Spinning Fates and the Song of the Loom
The Use of Textiles, Clothing and Cloth Production as Metaphor, Symbol and Narrative Device in Greek and Latin Literature
Edited by Giovanni Fanfani, Mary Harlow and Marie Louise Nosch

Textile imagery is pervasive in classical literature. An awareness of the craft and technology of weaving and spinning, of the production and consumption of clothing items, and of the social and religious significance of garments is key to the appreciation of how textile and cloth metaphors work as literary devices, their suitability to conceptualise human activities and represent cosmic realities, and their potential to evoke symbolic associations and generic expectations. Spanning mainly Greek and Latin poetic genres, yet encompassing comparative evidence from other Indo-European languages and literatures, these 18 chapters draw a various yet consistent picture of the literary exploitation of the imagery, concepts and symbolism of ancient textiles and clothing. Topics include refreshing readings of tragic instances of deadly peploi and fatal fabrics situate them within a Near Eastern tradition of curse as garment, explore female agency in the narrative of their production, and argue for broader symbolic implications of textile-making within the sphere of natural wealth. The concepts and technological principles of ancient weaving emerge as cognitive patterns that, by means of analogy rather than metaphor, are reflected in early Greek mathematical and logical thinking, and in archaic poetics. The significance of weaving technology in early philosophical conceptions of cosmic order is revived by Lucretius' account of atomic compound structure, where he makes extensive use of textile imagery, whilst clothing imagery is at the centre of the sustained intertextual strategy built by Statius in his epic poem, where recurrent cloaks activate a multi-layered poetic memory.

About the Author:
Mary Harlow is Senior Lecturer in Ancient History at the University of Leicester.
Juvenal Satires IV
By John Godwin

Key Features:
· The first full critical edition of Satires Book IV
· A witty and acerbic denunciation of the degeneracy of Roman society
· Full commentary designed to be useful for scholars, and those with no Latin

Juvenal's fourth book of Satires consists of three poems which are all concerned with contentment in various forms. The poet adopts a more resigned and philosophical tone, unlike the brash anger of the earlier books. These poems use enormous humour and wit to puncture the pretensions of the foolish and the wicked, urging an acceptance of our lives and a more positive stance towards life and death by mockery of the pompous and comic description of the rich and famous. In Satire 10 Juvenal examines the human desire to be rich, famous, attractive and powerful and dismisses all these goals as not worth striving for - we are in fact happier as we are. In Satires 11 and 12 he argues for the simple life which can deliver genuine happiness rather than risking the decadence of luxury and the perils of sea-travel and legacy-hunting. Self-knowledge and true friendship are the moral heart of these poems; but they are also complex literary constructs in which the figure of the speaker can be elusive and the ironic tone can cast doubt on the message being imparted. The Introduction places Juvenal in the history of Satire and also explores the style of the poems as well as the degree to which they can be read as in any sense documents of real life. The text is accompanied by a literal English translation and the commentary is keyed to important words in the translation and aims to be accessible to readers with little or no Latin. It seeks to explain both the factual background to the poems and also the literary qualities which make this poetry exciting and moving to a modern audience.
Plautus
Aulularia
By Walter Stockert and Keith MacLennan

Key Features:
· Provides the first detailed commentary on the text for over a century
· Critically examines the various options that have been proposed for the end of the play, its construction and influence on subsequent classical drama
· Provides a detailed and comprehensive background to the writing, performance and transmission of the play in its ancient Roman setting

Euclio, a poor peasant, finds a pot of gold which he is terrified of losing; he hides it in his house. He has a daughter Phaedrium who is (unknown to Euclio) pregnant, having been raped by the young man Lyconides. Lyconides' rich uncle Megadorus plans to marry Phaedrium precisely because she is poor. Euclio reluctantly agrees, but when he finds his house full of people preparing for the wedding feast he takes the gold and tries to find somewhere else to hide it. Lyconides' slave becomes aware of this and manages to steal the gold. Meanwhile Lyconides, who is aware of his obligation to Phaedrium, learns of his uncle's plan and gets his mother to persuade his uncle to abandon it. The moment when he explains the situation to Euclio is just the moment when Euclio has found out that his gold has been stolen. Lyconides soon finds out that his own slave is the thief. From here on the text is lost. The end of the play is given in the ancient summaries: Lyconides gets his slave to give Euclio back his gold. Euclio, understanding that his obsession with keeping the gold caused him only unhappiness, presents both it and his daughter to Lyconides. Provides the first detailed commentary on the text for over a century; Critically examines the various options that have been proposed for the end of the play, its construction and influence on subsequent classical drama; Provides a detailed and comprehensive background to the writing, performance and transmission of the play in its ancient Roman setting.
Papers of the Langford Latin Seminar, Volume 16, 2016
Greek and Roman Poetry; The Elder Pliny
Edited by Roy Gibson and Francis Cairns

PLLs 16 contains papers mainly arising from several Langford Colloquia held by the Department of Classics, Florida State University. Contents

The Elder Pliny

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Annemarie Ambühl (Johannes Gutenberg-Universität Mainz): 'Literary Love Triangles: Berenice at Alexandria and Rome'

Alberto Canobbio (University of Pavia): 'Lucilius and Horace: from criticism to identification'.

About the Author:
Professor of Classics, Florida State University.
Professor of Latin and Director of Research, School of Arts, Languages and Cultures, Manchester University.

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