

CLAS12367: Studying Written Texts

View Online



(1)

Bennett, A.; Royle, N.; dawsonera. History. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(2)

Bennett, A.; Royle, N.; dawsonera. The Text and the World. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(3)

Bennett, A.; Royle, N.; dawsonera. Creative Writing. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(4)

Gutzwiller, K. J. Pastoral as Genre. In *Theocritus' pastoral analogies: the formation of a genre*; University of Wisconsin Press: Madison, Wis, 1991; Vol. *Wisconsin studies in classics*, pp 3-22.

(5)

Bennett, A.; Royle, N.; dawsonera. Voice. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(6)

Burnett, A. P. Praising a Victorious Athlete. In *Pindar*; Bristol Classical Press: London, 2008;

Vol. Ancients in action, pp 16–33.

(7)

Cohan, S.; Shires, L. M. *Telling Stories: A Theoretical Analysis of Narrative Fiction*; Routledge: London, 1988; Vol. New accents.

(8)

Kozak, L. Enter Hektor. In *Experiencing Hektor: character in the Iliad*; Bloomsbury Academic: London, 2016; pp 23–68.

(9)

Bennett, A.; Royle, N. Narrative. In *An introduction to literature, criticism and theory*; Longman: Harlow, 2009.

(10)

Bennett, A.; Royle, N.; dawsonera. Character. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(11)

Pelling, C. Conclusion. In *Characterization and individuality in Greek literature*; Clarendon Press: Oxford, 1990; pp 245–262.

(12)

Bennett, A.; Royle, N.; dawsonera. Ideology. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(13)

Brian W. Breed. *Tua, Caesar, Aetas: Horace Ode 4.15 and the Augustan Age*. *The American Journal of Philology* **2004**, 125 (2), 245–253.

(14)

Bennett, A.; Royle, N.; dawsonera. Eco. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(15)

Klooster, J. J. H. Theocritus. In *Space in ancient Greek literature: studies in ancient Greek narrative*; Brill: Leiden, 2012; Vol. *Mnemosyne supplements*, pp 99–117.

(16)

Bennett, A.; Royle, N.; dawsonera. The Author. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(17)

Rutherford, R. Poetics and Literary Criticism. In *The Cambridge companion to Horace*; Cambridge University Press: Cambridge, 2007; Vol. *The Cambridge companions to literature and classics*, pp 248–261. <https://doi.org/10.1017/CCOL0521830028.019>.

(18)

Armstrong, R. Classical Translations of the Classics: The Dynamics of Literary Tradition in Retranslating Epic Poetry. In *Translation and the classic: identity as change in the history of culture*; Oxford University Press: Oxford, 2008; Vol. *Classical presences*, pp 162–202.

(19)

Hall, E. Navigating the Realms of Gold: Translation As Access Route to the Classics. In *Translation and the classic: identity as change in the history of culture*; Lianeri, A., Zajko, V., Eds.; Oxford University Press: Oxford, 2008; Vol. *Classical presences*, pp 315–340.

(20)

Bennett, A.; Royle, N.; dawsonera. Readers and Reading. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(21)

McConnell, J. "'We Are Still Mythical": Kate Tempest's Brand New Ancients'. 195–206.

(22)

Bennett, A.; Royle, N.; dawsonera. *The End*. In *An introduction to literature, criticism and theory*; Routledge: Abingdon, 2016.

(23)

Fowler, D. *Second Thoughts on Closure*. In *Classical closure: reading the end in Greek and Latin literature*; Princeton University Press: Princeton, N.J., 1997; pp 3–22.

(24)

Worman, N. *Landscape and the Spaces of Metaphor in Ancient Literary Theory and Criticism*; Cambridge University Press: Cambridge, 2015.

(25)

Joseph D. Reed. *Arsinoe's Adonis and the Poetics of Ptolemaic Imperialism*. *Transactions of the American Philological Association (1974-)* **2000**, 130, 319–351.

(26)

Volk, K. *Vergil's Eclogues*; Oxford University Press: Oxford, 2008; Vol. *Oxford readings in classical studies*.

(27)

Steiner, D. *The Gorgons? Lament: Auletics, Poetics, and Chorality in Pindar's Pythian 12*. *American Journal of Philology* **2013**, 134 (2), 173–208.
<https://doi.org/10.1353/ajp.2013.0015>.

(28)

Deborah Steiner. *Feathers Flying: Avian Poetics in Hesiod, Pindar, and Callimachus*. *The American Journal of Philology* **2007**, 128 (2), 177–208.

(29)

Steiner, D. Indecorous Dining, Indecorous Speech: Pindar's First Olympian and the Poetics of Consumption. *Arethusa* **2002**, 35 (2), 297–314. <https://doi.org/10.1353/are.2002.0020>.

(30)

Rose, M. *Authors and Owners: The Invention of Copyright*; Harvard University Press: Cambridge, Mass, 1993.

(31)

Joseph D. Reed. Arsinoe's Adonis and the Poetics of Ptolemaic Imperialism. *Transactions of the American Philological Association* (1974-) **2000**, 130, 319–351.

