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# **Virgil Eclogues**

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Dubbed 'the English Virgil' in his own lifetime, Spenser has been

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compared to the Augustan laureate ever since. He invited the comparison, expecting a readership intimately familiar with Virgil's works to notice and interpret his rich web of allusion and imitation, but also his

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significant departures and transformations. This volume considers Spenser's pastoral poetry, the genre which announces the inception of a Virgilian career in The Shepheardes Calender, and to

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which he returns in Colin Clouts  
Come Home Again, throwing  
the 'Virgilian career' into reverse.  
His sustained dialogue with  
Virgil's Eclogues bewrays at  
once a profound debt to Virgil  
and a deep-seated unease with

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his values and priorities, not least his subordination of pastoral to epic. Drawing on the commentary tradition and engaging with current critical debates, this study of Spenser's interpretation, imitation and

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revision of Virgil casts new light on both poets-and on the genre of pastoral itself.

This study probes the significance of Paul's statement in 1 Corinthians 3:16 announced to a group of believers in Corinth:

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"Do you not know that you are the temple of God and that the spirit of God dwells among you?" The question is framed in the Greek language such that Paul expected an affirmative response (i.e. ' Yes, we know we are the

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temple of God'), and yet mapping such an idea onto a gathering of people is rather unprecedented in antiquity. By surveying relevant literary texts and material culture from the ancient Mediterranean (roughly

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400 BCE–200 CE), the author shows how Paul appropriated the concept of temple in his exhortation to the Corinthians. A few key texts in 1 Corinthians can be read as a cohesive and coherent set of passages that

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unpack the idea of the  
Corinthians as "the temple of  
God." While these passages are  
not typically read together, this  
study shows how themes such  
as power and spirit, traditions  
from Exodus, divine benefits,

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and sacrificial foods found in these passages reflect similar concerns observed in temples and other sanctuaries in ancient Greek, Roman, and Jewish contexts. Careful analysis of the religious experience of visitors to

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temples—an important topic that remains largely ignored in secondary literature—gives greater clarity to the nuances of Paul's temple discourse. As the temple, the Corinthian community not only receives

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God's power and benefits, but also remains vulnerable to peril posed by insiders and outsiders. A fresh and sympathetic investigation of the depiction of wolves in early medieval literature, recuperating their

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reputation.

This book collects together  
seventeen new pieces on the  
Roman poet Horace, all specially  
written for the volume by  
scholars of international  
reputation. The book is intended

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both as a celebration of the bimillenary of Horace's death, and to mark the retirement of Professor R. G. M. Nisbet, noted Horatian scholar, from the Corpus Christi Chair of Latin at Oxford. Almost half the

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contributions deal with Horace's Odes, treating individual poems and general issues such as structure and historical background. There are also pieces on the Epodes, the Satires, and the Epistles. A third

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of the collection deals with general Horatian issues such as the poet's social status, his treatment of politics, and the later reception of his poetry. An introduction sets the volume in the context of contemporary

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Horatian scholarship, and there are indexes and a full bibliography.

Wolves in Beowulf and Other Old English Texts

A Critical Survey

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The Georgics of Virgil

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Virgil's Aeneid

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and interpret Horace's first  
book of Satires in the light*

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*of recent scholarship.  
This volume, together with  
its companion on the  
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published volume on the  
Aeneid, completes the  
coverage of Vergil's poetry  
in Oxford Readings in*

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*Classical Studies. It collects ten classic papers on the Eclogues written between 1970 and 1999 by leading scholars from several different countries. The contributions are representative of recent*

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*developments in Vergilian scholarship, with some discussing general issues raised by the work and others treating important individual poems and passages. The editor's introduction places the*

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*essays in their context. A conspectus of contemporary Eclogues criticism, the book will be helpful to students who are encountering the poems for the first time - all Latin has been translated - and will also*

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*presuppositions and habitus  
of the text's cultural  
community and the function  
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intertextual allusions. An  
intertextual reading reveals  
»The Seasons«, though  
heterogeneous on its*

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*surface, as coherent in its cultural functionality. An analysis of the poem's intertext uncovers textual strategies that attempt to re-legitimise poetic discourse as a culturally relevant force especially in*

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*relation to the newly  
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**traces the development  
of the physical features  
and symbolic functions of  
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their earliest inception in  
medieval vernacular texts  
through to contemporary**

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**topoanalytical studies,  
enabling the study of  
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terms of their physical  
characteristics as well as  
in terms of their  
relationship with**

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## **Spenser and Virgil**

The Literary Agenda is a series of short polemical monographs about the importance of literature and of reading in the wider world and about the state of literary education inside schools and universities. The category of 'the literary' has always been contentious.

