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Nota di contenuto	""Cover""; ""Contents""; ""Acknowledgments""; ""Abbreviations""; ""Introduction. Greek Culture in Roman Ecphrasis""; ""1. Staging Ecphrasis in Early Latin Literature: From Naevius to Plautus and Terence""; ""2. Becoming Ariadne: Marveling at Peleusa€s Coverlet with the Inconsistent Narrator of Catullus 64""; ""3. The Challenge of Rustic Art: Ideals of Order in Vergil, Eclogues 3 and Horace, Satires 1.8""; ""4. Describing the Divine: The Ecphrastic Temples of Vergil, Georgics 3.13a €?36 and Propertius, Elegies 2.31""; ""5. Heroic Objects: Ecphrasis in the Aeneid and Metamorphoses"" ""6. Sex, Satire, and the Hybrid Self in Petronian Ecphrasis"" ""7. The Patrona€s Image: Philhellenism, Panegyric, and Ecphrasis in Statius and Martial""; ""Epilogue. Captives and Captors: Apuleius and Philostratus""; ""Bibliography""; ""Index""; ""A""; ""B""; ""C""; ""D""; ""E""; ""F""; ""G""; ""H""; ""I""; ""J""; ""K""; ""L""; ""M""; ""N""; ""O""; ""P""; ""R""; ""S""; ""T""; ""V""; ""W""; ""X""; ""Z""
Sommario/riassunto	The first book-length treatment of artistic ecphrasis at Rome, 'The Captor's Image' resituates a major literary trope deep within its hybrid cultural context, and argues for ecphrasis as a cultural practice through

which the Romans sought, over some four hundred years of their history, to redefine Romanness both with and against Greekness.

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