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Historia And Fabula

Victoria Flood



Historia And Fabula:

Historia and Fabula Peter G. Bietenholz, 1994 Examining a variety of texts ranging from the Ancient Near East to the nineteenth century this book deals with the inevitable presence of both fact and fiction in historical thought and investigates when where and to what degree they were distinguished

The Medieval Classic Justin Haynes, 2021 This book considers how ancient and medieval commentaries on the Aeneid by Servius Fulgentius Bernard Silvestris and others can give us new insights into four twelfth century Latin epics the Ylias by Joseph of Exeter the Alexandreis by Walter of Châtillon the Anticlaudianus by Alan of Lille and the Architrenius by John of Hauville Virgil's influence on twelfth century Latin epic is generally thought to be limited to verbal echoes and occasional narrative episodes but evidence is presented that more global influences have been overlooked because ancient and medieval interpretations of the Aeneid as preserved by the commentaries were often radically different from modern readings of the Aeneid By explaining how to interpret the Aeneid these commentaries directly influenced the way in which twelfth century Latin epic imitated the Aeneid At the same time these Aeneid commentaries allow us a greater awareness of the generic expectations held by the original readers of twelfth century Latin epic Thus this book provides a new way to look at the development of allegory and contributes to our understanding of ancient and medieval perceptions of the Aeneid while exploring the importance of commentaries in shaping poetic composition imitation and reading

History, Fiction, Verisimilitude Mark Chinca, 1993 This study of Gottfried von Strassburg discusses the narrative technique of his romance Tristan c 1210 against the double background of Latin rhetoric and poetics on the one hand and the developing written vernacular tradition on the other It argues that Gottfried's poetics represents the attempt to mediate between opposing tendencies in vernacular narrative the one historiographic and archival the other fictional and experimental Verisimilitude the *res ficta quae tamen fieri potest* occupies an intermediate position between the *res factae* of history and the *res fictae* of poetry it is on this middle ground that Gottfried situates his narrative

The Cambridge Companion to Ovid Philip R. Hardie, 2002-05-02 Ovid was one of the greatest writers of classical antiquity and arguably the single most influential ancient poet for post classical literature and culture In this Cambridge Companion chapters by leading authorities from Europe and North America discuss the backgrounds and contexts for Ovid the individual works and his influence on later literature and art Coverage of essential information is combined with exciting critical approaches This Companion is designed both as an accessible handbook for the general reader who wishes to learn about Ovid and as a series of stimulating essays for students of Latin poetry and of the classical tradition

Classical Myths in Italian Renaissance Painting Luba Freedman, 2011-06-30 The book is about a new development in Italian Renaissance art its aim is to show how artists and humanists came together to effect this revolution it is important because this is a long ignored but crucial aspect of the Italian Renaissance showing us why the masterpieces we take for granted are the way they are and there is no competitor in the field The book sheds light on some of the world's greatest masterpieces of art including

Botticelli's Venus Leonardo's Leda Raphael's Galatea and Titian's Bacchus and Ariadne Provided by publisher **Text and Intertext in Medieval Arthurian Literature** Norris J. Lacy, 2013-02-01 First published in 1996 Intertextuality the phenomenon is as old as literature itself And to medievalists in particular it was a critical commonplace long before the term was coined we have routinely recognized that during the Middle Ages texts consistently borrowed from one another and from the traditions they all shared Those borrowings can take the form of thematic echoes of the appropriation of characters and situations and even of direct citation This volume is a collection of essays discussing the intertextual dimensions of Arthurian literature **Horace on Poetry** C. O. Brink, 1971-02-02 This 1971 text is the second of a three volume commentary on Horace's literary epistles The core of the book is a critical text of the *Ars Poetica* with a commentary on the poem The complete three volume commentary constitutes one of the fullest on Horace's critical writing **The Routledge Companion to Iberian Studies** Javier Muñoz-Basols, Manuel Delgado Morales, Laura Lonsdale, 2017-03-16 This book provides a comprehensive state of the art account of the field reaffirming Iberian Studies as a dynamic and evolving discipline offering promising areas of future research It is an essential tool for research in Iberian Studies **Heroic Saga and Classical Epic in Medieval Ireland** Brent Miles, 2011 An examination of the ways in which works of Classical literature influenced and were received by the native Irish tradition Original innovative work which elucidates a number of individual narratives but more significantly by placing these texts in their proper intellectual context the author demonstrates how the world of learning in eleventh and twelfth century Ireland really worked He illuminates a world of medieval education and scholarship he tells us as no one has done previously what medieval Irish classicism was all about Dr Mireni Mhaonaigh St John's College University of Cambridge The puzzle of Ireland's role in the preservation of classical learning into the middle ages has always excited scholars but the evidence from the island's vernacular literature as opposed to that in Latin for the study of pagan epic has largely escaped notice In this book the author breaks new ground by examining the Irish texts alongside the Latin evidence for the study of classical epic in medieval Ireland surveying the corpus of Irish texts based on histories and poetry from antiquity in particular Togail Troi the Irish history of the Fall of Troy He argues that Irish scholars' study of Virgil and Statius in particular left a profound imprint on the native heroic literature especially the Irish prose epic *Tin B C ainle* The Cattle Raid of Cooley BRENT MILES is a Fellow in Early and Medieval Irish University College Cork **Fantastic histories** Victoria Flood, 2024-05-28 *Fantastic Histories* explores the political and cultural contexts of the entry of fairies to the historical record in twelfth century England and the subsequent uses of fairy narratives in both insular and continental history and romance It traces the uses of the fairy as a contested marker of historicity and fictionality in the histories of Gerald of Wales and Walter Map the continental *mirabilia* of Gervase of Tilbury and the fourteenth and fifteenth century French *M lusine* romances and their early English reception Working across insular and continental source material *Fantastic Histories* explores the practices of history writing fiction making and the culturally

