

Terence Hecyra Cambridge Greek And Latin Classics

The Cambridge Ancient History: Rome and the Mediterranean to 133 B.C
The Brothers
Lucretius: De Rerum Natura
The Cambridge Companion to Roman Comedy
Terence's Dark Comedy
Roman Comedy
A Lexicon of the Greek Language
Women in Roman Republican Drama
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Music in Roman Comedy
Stage Antiquities of the Greek and Romans and Their Influence

The Cambridge Ancient History: Rome and the Mediterranean to 133 B.C

The Brothers

Shows how certain prominent features of classical Latin prose became established because of factors that conditioned the formation of archaic prose. Presents texts ranging from about 450 BC to about 100 BC to exemplify such features in their original setting and to illustrate the linguistic and styl

Lucretius: De Rerum Natura

The De Rerum Natura of Lucretius is a sustained and impassioned protest against religious superstition and irrationality. The poem takes the form of a detailed exposition of Epicurean physical theory - an extreme materialism designed to remove and discredit popular fears of the gods, death and an afterlife. Book III is generally accepted to be the finest in the whole poem; Lucretius argues there that the soul is as mortal as the body and shows that human response to the fact of mortality and death can be at once rational, dignified and liberating. Professor Kenney's commentary is the first to give proper critical emphasis to the techniques and intentions of Lucretius' poetry; it can be read with profit by all students of Latin from senior school level upwards.

The Cambridge Companion to Roman Comedy

This study explores the development of the Roman literary sensibility from early interest in epic and drama, through invention of satire and eventual enshrining of books in public collections important to Horace and Ovid.

Terence's Dark Comedy

A 2010 Latin text and commentary for Cicero's career-making speech defending Sextus Roscius on the charge of murdering his father.

Roman Comedy

The first edition for half a century of any play of Menander designed for English-speaking students reading it in Greek.

A Lexicon of the Greek Language

Women in Roman Republican Drama

The Cambridge Companion to Roman Comedy provides a comprehensive critical introduction to Roman comedy and its reception through more than twenty accessible and up-to-date chapters by leading international scholars. This book defines the fundamentals of Roman comedy by examining its literary and comic technique as well as its stagecraft and music, and then traces the genre's influence through the centuries. Roman comedy has served as a model for writers as well as artists ranging from Shakespeare to Molière and from Martin Luther to Cole Porter. Just as the Middle Ages spawned Christianised versions of Terence's comedies, in which harlots find God rather than a husband and young men become martyrs rather than never-do-well lovers, the twentieth century has also given us its take on Roman comedy with Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum* and numerous modern versions of Plautus' *Amphitryon*.

Amphitruo

Plautine Trends: Studies in Plautine Comedy and its Reception, a collective volume published as a Festschrift in honour of Prof. D. Raios (University of Ioannina), aims to contribute to the current, intense discussion on Plautine drama and engage with most of the topics which lie at the forefront of recent scholarship on 'literary Plautus'. 13 papers by experts on Roman Comedy address issues concerning a) the structure of Plautine plot in its social, historical and philosophical contexts, b) the interfaces between language and comic plot, and c) plot and language as signs of reception. Participants include (in alphabetical order): A. Augoustakis, R.R. Caston, D.M. Christenson, M. Fontaine, S. Frangoulidis, M. Hanses, E. Karakasis, D. Konstan, K. Kounaki – Philippides, S. Papaioannou, A. Sharrock, N.W. Slater, and J.T. Welsh. The papers of the volume are preceded by an introduction offering a review of the extensive literature on the subject in recent years and setting the volume in its critical context. The preface to the volume is written by R.L. Hunter. The book is intended for students or scholars working on or interested in Plautine Comedy and its reception.

Terence and Interpretation

The Girl from Andros was the first play of the brilliant but short-lived Roman comic playwright Terence and shows him as already a master dramatist. It is based on two plays (both now lost) by the Greek playwright Menander and was first put on in Rome in 166 BCE. The main focus of interest is the plotting and counter-plotting of a devious master and his equally devious slave, but there are also two boys both in danger of losing the girls they love, and a girl in search of the family from which she has long been separated - typical ingredients of a Latin comedy. The play is a theatrical tour de force with many comic highlights and is enlivened by a succession of metatheatrical remarks; but it also provokes thought on various aspects of human relationships in a male-dominated, slave-owning society that jealously guards its rights of citizenship. It was the first ancient Latin comedy to be performed in the Renaissance and influenced a number of plays in succeeding centuries, most notably Richard Steele's *The Conscious Lovers* (1722); it was also the inspiration for Thornton Wilder's novel *The Woman of Andros* (1930). This volume includes the first detailed commentary on the play in any language for nearly sixty years.

