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Nota di contenuto	Cover; Half Title Page; Title Page; Copyright; Figures; Contributors; Acknowledgements; Introduction: Making Connections; Contest and Debate in Classical Reception Research; Themes and Approaches in This Book; Part I: Reception within Antiquity and Beyond; Chapter One: Reception and Tradition; Introduction; Reception and the Anacreontic tradition; Reception and the Homeric Tradition; Conclusions; Further Reading; Chapter Two: The Ancient Reception of Homer; Defining the Subject; Modes of Reception; Temporalities; Further Reading Chapter Three: Poets on Socrates' Stage: Plato's Reception of Dramatic ArtDrama in Plato's Dialogues; Plato and the Athenian Polis: Centre and Periphery?; Further Reading; Chapter Four: 'Respectable in Its Ruins': Achaemenid Persia, Ancient and Modern; The Formation of 'Persia'; The Modern study of the Achaemenids; Further Reading; Chapter Five: Basil of Caesarea and Greek Tragedy; Christians and the Classics; The Theatre in Basil's Treatise; The Theatre, Mimesis and Morality; Further Reading; Part II: Transmission, Acculturation and Critique Chapter Six: 'Our Debt to Greece and Rome': Canon, Class and IdeologyNote; Further Reading; Chapter Seven: Gladstone and the Classics; The Classics and Gladstone; The Classics and Gladstonian Conservatism; The Classics and Gladstonian Liberalism; Further Reading; Chapter Eight: Between Colonialism and Independence: Eric Williams and the Uses of Classics in Trinidad in the 1950s and 1960s; Classics as the Height of Foolishness; The Aristotle Debate; Democracy and Elitist Knowledge; Conclusion; Further Reading; Chapter Nine:

Virgilian Contexts; Virgil and the Victorians

Twentieth and Twenty-first Centuries: Virgil's Eclogues, Culture and PoliticsConclusion; Further Reading; Part III: Translation; Chapter Ten: Colonization, Closure or Creative Dialogue?: The Case of Pope's Iliad; Further Reading; Chapter Eleven: Translation at the Intersection of Traditions: The Arab Reception of the Classics; The Oriental Origins; Arabic Versions of the Classics; Classics in the Arab Renaissance; Egyptian Classical Scholarship; Arab Poetic reception of Greek Mythology; Classical Drama in Arab Theatre; Further Reading Chapter Twelve: 'Enough Give in It': Translating the Classical PlayIntroduction; Translating the Stage Play; The Spirit of the Original; Aeschylus and The Oresteia; Sophocles and the Common Man; Euripides and the New Realism; Conclusion; TRANSLATIONS USED Aeschylus; Sophocles; Euripides; Further Reading; Chapter Thirteen: Lost in Translation? The Problem of (Aristophanic) Humour; Translating Verbal Humour; 'Verbal' and 'Referential' Humour; Translating Referential Humour; Translation Studies and the 'Cultural Turn'; Humour Theory; Aristophanes' Translators; Conclusion; Further Reading

Part IV: Theory and Practice

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#### Sommario/riassunto

Examining the profusion of ways in which the arts, culture, and thought of Greece and Rome have been transmitted, interpreted, adapted and used, A Companion to Classical Receptions explores the impact of this phenomenon on both ancient and later societies. Provides a comprehensive introduction and overview of classical reception - the interpretation of classical art, culture, and thought in later centuries, and the fastest growing area in classicsBrings together 34 essays by an international group of contributors focused on ancient and modern reception concepts and practices<

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