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new interpretations closely compare poetry and art for the light each sheds on the other. He finds, for example, an exuberant expansion of subject matter in the Hellenistic periods in both literature and art, as styles and iconographic traditions reserved for grander concepts in earlier eras were applied to themes, motifs, and subjects that were emphatically less grand.

Offering unparalleled scope, *A Companion to Hellenistic Literature* in 30 newly commissioned essays explores the social and intellectual contexts of literature production in the Hellenistic period, and examines the relationship between Hellenistic and earlier literature. Provides a wide ranging critical examination of Hellenistic literature, including the works of well-respected poets alongside lesser-known historical, philosophical, and scientific prose of the period. Explores how the indigenous literatures of Hellenized lands influenced Greek literature and how Greek literature influenced Jewish, Near Eastern, Egyptian, and Roman literary works.

Visual culture, performance and spectacle lay at the heart of all aspects of ancient Greek daily routine, such as court and assembly, cult and ritual, and art and culture. Seeing was considered the most secure means of obtaining knowledge, with many citing the etymological connection between 'seeing' and 'knowing' in ancient Greek as evidence for this. Seeing was also however often associated with mere appearances, false perception and deception. Gazing and visuality in the ancient Greek world have had a central place in the scholarship for some time now, enjoying an abundance of pertinent discussions and bibliography. If this book differs from the previous publications, it is in its emphasis on diverse genres: the concepts 'gaze', 'vision' and 'visuality' are considered across different Greek genres and media. The recipients of ancient Greek literature (both oral and written) were encouraged to perceive the narrated scenes as spectacles and to 'follow the gaze' of the characters in the narrative. By setting a broad time span, the evolution of visual culture in Greece is tracked, while also addressing broader topics such as theories of vision, the prominence of visuality in specific time periods, and the position of visuality in a hierarchisation of the senses.

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

Ancient Greek sculpture seems to have a timeless quality – provoking reactions that may range from awe to alienation. Yet it was a particular product of its age: and to know how and why it was once created is to embark upon an understanding of its 'Classic' status. In this richly illustrated and carefully written survey, encompassing works from c.700 BC to the end of antiquity, Nigel Spivey expounds not only the social function of Greek sculpture but also its aesthetic and technical achievement. Fresh approaches are reconciled with traditional modes of study as the connoisseurship of this art is sympathetically unravelled, while source material and historical narratives are woven into detailed explanations, putting the art into its proper context. *Greek Sculpture* is the ideal textbook for students of classics, classical civilisation, art history and archaeology – and an accessible account for all interested readers.

This lively translation of *Devins, Dieux et Démons* is the first English-language

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edition of Jean-René Jannot's highly informative examination of Etruscan religion. Jannot tackles this elusive subject within three major constructs—death, ritual, and the nature of the gods—and presents recent discoveries in an accessible format. Jane K. Whitehead's translation updates Jannot's innovative text and introduces readers of all types—students, scholars, and the general audience—to this thorough overview of ancient Etruscan beliefs, including the afterlife, funerary customs, and mythology. Provocative insights and thoughtful discussions contribute to an understanding of the prophetic nature of Etruscan culture. Jannot investigates the elaborate systems of defining space and time that so distinctly characterize this ancient society. *Religion in Ancient Etruria* offers a unique perspective that illuminates the origins of some of our own "modern" religious beliefs. This updated edition includes more than 100 illustrations that demonstrate early temples, statues, mirrors, tablets, and sculptures. 1998 French edition, Picard

Diana Spencer, known for her scholarly focus on how ancient Romans conceptualized themselves as a people and how they responded to and helped shape the world they lived in, brings her expertise to an examination of the Roman scholar Varro and his treatise *De Lingua Latina*. This commentary on the origin and relationships of Latin words is an intriguing, but often puzzling, fragmentary work for classicists. Since Varro was engaged in defining how Romans saw themselves and how they talked about their world, Spencer reads along with Varro, following his themes and arcs, his poetic sparks, his political and cultural seams. Few scholars have accepted the challenge of tackling Varro and his work, and in this pioneering volume, Spencer provides a roadmap for considering these topics more thoroughly.

Examines speech loss across all of Ovid's writings and the ways that motif is explored, developed, and modified in the poet's work after his exile from Rome.

The first of its kind, *A Companion to Ancient Aesthetics* presents a synoptic view of the arts, which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media—oral, aural, visual, and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world Explores the aesthetic experience of the ancients across a range of media, treating literary, oral, aural, and visual arts together in a single volume Presents an integrated perspective on the major themes of ancient aesthetics which challenges traditional demarcations Raises questions about the similarities and differences between ancient and modern ways of thinking about the place of art in society

Figural and non-figural supports are a ubiquitous feature of Roman marble sculpture; they appear in sculptures ranging in size from miniature to colossal and of all levels of quality. At odds with modern ideas about beauty, completeness, and visual congruence, these elements, especially non-figural struts, have been dismissed by scholars as mere safeguards for production and transport. However, close examination of these features reveals the tastes and expectations of those who commissioned, bought, and displayed marble sculptures throughout the Mediterranean in the Hellenistic and Roman periods. Drawing on a large body of examples, Greek and Latin literary sources, and modern theories of visual culture, this study constitutes the first comprehensive investigation of non-figural supports

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in Roman sculpture. The book overturns previous conceptions of Roman visual values and traditions and challenges our understanding of the Roman reception of Greek art.

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