Helios

Commentary providing firm grounding in matters of language and text while addressing major literary, dramatic and historical questions.

Publii Terentii Afri the Adelphi, Hecyra, and Phormio

Rules and list of members included in each volume.

Proceedings of the Classical Association

A major re-evaluation of Boccaccio's status as literary innovator and cultural mediator equal to that of Petrarch and Dante.

Forbidden Rites

Menander: Samia (The Woman from Samos)

Mimetic Contagion

PIERIDES IV This volume examines interpretation as the original process of critical reception vis-a-vis Terence's experimental comedies. The book, which consists of two parts, looks at Terence as both an agent and a subject of interpretation. The First Part (' Terence as Interpreter ') examines Terence as an interpreter of earlier literary traditions, both Greek and Roman. The Second Part (' Interpretations of Terence ') identifies and explores different

expressions of the critical reception of Terence ' s output. The papers in both sections illustrate the various expressions of originality and individual creative genius that the process of interpretation entails. The volume at hand is the first study to focus not only on the interpreter, but also on the continuity and evolution of the principles of interpretation. In this way, it directs the focus from Terence ' s work to the meaning of Terence ' s work in relation to his predecessors (the past literary tradition), his contemporaries (his literary antagonists, but also his audience), and posterity (his critical readers across the centuries).

Terence and the Language of Roman Comedy

The Cambridge Companion to Boccaccio

Classical Greek and Roman Drama

The Oxford Handbook of Greek and Roman Comedy

This second edition examines all aspects of Roman history, and contains a new introduction, three new chapters and updated bibliographies.

Reading Roman Comedy

About the role of women in Roman Republican plays of all genres, and about the role of gender in the influence of this on later dramatists

Plays and Fragments

CICERO

Ramus, Critical Studies in Greek and Roman Literature

Forbidden Rites consists of an edition of one of the most interesting and important manuscripts of medieval magic that has yet come to light. In addition to

the Latin text, Kieckhefer provides full commentary, including detailed analysis of the text and its contents, discussion of the historical context, translation of representative sections, and comparison with other necromantic texts of the late Middle Ages.

Constructing Literature in the Roman Republic

Plautine Trends

"Terence's Brothers was put on in Rome in 160 B.C. when 'captive Greece was capturing her ruffian conqueror and bringing style to barnyard Latium', when Cato the Elder, still vigorous at 74, was defending 'the ways of our Roman ancestors' with pen and voice, and fourteen years before the destruction of Carthage and Corinth which marked a new epoch in Roman history. It is the latest surviving example of comoedia palliata, and for sustained verve, variety, characterization, and substance it is perhaps the most accomplished of the genre as we know it, as well as a document of the blending of Greek and Roman not yet quite complete. The play deals with a perennial domestic problem - how fathers should relate to teenage children - and raises the wider question of ends and means in education. Latin text with facing-page translation.

Terence: Hecyra

This book is an in-depth study of the topic of rape in classical Athens.

Archaic Latin Prose

This book offers a comprehensive examination of the language of Roman comedy in general and that of Terence in particular. The study explores Terence's use of language to differentiate his characters and his language in relation to the language of the comic fragments of the palliata, the togata and the atellana. Linguistic categories in the Terentian corpus explored include colloquialisms, archaisms, hellenisms and idiolectal features. Terence is shown to give his old men an old-fashioned and verbose tone, while low characters are represented as using colloquial diction. An examination of Eunuchus' language shows it to be closer to the Plautine linguistic tradition. The book also provides a thorough linguistic/stylistic commentary on all the fragments of the palliata, the togata and the atellana. It shows that Terence, except in the case of his Eunuchus, consciously distances himself from the linguistic/stylistic tradition of Plautus followed by all other comic poets.

A Classical Dictionary

An edition with introduction and line-by-line commentary of the Roman playwright Plautus' comedy Amphitruo.

The first and second Philippic orations, tr. by J.R. King

Roman Comedy

This book explores the social institutions, the prevailing social values, and the ideology of the ancient city-state as revealed in Roman Comedy. "The very essence of comedy is social," writes David Konstan, "and in the complex movement of its plots we may be able to discern the lineaments and contradictions of the reigning ideas of an age." David Konstan looks closely at eight plays: Plautus's *Aulularia*, *Asinaria*, *Captivi*, *Rudens*, *Cistellaria*, and *Truculentus*, and Terence's *Phormio* and *Hecyra*. Offering new interpretations of each, he develops a "typology of plot forms" by analyzing structural features and patterns of conventional behavior in the plays, and he relates the results of his literary analysis to contemporary social conditions. He argues that the plays address tensions that were potentially disruptive to the ancient city-state, and that they tended to resolve these tensions in ways that affirmed traditional values. *Roman Comedy* is an innovative and challenging book that will be welcomed by students of classical literature, ancient social history, the history of the theater, and comedy as a genre.