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What is clear, however, is how increasingly it is dismissed or is unrecognised as a way of thinking or an arena for thought. It is sceptically challenged from within, for example, by the sometimes rival claims of cultural history, contextualized explanation, or media studies. It is

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shaken from without by even greater pressures: by economic exigency and the severe social attitudes that can follow from it; by technological change that may leave the traditional forms of serious human communication looking merely antiquated. For just these reasons this is the right time for

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renewal, to start reinvigorated work into the meaning and value of literary reading. Seth Lerer presents an original take on tradition in the literary imagination. He asks how we can have an unironic, affective relationship to the literary past in an age marked by historical self-consciousness,

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critical distance, and shifts in cultural literacy. Tradition: A Feeling for the Literary Past ranges through a set of fiction, poetry, and criticism that makes up our inherited traditions and that also confronts the question of a literary canon and its personal and historical meaning. How are we taught to have a

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felt experience of literary objects? How do we make our personal anthologies of reading to shape social selves? Why should we care about what literature does both to and for us? This book affirms the value of close and nuanced reading for our understanding of both past and present. Its larger

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goal is to explore the ways in which the literary past makes us, and in the process, how we create canons for reading, teaching, and scholarship. The writers discussed here were all great readers. Dickens and Orwell, Rushdie and Bradbury, Dickinson and Frost, Anne Bradstreet and Gjertrud

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Schnackenberg, Chaucer, Dante, Virgil—they all built their literary structures on the scaffold of their bookshelves. Lerer demonstrates how reading the past generates the literary present, and imagines our literate future.

This book examines the Lukan themes

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of unity and disunity against ancient Greco-Roman and Jewish social and political discourses on concord and discord to better understand the context in which Luke highlights the themes of unity and disunity. The themes of unity and disunity are particularly prominent in ancient

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discussions of the reigns of rulers, evaluations of laws/constitutions/forms of government, and descriptions of the contrasting effects of unity and disunity in the destruction and preservation of peoples and cities. These themes are grouped under the broad categories of kingship and law, and the preservation

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and destruction of cities. The book contends that, in the context of its literary setting, the theme of the unity of the church under one Lord in Acts contributes to Lukan Christological claims that Christ is the true king, and Lukan ecclesiological claims that the Christian community is the true people

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of God.

Scholars have long recognized Lucretius's *De Rerum Natura* as an important allusive source for the *Aeneid*, but significant disagreement persists regarding the scope and purpose of Virgil's engagement with Epicurean philosophy. In *Atomism in*

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the Aeneid, Matthew M. Gorey investigates that engagement and argues that atomic imagery functions as a metaphor for cosmic and political disorder in Virgil's epic, associating the enemies of Aeneas and of Rome's imperial destiny with the haphazard, purposeless chaos of Epicurean atoms

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in the void. While nearly all of Virgil's allusions to atomism are constructed from Lucretian intertextual material, Gorey shows how the poet's negative reception of atomism draws upon a long and popular tradition of anti-atomist discourse in Greek philosophy that metaphorically likened the non-

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teleological cosmology of atomism to civic disorder and mob rule. By situating Virgil's atomic allusions within the tradition of philosophical opposition to Epicurean physics, Atomism in the Aeneid illustrates the deeply ideological nature of his engagement with Lucretius.

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Top international scholars in the field, including Paul Alpers and T.K. Hubbard, discuss the ways in which the pastoral tradition has been used and re-used in the Humanities, and assess the future of the pastoral genre.