(32)

Phillips, T.; Oxford Scholarship Online (Online service). *Pindar's Library: Performance Poetry and Material Texts*; Oxford University Press: Oxford, 2015; Vol. Oxford classical monographs.

(33)

Christine G. Perkell. The 'Dying Gallus' and the Design of Eclogue 10. *Classical Philology* **1996**, 91 (2), 128–140.

(34)

Pelling, C. *Characterization and Individuality in Greek Literature*; Clarendon Press: Oxford, 1990.

(35)

Payne, M. *Theocritus and the Invention of Fiction*; Cambridge University Press: Cambridge, 2007.

(36)

Mark Payne. On Being Vatic: Pindar, Pragmatism, and Historicism. *The American Journal of Philology* **2006**, 127 (2), 159–184.

(37)

Maria Pavlou. Metapoetics, Poetic Tradition, and Praise in Pindar 'Olympian' 9. *Mnemosyne* **2008**, 61, 533–567.

(38)

Michael Paschalis. *Semina Ignis: The Interplay of Science and Myth in the Song of Silenus*. *The American Journal of Philology* **2001**, 122 (2), 201–222.

(39)

Meban, D. *Virgil's Eclogues and Social Memory*. *American Journal of Philology* **2009**, 130 (1), 99–130.

(40)

Maslov, B. *Pindar and the Emergence of Literature*; Cambridge University Press: Cambridge, 2015.

(41)

Mackie, H. S. *Graceful Errors: Pindar and the Performance of Praise*; University of Michigan Press: Ann Arbor, 2003.

(42)

Lowrie, M. *Horace's Narrative Odes*; Clarendon Press: Oxford, 1997.

(43)

Lefkowitz, M. R. *First-Person Fictions: Pindar's Poetic 'I'*; Clarendon Press: Oxford, 1991.

(44)

Leach, E. W. Personal and Communal Memory in the Reading of Horace's Odes, Books 1-3. *Arethusa* **1998**, 31 (1), 43–74. <https://doi.org/10.1353/are.1998.0002>.

(45)

Kurke, L. *The Traffic in Praise: Pindar and the Poetics of Social Economy*; Cornell University Press: Ithaca, 1991; Vol. Myth and poetics.

(46)

Kania, R. *Virgil's Eclogues and the Art of Fiction: A Study of the Poetic Imagination*; Cambridge University Press: Cambridge, 2016.

(47)

Jong, I. J. F. de. *Space in Ancient Greek Literature: Studies in Ancient Greek Narrative*; Brill: Leiden, 2012; Vol. Mnemosyne supplements.

(48)

Trends in Classics (Conference); Aristoteleio Panepistēmio Thessalonikēs. Tomeas Klassikōn Spoudōn. *Hellenistic Studies at a Crossroads: Exploring Texts, Contexts and Metatexts*; Hunter, R. L., Rengakos, A., Sistikou, E., Eds.; De Gruyter: Berlin, 2014; Vol. Trends in classic-Supplementary volumes.

(49)

Hunter, R. L. *Theocritus and the Archaeology of Greek Poetry*; Cambridge University Press: Cambridge, 1996.

(50)

Hunt, J. M. The Politics of Death in Theocritus' First Idyll. *American Journal of Philology* **2011**, 132 (3), 379–396. <https://doi.org/10.1353/ajp.2011.0026>.

(51)

Harrison, S. J. *Generic Enrichment in Vergil and Horace*; Oxford University Press: Oxford, 2007.

(52)

Oxford Scholarship Online (Online service). *Augustan Poetry and the Irrational*; Hardie, P. R., Ed.; Oxford University Press: New York, 2015.

(53)

Hamilton, J. T. *Soliciting Darkness: Pindar, Obscurity, and the Classical Tradition*; Harvard University Press: Cambridge, Mass, 2003; Vol. *Harvard studies in comparative literature*.

(54)

Halperin, D. M. *Before Pastoral: Theocritus and the Ancient Tradition of Bucolic Poetry*; Yale University Press: New Haven, 1983.

(55)

dawsonera. *Brill's Companion to Horace*; Günther, H.-C., Ed.; Brill: Leiden, 2013.

(56)

Griffith, R. D. *Alph, the Sacred River, Ran: Geographical Subterfuge in Pindar Olympian 1.20*. *Mouseion: Journal of the Classical Association of Canada* **2008**, 8 (1), 1–8.
<https://doi.org/10.1353/mou.0.0046>.

(57)

Fredericksen, E. *Finding Another Alexis: Pastoral Tradition and the Reception of Vergil's Second Eclogue*. *Classical Receptions Journal* **2015**, 7 (3), 422–441.
<https://doi.org/10.1093/crj/clu024>.

(58)

Fowler, D. *Second Thoughts on Closure*. In *Classical closure: reading the end in Greek and*

Latin literature; Princeton University Press: Princeton, N.J., 1997; pp 3–22.

(59)

J. Andrew Foster. Arsinoe II as Epic Queen: Encomiastic Allusion in Theocritus, Idyll 15. *Transactions of the American Philological Association* (1974-) **2006**, 136 (1), 133–148.

