

Feeling History Lucan Stoicism And The Poetics Of Pass

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This piece delves into the profound connection between historical experience and emotion as portrayed in Lucan's work. It explores how Stoic philosophy shapes the 'poetics of passion,' offering a unique perspective on resilience, fate, and the visceral engagement with the past in Roman literature.

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Feeling History

Feeling History is a study of apostrophe (i.e., the rhetorical device in which the narrator talks directly to his characters) in Lucan's *Bellum Civile*. Through the narrator's direct addresses, irony, and grotesque imagery, Lucan appears not as a nihilist, but as a character deeply concerned about ethics. The purpose of this book is to demonstrate how Lucan's style represents a criticism of the Roman approach to history, epic, ethics, and aesthetics. The book's chief interest lies in the ethical and moral stance that the poet-narrator takes toward his characters and his audience. To this end, Francesca D'Alessandro Behr studies the ways in which the narrator communicates ethical and moral judgments. Lucan's retelling of this central historical epic triggers in the mind of the reader questions about the validity of the Roman imperial project as a whole. An analysis of selected apostrophes from the *Bellum Civile* allows us to confront issues that are behind Lucan's disquieting imagery: how can we square the poet's Stoic perspectives with his poetically conveyed emotional urgency? Lucan's approach seems inspired by Aristotle, especially his *Poetics*, as much as by Stoic philosophy. In Lucan's aesthetic project, participation and alienation work as phases through which the narrator leads the reader to a desired understanding of his work of art. At the same time, the reader is confronted with the ends and limits of the aesthetic enterprise in general. Lucan's long-acknowledged political engagement must therefore be connected to his philosophical and aesthetic stance. In the same way that Lucan is unable to break free from the Virgilian model, neither can he develop a defense of morality outside of the Stoic mold. His philosophy is not a crystal ball to read the future or a numbing drug imposing acceptance. The philosophical vision that Lucan finds intellectually and aesthetically compelling does not insulate his characters (and readers) from suffering, nor does it excuse them from wrongdoing. Rather, it obligates them to confront the responsibilities and limits of acting morally in a chaotic world.

A Study Guide for Marcus Annaeus Lucanus's *The Pharsalia*

Lucan is the wild maverick among Latin epic poets. Sneered at for over a century for failing to conform to humanist canons of taste and propriety, in recent years his work has been gaining in reputation. This 1992 book is founded on a genuine admiration for Lucan's unique, perverse, and spellbinding masterpiece. Above all, Dr Masters argues, the poem is obsessed with civil war, not only as the subject of the story it tells, but as a metaphor which determines the way that story is told. In these pages,

he discusses in detail a number of selected episodes from the poem which illustrate this principle, and on this basis offers challenging perspective on most of the important issues in Lucanian studies such as Lucan's political stance, his attitude to Caesar, his iconoclastic relation to Virgil and the epic tradition and his distortion of history and geography. This book is a major re-evaluation, provocative and persuasive, of a central figure in the history of Latin epic.

Poetry and Civil War in Lucan's *Bellum Civile*

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

Die Beiträge zur Altertumskunde enthalten Monographien, Sammelbände, Editionen, Übersetzungen und Kommentare zu Themen aus den Bereichen Klassische, Mittel- und Neulateinische Philologie, Alte Geschichte, Archäologie, Antike Philosophie sowie Nachwirken der Antike bis in die Neuzeit. Dadurch leistet die Reihe einen umfassenden Beitrag zur Erschließung klassischer Literatur und zur Forschung im gesamten Gebiet der Altertumswissenschaften.