determined boundaries of wonder that defined the limits of medieval history The First Pagan Historian Frederic Clark,2020-09-30 In The History of the Destruction of Troy Dares the Phrygian boldly claimed to be an eyewitness to the Trojan War while challenging the accounts of two of the ancient world s most canonical poets Homer and Virgil For over a millennium Dares work was circulated as the first pagan history It promised facts and only facts about what really happened at Troy precise casualty figures no mention of mythical phenomena and a claim that Troy fell when Aeneas and other Trojans betrayed their city and opened its gates to the Greeks But for all its intrigue the work was as fake as it was sensational From the late antique encyclopedist Isidore of Seville to Thomas Jefferson The First Pagan Historian offers the first comprehensive account of Dares rise and fall as a reliable and canonical guide to the distant past Along the way it reconstructs the central role of forgery in longstanding debates over the nature of history fiction criticism philology and myth from ancient Rome to the Enlightenment Inventing William of Norwich Heather Blurton,2022-05-06 William of Norwich is the name of a young boy purported to have been killed by Jews in or about 1144 thus becoming the victim of the first recorded case of such a ritual murder in Western Europe and a seminal figure in the long history of antisemitism His story is first told in Thomas of Monmouth s The Life and Miracles of William of Norwich a work that elaborates the bizarre allegation invented in twelfth century England that Jews kidnapped Christian children and murdered them in memory and mockery of the crucifixion of Christ In Inventing William of Norwich Heather Blurton resituates Thomas s account by offering the first full analysis of it as a specifically literary work The second half of the twelfth century was a time of great literary innovation encompassing an efflorescence of saints lives and historiography as well as the emergence of vernacular romance Blurton observes She examines The Life and Miracles within the framework of these new textual developments and alongside innovations in liturgical and devotional practices to argue that the origin of the ritual murder accusation is imbricated as much in literary culture as it is in the realities of Christian Jewish relations or the emergence of racially based discourses of antisemitism Resisting the urge to interpret this first narrative of the blood libel with the hindsight knowledge of later developments she considers only the period from about 1150 1200 In so doing Blurton redirects critical attention away from the social and economic history of the ritual murder accusation to the textual genres and tastes that shaped its forms and themes and provided its immediate context of reception Thomas of Monmouth s narrative in particular and the ritual murder accusation more generally were strongly shaped by literary convention **Historical Truth in Fifteenth-Century Italy** Giuliano Mori,2024 While humanists agreed on identifying the main requirement of the historical genre with truthfulness they disagreed on their notions of historical truth Some authors equated historical truth with verisimilitude thus harmonizing the quest for truth with other ingredients of their histories such as their political utility and rhetorical aptness Others instead rejected the notion of verisimilitude identifying historical truth with factuality Accordingly they sought to produce bare and exhaustive accounts of all the things that pertained to their historical explorations often resorting to innovative disciplines

such as archeology philology and the history of institutions The humanist historiographical debate is especially significant because the notion of verisimilitude encompassed crucial elements required for the development of methods of critical assessment By perceiving verisimilitude and factuality as irreconcilable Quattrocento humanists reached a critical impasse those who were interested in factual truth mostly lacked the means to ascertain it while those that developed embryonic notions of historical criticism were not eminently concerned with the factual account of the past This critical weakness exposed humanists to considerable risks including that of accepting non verisimilar historical forgeries passed off as factual Such forgeries eventually served as a testing ground for sixteenth and seventeenth century scholars who sought to restore factual truth by means of critical criteria grounded in verisimilitude thus overcoming the humanist impasse Historical Truth in Fifteenth Century Italy addresses Renaissance history philosophy rhetoric and jurisprudence to shed light on how humanists conceptualized truth and more specifically historical truth *A History of Criticism and Literary Taste in Europe from the Earliest Texts to the Present Day: Classical and mediæval criticism* George Saintsbury, 1908

Cicero and the Early Latin Poets Hannah Čulík-Baird, 2022-04-28 The writings of Cicero contain hundreds of quotations of Latin poetry This book examines his citations of Latin poets writing in diverse poetic genres and demonstrates the importance of poetry as an ethical historical and linguistic resource in the late Roman Republic Hannah ul k Baird studies Cicero s use of poetry in his letters speeches and philosophical works contextualizing his practice within the broader intellectual trends of contemporary Rome Cicero s quotations of the classic Latin poets such as Ennius Pacuvius Accius and Lucilius are responsible for preserving the most significant fragments of verse from the second century BCE The book also therefore examines the process of fragmentation in classical antiquity with particular attention to the relationship between quotation and fragmentation The Appendices collect perceptible instances of poetic citation Greek as well as Latin in the Ciceronian corpus

