tackle gender roles by exploring the innovative ways in which mythological female figures such as Helen, Aphrodite and the Amazons are depicted to impact our society today. With discussions centered on epic narrative, cast and character, as well as tragic resonances, the contributors bring together current theoretical discourses on sexuality while emphasizing problems in the historicist interpretation of early textualizations of sexuality. Premodern Sexualities clarifies the contributions literary studies can make—through its emphasis on reading standing figures, the stories they tell, and the dreams they provoke—are factors that appear frequently in the ancient sources. The dark side of antiquity, so distant from the ideal of purity and harmony that the classical heritage until recently usually called forth, has repeatedly struck the imagination of artists, writers and scholars across ages and cultures. A central premise is that these are not actual characters, but rather, a set of motifs which recur in different contexts in varying ways. Drawing on literary, artistic and historical sources, the contributors examine ancient and modern, forgotten and remembered. The strange traditionalism and verbalism of the day often concealed a desire for immediacy and presence. We can see these changes most clearly in the expectations placed upon readers. The space that remains is the space that the reader comes to inhabit, as would increasingly become the case in the literature of the Latin Middle Ages.

The most famous monument of the Dutch Golden Age is the Amsterdam Town Hall. In the Hall's construction, many artists and writers tried to capture the overwhelming impact of the building by, among other comparisons, relating it to the ultimate wonder, thus offering a silent, but very powerful testimony to the power and position of the City of Amsterdam and its rulers as intellectual life, and the interaction of China with the other civilizations of Eurasia. The Battle of Marathon changed the course of history in ancient Greece. To many, the impossible seemed to have been achieved—the mighty Persian Empire halted in its advance. What happened that day, why was the battle fought, and how did people make sense of it? This bold new history of the battle examines how the conflict unfolded and the implications of the battle's meaning.


In an age where interfaith dialogue has become vitally important, this book examines a shared narrative between the Bible and the Qur'an. Mohammed changed the Muslims exegesis of David's affair with Bathsheba, and in the process presents a new look at the history of the hegemonic tradition in Islam. Premodern Sexualities offers rigorous new approaches to current problems in the historiography of sexuality. From challenges to mythological matriarchies to modern high streets, the contributors bring together current theoretical discourses on sexuality while emphasizing problems in the historicist interpretation of early textualizations of sexuality. Premodern Sexualities clarifies the contributions literary studies can make—through its emphasis on reading standing figures, the stories they tell, and the dreams they provoke—are factors that appear frequently in the ancient sources. The dark side of antiquity, so distant from the ideal of purity and harmony that the classical heritage until recently usually called forth, has repeatedly struck the imagination of artists, writers and scholars across ages and cultures. A central premise is that these are not actual characters, but rather, a set of motifs which recur in different contexts in varying ways. Drawing on literary, artistic and historical sources, the contributors examine ancient and modern, forgotten and remembered. The strange traditionalism and verbalism of the day often concealed a desire for immediacy and presence. We can see these changes most clearly in the expectations placed upon readers. The space that remains is the space that the reader comes to inhabit, as would increasingly become the case in the literature of the Latin Middle Ages. The most famous monument of the Dutch Golden Age is the Amsterdam Town Hall. In the Hall's construction, many artists and writers tried to capture the overwhelming impact of the building by, among other comparisons, relating it to the ultimate wonder, thus offering a silent, but very powerful testimony to the power and position of the City of Amsterdam and its rulers as intellectual life, and the interaction of China with the other civilizations of Eurasia. The Battle of Marathon changed the course of history in ancient Greece. To many, the impossible seemed to have been achieved—the mighty Persian Empire halted in its advance. What happened that day, why was the battle fought, and how did people make sense of it? This bold new history of the battle examines how the conflict unfolded and the implications of the battle's meaning.
masculinity. We encounter a significant investigation of race focusing on the controversial casting of Achilles, Patroclus, Zeus and other series characters with Black actors. Several essays deal with the moral and ethical complexities surrounding warfare, power and politics. The signature of the classical tradition. This work provides an interdisciplinary approach, covering issues that will be of interest to inter-perspectives and mass communication researchers as well as to psychologists and public health practitioners. For all those who would like to see a new world clearly, this book provides artists of the English Renaissance were also fascinated by magic and the occult. The three greatest playwrights of the period devoted major plays (The Tempest, Doctor Faustus, The Alchemist) to magic, Francis Bacon often referred to it, and it was ever-present in the visual arts. In Renaissance Magic and the Return of Witches, Jelzen reevaluates the significance of occult philosophy in Renaissance thought and literature. Constructing the most detailed historical context for his subject yet attempted. Span’s Golden Age, the seventeenth century, left the world a great legacy, the flower of its dramatic genius—the comedy. The work of the Golden Age playwrights represents the largest combined body of dramatic literature in the English theatre. The plays of this period are comparable to comic drama in the classical tradition, and to neoclassical theater. A History of Spanish Golden Age Drama is the first up-to-date survey of the history of the comedia, with special emphasis on critical approaches developed during the past ten years. A history of the comedia necessarily focuses on the work of Lope de Vega and Calderon de la Barca, but Ziemek also gives full credit to the host of lesser dramatists who followed in the paths blazed by Lope and Calderon, and who contributed to the development of the genre. By exploring the roots of the comedia, the book sheds light on the development of the comedia on the literature of other cultures. The recent success of Hollywood blockbusters such as Troy, Alexander and 300 demonstrates how popular Greek antiquity still is and how well it can be marketed. Today as in the golden age of the peplum-genre, its myths, the Homeric heroes, the Attic tragedies, and — less frequently — historical personages such as Alexander the Great or the Spartan king Leonidas represent Hellas. The authors of this volume highlight the many and varied forms of the reception of ancient Hellas in the history of the cinema, from mythology to Roman Greece, from the era of silent films to the new millennium. In this age, they are examining classic films, recent releases, and lesser known or forgotten productions. The material includes extracts and primary sources dealing with the enduring fascination of the ancients with the ancient Greeks. Besides the study of classical mythology and history, the book also features a new edition of the Tragicomedia de Belisario.
repräsentiert. Die Autoren beleuchten die vielfältigen Rezeptionsformen antiker griechischer Themen in der Filmgeschichte: von der Mythologie bis zur römischen Griechenland, von der Stummfilmzeit bis zum neuen Millennium. Dabei werden sowohl Klassiker, aktuelle Kinokerzen als auch weniger bekannte Produktionen behandelt. The 14th century English alliterative poem Sir Gawain and the Green Knight is admired for its morally complex plot and brilliant poetics. A chivalric romance placed in an Arthurian setting, it has since received acclaim for its commentary regarding important socio-political and religious concerns. The poem's technical brilliance blends psychological depth and vivid language to produce an effect widely considered superior to any other work of the time. Although the poem is a combination of English alliterative meter, romanticism, and a wide-ranging knowledge of Celtic lore, continental materials and Latin classics, the extent to which Classical antecedents affected or directed the poem is a point of continued controversy among literary scholars. This collection of essays by scholars of diverse interests addresses this puzzling and fascinating question. The introduction provides an expansive background for the topic, and subsequent essays explore the extent to which classical Greek, Roman, Arabic, Christian and Celtic influences are revealed in the poem's opening and closing allusions, themes, and composition. Essays discuss the way in which the anonymous author of Sir Gawain employs figural echoes of classical materials, cultural memoirs of past British tradition, and romantic re-textualizations of Trojan and British literature. It is argued that Sir Gawain may be understood as an Aeneas, Achilles, or Odysseus figure, while the British situation in the 14th century may be understood as analogous to that of ancient Troy.