A History of Epic Poetry (post-Virgilian)

This commentary on a part of book 5 of Lucan's 'historical epic' poem *De Bello Civili* aims to provide the reader with as thorough an analysis as possible of literary and historical points of interest within the text and so to facilitate a fuller understanding and appreciation of one of the most important episodes in the poem, Julius Caesar's failed attempt to cross the Adriatic in the midst of a great storm. It examines how the episode contributes to the long tradition of epic storm narratives dating back to Homer and also how it contributes to the wider themes of the poem as a whole, in particular to Lucan's portrayal of Caesar. A line-by-line commentary is combined with longer notes summarizing issues of particular importance. Such issues include: the influence of Roman love-poetry in the depiction of the relationship between Caesar and his men, Lucan's use of Virgil's Nisus and Euryalus episode, and the tradition of theoxeny narratives lying behind the scene at the home of the fisherman Amyclas which allows us to view Caesar as 'playing the part' of a traditional god or hero. Throughout, Lucan's engagement with the works of Homer, Virgil (particularly the *Aeneid* but also the *Georgics*), Ovid and Seneca, and the ways in which the lack of a traditional divine machinery in his poem is compensated for are considered.

Lucan's Bellum Civile

Imperial Latin epic has seen a renaissance of scholarly interest. This book illuminates the work of the poet Lucan, a contemporary of the emperor Nero who as nephew of the imperial adviser Seneca moved in the upper echelons of Neronian society. This young and maverick poet, whom Nero commanded to commit suicide at the age of 26, left an epic poem on the civil war between Caesar and Pompey that epitomizes the exuberance and stylistic experimentation of Neronian culture. This study focuses on Lucan's epic technique and traces his influence through the Middle Ages and the Renaissance. Martin T. Dinter's newest volume engages with Lucan's use of body imagery, sententiae, Fama (rumor), and open-endedness throughout his civil war epic. Although Lucan's *Bellum Civile* is frequently decried as a fragmented as well as fragmentary epic, this study demonstrates how Lucan uses devices other than teleology and cohesive narrative structure to bind together the many parts of his epic body. *Anatomizing Civil War* places at center stage characteristics of Lucan's work that have so far been interpreted as excessive, or as symptoms of an overly rhetorical culture indicating a lack of substance. By demonstrating that they all contribute to Lucan's poetic technique, Martin T. Dinter shows how they play a fundamental role in shaping and connecting the many episodes of the *Bellum Civile* that constitute Lucan's epic body. This important volume will be of interest to students of classics and comparative literature as well as literary scholars. All Greek and Latin passages have been translated.

Caesar and the Storm

This innovative book reconceptualises Roman poetry and its reception through the lens of fictional biography ('biofiction').

A History of the World

The history of Rome is essentially the history of one nation imitating another, namely Greece. The Romans invented only one genre, the satire. Roman writers borrowed their subject matter from the Greeks in all but one respect, history. Several of these Roman authors were slaves or came from slave families. It was the Greek-speaking early-freed slaves that taught the Romans to give their literature subjectivity.

A History of the World from the Earliest Records to the Present Time

This little book contains some of the greatest wisdom literature of the ages. Everyone, and especially young people, should be familiar with it. Both Epicureanism and Stoicism taught that if we want to be happy and productive, we must strengthen and train our willful and wayward minds. There are echoes of the Buddha's Dhammapada. The passages selected are both beautiful and moving.

An Ancient History from the Earliest Records to the Fall of the Western Empire by Philip Smith, B.A

The *Pharsalia*, Lucan's epic on the civil wars between Caesar and Pompey, is a document of fundamental importance for students of the history and literature of Rome in the early imperial period. For historians concerned with the defence of Republican traditions under the emperors as much as for literary critics mapping the transformation of epic in the wake of Vergil, it is impossible to ignore this poem.

A History of the World from the Earliest Records to the Present Time: From the triumvirate of Tiberius Gracchus to the fall of the Roman empire

Augustan Poetry and the Roman Republic focuses on the works of the major Augustan poets, Vergil, Horace, Propertius, and Ovid, and explores 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.