Vergil s Political Commentary

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Herrick, Fanshawe and the Politics of Intertextuality

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*John Banvilles works waver  
indecisively between  
modernism and postmodernism.  
This study offers a hitherto  
unexplored vista on his  
works and argues that  
Banville is a post-/modern  
pastoralist. The pastoral*

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*lens opens new vistas to  
Banville's central concerns:  
the collusion of ethics and  
aesthetics, self-  
identification in narrative,  
and the topography of the  
troubled mind. Banville's  
characters harbour an*

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*Arcadia of the unconscious conditioned by a subtext of nostalgia. Caught in a crisis, his characters explore, subvert and transform the pastoral mode into an ambiguous quest for a stable self.*

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*This collection deals with utopias in the Greek and Roman worlds. Plato is the first and foremost name that comes to mind and, accordingly, 3 chapters (J. Annas; D. El Murr; A. Hazistavrou) are devoted to*

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*his various approaches to utopia in the Republic, Timaeus and Laws. But this volume's central vocation and originality comes from our taking on that theme in many other philosophical authors and literary genres.*

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*The philosophers include Aristotle (Ch. Horn) but also Cynics (S. Husson), Stoics (G. Reydams-Schils) and Cicero (S. McConnell). Other literary genres include comedic works from Aristophanes up to Lucian*

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*(G. Sissa; S. Kidd; N.I. Kuin) and history from Herodotus up to Diodorus Siculus (T. Lockwood; C. Atack; I. Sulimani). A last comparative chapter is devoted to utopias in Ancient China (D. Engels).*

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*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*

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*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*

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*interconnections between  
politics and poetics.*

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close readings revealing the  
complex and nuanced  
significance of classical  
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*historically informed consideration of the polemical force of both publishing acts, Pugh aligns the two poets with competing factions within the royalist camp. These political differences, she argues, are*

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*reflected not only in the idea of monarchy explicitly articulated in their poetry, but also in the distinctive theories of intertextuality foregrounded in each volume, Herrick's absolutism going hand-in-hand with his*

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*peculiarly transcendental  
image of poetic imitation as  
an immortal symposium,  
Fanshawe's constitutionalism  
with a distinctly humanist  
approach. Offering a new  
argument for the unity of  
Herrick's vast collection*

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*Hesperides*, and making a case for the rehabilitation of Richard Fanshawe, this engaging book will also be of wider interest to anyone concerned with politics in seventeenth-century literature or with classical

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*reception.*

*Aeneid I and II*

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*of the last hundred years, this book provides a panoramic synthesis of what scholars and poets from across Europe believed they could know about Virgil's life and poetry. Oxford, the home of lost causes, the epitome of the world of*

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*pioneering book, 16 leading authorities explore a variety of aspects of Oxford Classics in the last two hundred years: curriculum, teaching and learning, scholarly style, publishing, gender and social exclusion and the impact of*

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*involved with the reforms. An opening chapter sets the scene by comparing Oxford with Cambridge Classics, and several old favourites are revisited, including such familiar Oxford products as Liddell and Scott's "Greek-English Lexicon",*

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*the "Oxford Classical Texts", and  
Zimmern's "Greek Commonwealth".*

*The book as a whole offers a  
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Classics in Oxford.*

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commentary in Eclogues, Georgics*

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*and Aeneid, the author examines Vergil's political views by analyzing the whole of the poet's work. He introduces the notion of the functional model suggesting that the poet often used this instrument when making a political statement.*

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*New interpretations of a number of the Eclogues and passages of the Georgics and the Aeneid are suggested and the author concludes that Vergil's political engagement is visible in much of his work. During his whole career*

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*the poet was consistent in his views on several major political themes. These varied from, the distress caused by the violation of the countryside during and after the expropriations in the 40s B.C., to the horrors of the civil war and the*

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*violence of war in general, and the necessity of strong leadership. Vergil hoped and expected that Octavian would establish peace and order, and he supported a form of hereditary kingship for which he considered Octavian a suitable*

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*candidate. He held Cleopatra in high regard, and he appreciated a more meaningful role for women in society. Vergil wrote poetry that supported Augustus, but he had also the courage to criticize Octavian and his policies. He was a*

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