myth de Gruyter Includes section "Comptes rendus." <i>La Thébaïde de Stace et le sublime</i> Walter de Gruyter What is colloquial Latin? What can we learn about it from Roman literature, and how does an understanding of colloquial Latin enhance our appreciation of literature? This book sets out to answer</p>
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such questions, beginning with examinations of how the term 'colloquial' has been used by linguists and by classicists (and how its Latin equivalents were used by the Romans) and continuing with exciting new research on colloquial language in a wide range of Latin authors. Each chapter is written by a leading expert in the relevant area, and the material presented includes new editions of

several texts. The Introduction presents the first account in English of developments in the study of colloquial Latin over the last century, and throughout the book findings are presented in clear, lucid, and jargon-free language, making a major scholarly debate accessible to a broad range of students and non-specialists. Seneca's Affective Cosmos Oxford

University Press
Rivista letteraria di informazione bibliografica. *Eméríta* Georg Olms Verlag
Miscellanea di studi latini offerti a Mario De Nonno in occasione del suo settantesimo compleanno. I contributi spaziano dalla letteratura latina arcaica al 1600 e riguardano Plauto, Ennio, Accio e i tragici arcaici, Lucrezio, Cicerone e l'oratoria romana, Sallustio, Virgilio, Orazio,

<p>Seneca, Apuleio, Gellio, il Nuovo Testamento e i testi cristiani apocrifi, Giulio Paolo, Ambrogio, Agostino, la tradizione grammaticale e metrica, Servio, Cledonio, Isidoro di Siviglia e Ugo di San Vittore, Machiavelli e i classici, un falso di Caspar von Barth nell'Anthologi a latina, questioni di retorica, linguistica, paleografia e codicologia. — Mario De Nonno è professore</p>	<p>ordinario di Letteratura latina presso l'Università Roma Tre, Presidente della Pontificia Academia Latinitatis, Presidente della Consulta Universitaria di Studi Latini. Ha fornito preziosi contributi alla tradizione manoscritta e alla critica del testo di numerosi poeti e prosatori latini, da Plauto a Petronio e a Ulpiano, con particolare riguardo alla tradizione grammaticale ed erudita.</p>	<p>DOI: 10.13134/979- 12-5977-294-7 Teodette di Faselide - Frammenti Poetici Peeters Brill's Companion to the Reception of Euripides offers a comprehensiv e account of the reception of Euripides' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema. <i>Materiali e discussioni per</i></p>
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l'analisi dei testi classici
Narr Francke Attempto Verlag
This volume brings together a variety of approaches to the different ways in which the role of animals was understood in ancient Greco-Roman myth and religion, across a period of several centuries, from Preclassical Greece to Late Antique Rome. Animals in Greco-Roman antiquity were thought to be intermediaries between men

and gods, and they played a pivotal role in sacrificial rituals and divination, the foundations of pagan religion. The studies in the first part of the volume examine the role of the animals in sacrifice and divination. The second part explores the similarities between animals, on the one hand, and men and gods, on the other. Indeed, in antiquity, the behaviour of several animals was perceived to mirror human

behaviour, while the selection of the various animals as sacrificial victims to specific deities often was determined on account of some peculiar habit that echoed a special attribute of the particular deity. The last part of this volume is devoted to the study of animal metamorphosis, and to this end a number of myths that associate various animals with transformation are examined

<p>from a variety of perspectives. <u>2006</u> Peeters</p> <p>Il mito fondativo della caduta di Troia, nel suo passaggio dall'epos al teatro, ha dato origine a due tra le tragedie più commoventi e perturbanti della letteratura classica. Le Troiane di Euripide e di Seneca mettono in scena, infatti, il dramma della guerra - e quello ancor più spietato dei postumi della guerra - dalla prospettiva di</p>	<p>chi è sconfitto due volte: le donne e gli innocenti, vittime sia della morte (dei mariti, dei padri, dei figli), sia della vita, che li costringe a sopportare ulteriore violenza, morte e schiavitù. I saggi raccolti in questo volume analizzano diversi aspetti letterari delle due tragedie ed esplorano snodi fondamentali della loro ricezione e della loro fortuna critica: dal momento della</p>	<p>riscoperta delle forme tragiche nel rinascimento europeo all'arte moderna e contemporanea, dalle riletture cinematografiche alle messe in scena del teatro contemporaneo, fino all'analisi dei testi alla luce delle moderne categorie dei Trauma Studies. The foundational myth of the fall of Troy, in its movement from epic to drama, has given rise to two of the most moving</p>
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and unsettling tragedies of classical literature. The Trojan Women by Euripides and by Seneca stage the tragedy of war – and its even more ruthless aftermath – from the perspective of its victims, women and innocent children, who are defeated both by death (the death of husbands, sons, fathers) and by life itself, which forces them to suffer further violence, further death and slavery. The essays collected in

this volume analyse different literary aspects of the two plays and explore pivotal moments in their reception and their critical assessment. They range from the rediscovery of tragic forms in the European Renaissance to modern and contemporary art, from cinema to contemporary theatre performances, even up to textual analysis in the light of Trauma Studies

theory.

La préverbation en latin

Latomus/Tournai
Comment les Romains ont-ils perçu l'espace naturel? Ont-ils su le représenter et en donner une image artistique? Ont-ils mené une réflexion globale sur la saisie et l'appréciation de l'environnement naturel? Est-il donc pertinent de lire et de regarder les représentations de la nature à Rome en termes de

paysage, selon une définition et une théorisation rigoureuses qui vont au-delà de l'usage courant du mot? C'est à ces questions que l'ouvrage *Les Images du monde* tente de répondre, à travers l'étude spécifique des œuvres de deux poètes de l'époque flavienne, Stace et Silius

Italicus. Ce faisant sont proposées un parcours des différentes formes de l'écriture des images de nature dans les poèmes concernés, selon une rhétorique de l'espace marquée par la schématisation et la codification, et une réflexion sur les virtualités poétiques et

imaginaires de cette écriture. L'esthétisation, la recherche de l'artifice et le refus du naturalisme y dessinent le tableau du paysage romain tel qu'il se découvre et s'invente alors.
Ramus Peeters
 Includes in each vol.:
 "Compte-rendu des séances de la Société."