Greek Mythography in the Roman World Alan Cameron, 2004-09-02 By the Roman age the traditional stories of Greek myth had long since ceased to reflect popular culture Mythology had become instead a central element in elite culture If one did not know the stories one would not understand most of the allusions in the poets and orators classics and contemporaries alike nor would one be able to identify the scenes represented on the mosaic floors and wall paintings in your cultivated friends houses or on the silverware on their tables at dinner Mythology was no longer imbibed in the nursery nor could it be simply picked up from the often oblique allusions in the classics It had to be learned in school as illustrated by the extraordinary amount of elementary mythological information in the many surviving ancient commentaries on the classics notably Servius who offers a mythical story for almost every person place and even plant Vergil mentions Commentators used the classics as pegs on which to hang stories they thought their students should know A surprisingly large number of mythographic treatises survive from the early empire and many papyrus fragments from lost works prove that they were in common use In addition author Alan Cameron identifies a hitherto unrecognized type of aid to the reading of Greek and Latin

classical and classicizing texts what might be called mythographic companions to learned poets such as Aratus Callimachus Vergil and Ovid complete with source references Much of this book is devoted to an analysis of the importance evidently attached to citing classical sources for mythical stories the clearest proof that they were now a part of learned culture So central were these source references that the more unscrupulous faked them sometimes on the grand scale

Authority and Representation in Early Modern Discourse Robert Weimann, 1996 This path breaking study attempts to view both Reformation discourse and Renaissance fiction and by implication the Elizabethan theater as constitutive of an early modern paradigm change in the authorization of discourse The profound crisis in traditional locations of authority affecting religious political and poetic courts of appeal is traced as interactive with an unprecedented proliferation of both signifying practices and communicative technologies Representation itself seeks to cope with these changing uses of language and power vis vis deep divisions but also new patterns of socialization in contemporary culture and society Authority now that it is less given before an utterance begins comes to constitute itself through the competence cogency and efficacy of representational practice itself even as this practice privileges and draws upon pictorial form in diverse cultural contexts This book continues to search for answers to questions of why and under what conditions in the early modern period the representation of authority could increasingly be challenged by the authority of signs Initially raised in Weimann's *Shakespeare und die Macht der Mimesis* these questions are developed towards a theory and history of early modern representation that involves close encounters with a wide variety of texts from Luther Henry Tudor Edward Seymour Gardiner and Bancroft to Malory Erasmus Rabelais Sidney Nashe and Cervantes Robert Weimann is one of the world's most eminent and intellectually formidable scholars of early modern culture and he has written a work of the utmost importance to the theory and practice of cultural and literary history and to the study of sixteenth century English and European culture in particular The book is an intellectual tour de force yet one utterly devoid of the flourishes of academic self display This work genuinely impresses without ever seeking to impress Louis A Montrose University of California San Diego

The Novel, Volume 1 Franco Moretti, 2006 Publisher Description

A history of criticism and literary taste in Europe from the earliest text George Edward Bateman Saintsbury, 1900

The Recollections of Encolpius Gottskálk Jensson, 2004 While nineteenth century scholars debated whether the fragmentary Satyricon of Petronius should be regarded as a traditional or an original work in ancient literary history twentieth century Petronian scholarship tended to take for granted that the author was a unique innovator and his work a synthetic composition with respect to genre The consequence of this was an excessive emphasis on authorial intention as well as a focus on parts of the text taken out of the larger context which has increased the already severe state of fragmentation in which today's reader finds the Satyricon The present study offers a reading of the Satyricon as the mimetic performance of its fictional auctor Encolpius as an ancient road novel told from memory by a Greek exile who relates how on his travels through Italy he had dealings with people who told stories gave speeches recited poetry

and made other statements which he then weaves into his own story and retells through the performance technique of vocal impersonation. The result is a skillfully made narrative fabric, a travelogue carried by a desultory narrative voice that switches identity from time to time to deliver discursively varied and often longish statements in the personae of encountered characters. This study also makes a renewed effort to reconstruct the story told in the *Satyricon* and to explain how it relates to the identity and origin of its fictional auctor, a poor young scholar who volunteered to act the scapegoat in his Greek home city, Massalia (ancient Marseille), and was driven into exile in a bizarre archaic ritual. Besides relating his erotic suffering on account of his love for the beautiful boy Giton, Encolpius intertwines the various discourses and character statements of his narrative into a subtle brand of satire and social criticism, e.g. a critique of ancient capitalism in the style of Cynic popular philosophy. Finally, it is argued that Petronius' *Satyricon* is a Roman remake of a lost Greek text of the same title and belongs together with Apuleius' *Metamorphoses* to the oldest type of Greco-Roman novel known to antiquity as Milesian fiction.

Supplementum 2 in Ancient Narrative

Decoding **Historia And Fabula**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Historia And Fabula**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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