Terence: The Girl from Andros

The Cambridge Companion to the Roman Republic

A catalogue of the law school of the university at Cambridge

Menander (c. 341-291 BC) was the foremost innovator of Greek New Comedy, a dramatic style that moved away from the fantastical to focus upon the problems of ordinary Athenians. This collection contains the full text of 'Old Cantankerous' (*Dyskolos*), the only surviving complete example of New Comedy, as well as fragments from works including 'The Girl from Samos' and 'The Rape of the Locks', all of which are concerned with domestic catastrophes, the hazards of love and the trials of family life. Written in a poetic style regarded by the ancients as second only to Homer, these polished works - profoundly influential upon both Roman playwrights such as Plautus and Terence, and the wider Western tradition - may be regarded as the first true comedies of manners.

The Journal of Education

Offers a new explanation of how the plays of Plautus and Terence worked as musical theatre.

Roman Comedy

For many years the domain of specialists in early Latin, in complex metres, and in the reconstruction of texts, Roman comedy is now established in the mainstream of Classical literary criticism. Where most books stress the original performance as the primary location for the encountering of the plays, this book finds the locus of meaning and appreciation in the activity of a reader, albeit one whose manner of reading necessarily involves the imaginative reconstruction of performance. The texts are treated, and celebrated, as literary devices, with programmatic beginnings, middles, ends, and intertexts. All the extant plays of Plautus and Terence have at least a bit part in this book, which seeks to expose the authors' fabulous artificiality and artifice, while playing along with their differing but interrelated poses of generic humility.

Rape and the Politics of Consent in Classical Athens

The Oxford Handbook of Greek and Roman Comedy marks the first comprehensive introduction to and reference work for the unified study of ancient comedy. From its birth in Greece to its end in Rome, from its Hellenistic to its Imperial receptions, no topic is neglected. The 41 essays offer cutting-edge guides through comedy's immense terrain.

Local Examinations

When we are confronted with a work of art, what is its effect on us? In contrast to post-Enlightenment conceptions, which tend to restrict themselves to aesthetic or discursive responses, the ancient Greeks and Romans often conceived works of art as having a more dynamic effect on their viewers, inspiring them to direct imitation of what they saw represented. This notion of 'mimetic contagion' was a persistent and widespread mode of framing response to art across the ancient world, discernible in both popular and elevated cultural forms, yet deployed differently in various historical contexts; it is only under the specificity of a particular cultural moment's concerns that it becomes most useful as a lens for understanding how that culture is attempting to negotiate the problems of representation. After framing the phenomenon in terms general enough to be applicable across many periods, literary genres, and artistic media, this volume takes a particular literary work, Terence's *Eunuch*, as a starting point, both as a vivid example of this extensive pattern, and as a case study situating use of the motif within the peculiarities of a particular historical moment, in this case mid-second-century BC Rome and its anxieties about the power of art. One of the features of mimetic contagion frequently noted in this study is its capacity to render the operation of a particular work of art an emblem for the effect of representation more generally, and this is certainly the case in the *Eunuch*, whereby the painting at the centre of the play functions as a metatheatrical figure for the dynamics of mimesis throughout, illustrating how the concept may function as the key to a particular literary work. Although mimetic contagion is only one available Greco-Roman strategy for understanding the power of art, by offering an extended reading of a single work of literature through this lens, this volume demonstrates what ramifications closer attention to it might have for modern readers and literary criticism.

Music in Roman Comedy

An essential companion for the student of literature. Works selected include the best-known works of the classical Greek and Roman theatre.

Stage Antiquities of the Greek and Romans and Their Influence

The Focus Classical Library is dedicated to publishing the best of Classical literature in contemporary translations with notes and introductions, so as to provide modern students access to the thought and context at the roots of contemporary culture. Five new translations of Rome's finest comic playwrights, Plautus and Terence, are included in this single volume. The five plays: Menaechmi, Rudens, Truculentus, Adelphoe, and Eunuchus provide an introduction to the world of Roman comedy by two of its best practitioners. These modern translations include notes, an extensive introduction, and appendices.

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