Anatomizing Civil War

For many commentators, September 11 inaugurated a new era of fear. But as Corey Robin shows in his unsettling tour of the Western imagination--the first intellectual history of its kind--fear has shaped our politics and culture since time immemorial. From the Garden of Eden to the Gulag Archipelago to today's headlines, Robin traces our growing fascination with political danger and disaster. As our faith in positive political principles recedes, he argues, we turn to fear as the justifying language of public life. We may not know the good, but we do know the bad. So we cling to fear, abandoning the

quest for justice, equality, and freedom. But as fear becomes our intimate, we understand it less. In a startling reexamination of fear's greatest modern interpreters--Hobbes, Montesquieu, Tocqueville, and Arendt--Robin finds that writers since the eighteenth century have systematically obscured fear's political dimensions, diverting attention from the public and private authorities who sponsor and benefit from it. For fear, Robin insists, is an exemplary instrument of repression--in the public and private sector. Nowhere is this politically repressive fear--and its evasion--more evident than in contemporary America. In his final chapters, Robin accuses our leading scholars and critics of ignoring "Fear, American Style," which, as he shows, is the fruit of our most prized inheritances--the Constitution and the free market. With danger playing an increasing role in our daily lives and justifying a growing number of government policies, Robin's *Fear* offers a bracing, and necessary, antidote to our contemporary culture of fear.

Afterlives of the Roman Poets

'Not only one of the best but also the most comprehensive treatment of Stoicism written this century.' -*"Times Literary Supplement"* Stoic philosophy had a profound effect on thought and conduct in the ancient world, and has continued to influence philosophers and thinkers from the Renaissance to the present day. Professor Sandbach, in this brilliant and original study, presents the main outlines of the system, concentrating in particular on the ethical teaching, historically the most important facet of the Stoic philosophy. The author traces the changes in doctrine and emphasis through the centuries, gives an account of individual thinkers and writers and describes the role played by adherents of the Stoic faith in contemporary society. The Stoics will be welcomed both by classicists and philosophers as well as by the general reader, as a lucid exposition of an important philosophy. *"Will prove lucid for the uninitiated and stimulating for the specialist."* -*"Classical Review"*

Ancient Roman Writers

An ambitious analysis of the Roman literary obsession with retreat and closed spaces, in the context of expanding empire.

A Universal Biography

Golden Age departures in historiography and theory of history in some ways prepared the ground for modern historical methods and ideas about historical factuality. At the same time, they fed into the period's own "aesthetic-historical culture" which amalgamated fact and fiction in ways modern historians would consider counterfactual: a culture where imaginative historical prose, poetry and drama self-consciously rivalled the accounts of royal chroniclers and the dispatches of diplomatic envoys; a culture dominated by a notion of truth in which skilful construction of the argument and exemplarity took precedence over factual accuracy. *Literature and Historiography in the Spanish Golden Age: The Poetics of History* investigates this grey area backdrop of modern ideas about history, delving into a variety of Golden Age aesthetic-historical works which cannot be satisfactorily described as either works of literature or works of historiography but which belong in between these later strictly separate categories. The Open Access version of this book, available at <http://www.taylorfrancis.com>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

A History of Rome to A.D. 565

Explores the dynamic interactions among Latin poets, artists, and audiences in constructing and critiquing imperial power in Augustan Rome.

Epicureans and Stoics

"The aim of this study is to track *De Rerum Natura* along two paths of satire. One is the broad boulevard of satiric literature from the beginnings of Greek poetry to the plays, essays, and broadcast media of the modern world. The other is the narrower lane of Roman verse satire, *satura*, whose canon begins in the Middle Republic with Ennius and Lucilius and closes with Juvenal, an author of the Flavian era. The first main portion of this book (chapters 2-3) focuses on Lucretius and Roman *satura*, while the following chapters broaden the scope to satiric elements of Lucretius more generally, but still with plenty of reference to the poets of Roman *satura* as satirists par excellence. By examining how Lucretius' poem employs the tools, techniques, and tactics of satire-by evaluating how and where in *De Rerum Natura* the speaker functions as a satirist-we gain, I argue, a fuller, richer understanding of how the

poem works and how its poetry interacts with its purported philosophical program. Attention to the role of *De Rerum Natura* in the more specific tradition of Roman verse satire demonstrates that Lucretius' poem stands as a detour on the genre's highway, a swerve in the trajectory of satira. The numerous satiric passages and frequently satiric narrator of *De Rerum Natura* draw on earlier Roman satire, and in turn the poem influences the later satiric verse of Horace, Persius, and Juvenal. While *De Rerum Natura* is not in and of itself a member of the Roman genre of satire, it is an important player in the genre's development"--

History of European Morals from Augustus to Charlemagne

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