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Hellenistic poets of the third and second centuries BC were concerned with the need both to mark their continuity with the classical past and to demonstrate their independence from it. In this revised and expanded translation of *Muse e modelli: la poesia ellenistica da Alessandro Magno ad Augusto*, Greek poetry of the third and second centuries BC and its reception and influence at Rome are explored allowing both sides of this literary practice to be appreciated. Genres as diverse as epic and epigram are considered from a historical perspective, in the full range of their deep-level structures, providing a different perspective on the poetry and its influence at Rome. Some of the most famous poetry of the age such as Callimachus' *Aitia* and Apollonius' *Argonautica* is examined. In addition, full attention is paid to the poetry of encomium, in particular the newly published epigrams of Posidippus, and Hellenistic poetics, notably Philodemus.

The subject of deformity and disability in the ancient Greco-Roman world has experienced a surge in scholarship over the past two decades. Recognizing a vast, but relatively un(der)explored, corpus of evidence, scholars have

sought to integrate the deformed and disabled body back into our understanding of ancient society and culture, art and representation. The Hunchback in Hellenistic and Roman Art works towards this end, using the figure of the hunchback to re-think and re-read images of the 'Other' as well as key issues that lie at the very heart of ancient representation. The author takes an art-historical approach, examining key features of the corpus of hunchbacks, as well as representations of the deformed and disabled more generally. This provides fertile ground for a re-assessment of current, and likewise marginalized, scholarship on the miniature in ancient art, hyperphallicism in ancient art, and the emphasis on the male body in ancient art.

This book offers a new thematic, contextualized, and richly illustrated approach to art of the Hellenistic world (c.330-30 BC).

Hellenistic artworks are celebrated for innovations such as narrative, characterization, and description. The most striking examples are works associated with the Hellenistic courts. Their revolutionary appearance is usually attributed to Alexander the Great's conquest of the Near East, the start of the Hellenistic kingdoms, and Greek-Eastern interactions. In *Rhetoric and Innovation in Hellenistic Art*, Kristen Seaman offers a new approach to Hellenistic art by investigating an internal development in Greek cultural production, notably, advances in rhetoric. Rhetorical education taught kings, artists, and courtiers how to be Greek, giving them a common intellectual and cultural background from which they approached art. Seaman explores how rhetorical techniques helped artists and their royal patrons construct Hellenism through their innovative art in the scholarly atmospheres of Pergamon and Alexandria. Drawing upon artistic, literary, and historical evidence, this interdisciplinary study will be of interest to students and scholars in art and archaeology, Classics, and ancient history.

An internationally renowned set of experts on epigram offers an introduction, fresh approaches, and new direction to the study of Hellenistic-era epigram by exploring the models, forms, poetology, sub-genera, intertexts, and ancient and modern reception of Hellenistic epigram.

This volume brings together fifteen papers which address key issues in the field of Hellenistic studies. In using modern critical approaches, the authors discuss the genre, style, narrative and aesthetics of post-classical literature and highlight its cultural and ideological contexts. By reassessing conventional views and methods the volume aims at providing new insights into Hellenistic literature.

Greek epigram is a remarkable poetic form. The briefest of all ancient Greek genres, it is also the most resilient: for almost a thousand years it attracted some of the finest Greek poetic talents as well as exerting a profound interest on Latin literature, and it continues to inspire and influence modern translations and imitations. After a long period of neglect, research on epigram has surged during recent decades, and this volume draws on the fruits of that renewed scholarly engagement. It is concerned not with the work of individual authors or anthologies, but with the evolution of particular subgenres over time, and provides a selection of in-depth treatments of key aspects of Greek literary epigram of the Hellenistic, Roman, and early Byzantine periods. Individual chapters offer insights into a variety of topics, from explorations of the dynamic interactions between poets and their predecessors and contemporaries, and of the relationship between epigram and its socio-political, cultural, and literary background from the third century BCE up until the sixth century CE, to its interaction with its origins, inscribed epigram more generally, other literary genres, the visual arts, and Latin poetry, as well as the process of editing and compilation which generated the collections which survived into the modern world. Through the medium of individual studies the volume as a whole seeks to offer a sense of this vibrant and dynamic poetic form and its world which will be of value to scholars and students of Greek epigram and classical literature more broadly.

The first detailed analysis of the female portrait statue in the Greek world from the fourth century BCE to the third century CE.

Using the visual and tactile experience of small-scale figurines, Greeks and Babylonians negotiated a hybrid, cross-cultural society in Hellenistic Mesopotamia.

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