(60)

Andrew Fenton. The Forest and the Trees: Pattern and Meaning in Horace, 'Odes' 1. *The American Journal of Philology* **2008**, 129 (4), 559–580.

(61)

Oxford Scholarship Online (Online service). *Augustan Poetry and the Roman Republic*; Farrell, J., Nelis, D., Eds.; Oxford University Press: Oxford, 2013.

(62)

Joseph Farrell. *Classical Genre in Theory and Practice*. *New Literary History* **2003**, 34 (3), 383–408.

(63)

Ebbeler, Jennifer. Linus as a Figure for Pastoral Poetics in Vergil's Eclogues. *Helios* **2010**, 37 (2), 187–205. <https://doi.org/10.1353/hel.2010.0016>.

(64)

Davis, G. *Polyhymnia: The Rhetoric of Horatian Lyric Discourse*; University of California Press: Berkeley, 1991.

(65)

Currie, B. *Pindar and the Cult of Heroes*; Oxford University Press: Oxford, 2005; Vol. Oxford classical monographs.

(66)

Cohan, S.; Shires, L. M. *Telling Stories: A Theoretical Analysis of Narrative Fiction*; Routledge: London, 1988; Vol. *New accents*.

(67)

Burton, J. B. *Theocritus's Urban Mimes: Mobility, Gender, and Patronage*; University of California Press: Berkeley, 1995; Vol. *Hellenistic culture and society*.

(68)

Burnett, A. P. *Praising a Victorious Athlete*. In *Pindar*; Bristol Classical Press: London, 2008; Vol. *Ancients in action*, pp 16–33.

(69)

Breed, B. W. *Pastoral Inscriptions: Reading and Writing Virgil's Eclogues*; Bloomsbury Academic: London, 2012; Vol. *Classical literature and society*.

(70)

Brian W. Breed. *Tua, Caesar, Aetas: Horace Ode 4.15 and the Augustan Age*. *The American Journal of Philology* **2004**, 125 (2), 245–253.

(71)

Bennett, A.; Royle, N. *An Introduction to Literature, Criticism and Theory, Fifth edition.*; Routledge: London, 2016.

(72)

Armstrong, R. *Classical Translations of the Classics: The Dynamics of Literary Tradition in Retranslating Epic Poetry*. In *Translation and the classic: identity as change in the history of culture*; Oxford University Press: Oxford, 2008; Vol. *Classical presences*, pp 162–202.

(73)

Eva Anagnostou-Laoutides and David Konstan. *Daphnis and Aphrodite: A Love Affair in*

Theocritus 'Idyll' 1. *The American Journal of Philology* **2008**, 129 (4), 497–527.

(74)

Fletcher, R.; Hanink, J. *Creative Lives in Classical Antiquity: Poets, Artists and Biography*; Cambridge University Press: Cambridge, 2016.

(75)

Gainsford, P. *Early Greek Hexameter Poetry*; Published for the Classical Association, Cambridge University Press: Cambridge, 2015; Vol. *Greece&Rome: New surveys in the classics*.

(76)

Carson, A.; Sappho. *If Not, Winter: Fragments of Sappho*; Virago: London, 2002.

(77)

McConnell, J. "'We Are Still Mythical": Kate Tempest's Brand New Ancients'. 195–206.

(78)

Oswald, A.; Homer. *Memorial: An Excavation of the Iliad*; Faber and Faber: London, 2011.

(79)

Logue, C.; Homer. *War Music: An Account of Books 1-4 and 16-19 of Homer's Iliad*; Faber: London, 2001.

(80)

Rutherford, R. *Poetics and Literary Criticism*. In *The Cambridge companion to Horace*; Cambridge University Press: Cambridge, 2007; Vol. *The Cambridge companions to literature and classics*, pp 248–261. <https://doi.org/10.1017/CCOL0521830028.019>.

(81)

Gutzwiller, K. Pastoral as Genre. In *Theocritus' Pastoral Analogies: The Formation of a Genre*; 1991; pp 3–22.

(82)

Kozak, L. Enter Hektor. In *Experiencing Hektor: character in the Iliad*; Bloomsbury Academic: London, 2016; pp 23–68.

(83)

Hall, E. Navigating the Realms of Gold: Translation As Access Route to the Classics. In *Translation and the classic: identity as change in the history of culture*; Lianeri, A., Zajko, V., Eds.; Oxford University Press: Oxford, 2008; Vol. Classical presences, pp 315–340.

(84)

The Newest Sappho (P. Sapph. Obbink and P. GC Inv. 105, Frs. 1-4): *Studies in Archaic and Classical Greek Song, Vol. 2*; Bierl, A., Lardinois, A. P. M. H., Eds.; Brill: Leiden, 2016; Vol. volume 392.

(85)

Reading Sappho; Greene, E., Ed.; University of California Press: Berkeley, 1996.

(86)

Fowler, R. L.; *Cambridge Collections Online (Online service)*. *The Cambridge Companion to Homer*; Cambridge University Press: Cambridge, 2006; Vol. *The Cambridge companions to literature and classics*.