

# DOWNLOAD PDF APPENDIX: THE PROBLEM OF CURTIUS DATE AND IDENTITY

## Chapter 1 : Appendix C. The Albumen & Salted Paper Book

*Abbreviations -- Introduction -- "Roman" Curtius -- Quintus Curtius' sources and his historical methods -- Fortuna -- Regnum in the First Pentad: Alexander and Darius -- Regnum in the Second Pentad: Alexander, king, general, and tyrant -- Appendix: the problem of Curtius' date and identity -- Bibliography -- Index.*

One implication of such imagery is that celebrity is packaged and duplicated for mass consumption. The irony is this: For further information, see Feldman and Schellmann Warhol based his design upon a bronze head of Alexander, c. The GraecoRoman world had a lot to say about Alexander. It is clear that by the time of his death in BCE he was not only the most famous man of his day, but arguably of all time, having surpassed at least in contemporary mythopoiesis Greek gods and heroes like Dionysus, Heracles, and Achilles. Romans from the fourth century BCE undoubtedly would have heard of Alexander, despite the protestations of Livy 9. It is also highly likely that contemporary Romans sent an embassy to Alexander in his last year. In its turn, the primary or near-contemporary literature generated further derivative writing, from universal histories to philosophical treatises. This is the pool from which all our extant derivative information was taken, and despite selectivity, creative interpretation, and variations in literary genre, narrative, and style, there is a surprising degree of homogeneity in the content of Alexander stories and perceptions of the king from Roman writers as diverse as Cicero, Livy, Valerius Maximus, Quintilian, the two Senecas, Lucan, and Tacitus. On the historicity of the Roman embassy, see Brunt The Macedonians were often referred to as barbarians by other Greeks, as heavy drinking was associated with foreigners cf. Ethnographical excursuses describing the appearance, dress, and customs of other races, with a particular emphasis on their alien nature or remoteness, are common in ancient historiography and the Alexander sources are no exception. Although this topos may have derived from an original, common source, it was strongly emphasized in the Latin writers, who may well have also been sensitive to Roman parallels, like the corruption of the Roman character caused by the destruction of Carthage and Corinth in BCE. Falstaff died not long after "allegedly from a broken heart. Interestingly, one scholar has recently suggested that Alexander himself died from the emotional trauma caused by bereavement. In addition to these substantial works, the Augustan age produced some monumental histories, both in scale and ambition, including those 13 14 16 On Alexander as a model for declamatio, see Baynham Particularly interesting for Alexander studies is his striking digression in Book 9. The importance of the excursus is worth re-emphasizing, because in many ways it captures much of the Roman attitude to Alexander. Books 11-12 of this work cover the reign of Alexander. Epitomes were becoming popular even in the early imperial period; they demanded less storage space, were easier to read, and less expensive to copy. But Roman historiography also offers an extended history of Alexander by Quintus Curtius. Excellent treatments include Morello See the Introduction in Yardley and Heckel The text is too brief and truncated to offer the narrative richness of the other Alexander historians, but it is useful for comparison with them, and does occasionally give information not attested elsewhere. There have also been modern scholarly attempts to link the historian Curtius with a senator, a novus homo who was mentioned by Tacitus Ann. But whoever Justin was, he was well educated, as the liberal sprinkling of parallel phrases from post-Augustan literature suggests. However, his debt to literature outside of earlier Alexander historiography is again very evident. Atkinson and has consistently argued for a Claudian dating; more recently Bosworth has given some cautious support for the Vespasianic era; Fears In particular we hear of specialist monographs on Hellenistic rulers or famous personages, as might be expected given the eclectic and wideranging tastes of educated Hellenistic and Roman patrons. How much biographical literature was in Latin, though, is another matter. Justin was probably not as interested as Trogus in the big themes of universal history such as the rise and fall of imperial kingdoms, but he seems to have preserved enough of the original to maintain some degree of continuity, and even to allow the development of related themes, like the machinations of royal women Semiramis, Eurydice, Olympias, etc. Nevertheless despite modern efforts to read rhetorical patterns, subtexts, Roman coloring,

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political allegories, and contemporary meanings into his work, he openly refers to Rome on only a few occasions. He was just telling the story in the best possible way; modern opinion on the value of his work remains divided. The ladders broke, leaving the king isolated and very vulnerable to enemy missiles. But instead of jumping back to his men who were waiting below to catch him Curt. We do not know how widely known this inaccuracy was; only the two specialist monographs on Alexander by Curtius 9. Yet it should not surprise us that our other extant histories do not mention the error, given the abbreviated nature of their accounts and differing objectives. I am also grateful to Professor Bosworth for his comments on this chapter. An ancient audience had the great heroes of epic and myth in its collective subconscious; a modern audience likewise willingly suspends disbelief during any action movie, where the protagonists are generally made of tougher stuff. Justin may abbreviate, but neither he nor Trogus before him fabricates detail. It is Curtius and Arrian who provide the most detailed and stylish expositions, but on account of space restrictions, only a few aspects will be highlighted here. Demophon is a historical character,<sup>39</sup> but this is the only time he is mentioned in Curtius. Many scholars have tended to see Diodorus as the plodding, <sup>39</sup> Berve In this context Alexander is needlessly reckless: These are issues that surface in a subsequent episode “ a tradition, most likely from Nearchus, followed by both Curtius 9. But there is an interesting link between them. This precept is generally true, but as with other aspects of the text, each speech needs individual examination. However there is also an echo in Arrian. Again there is the suggestion that the physical struggle is what Alexander does really well. Both historians are shaping the same issues and themes; the tone of Curtius is a little critical, whereas Arrian is apologetic. But both are underscoring that this king lived and breathed conquest. This chapter started with Shakespeare; like Shakespeare, Roman historiography on Alexander is both derivative and original. For a comprehensive guide to bibliography on Quintus Curtius Rufus from to , see Koch This last edition is superior to the others, and was recently used by Atkinson , , whose edition of Curtius Latin and Italian for the Mondadori series contains excellent notes and bibliography. The best 41 42 Bosworth I am grateful to Professor Feldherr for the invitation to contribute to the volume and for his careful editing of this chapter. There are two commentaries on Curtius: The historical part of the Metz Epitome is not available in a published English translation, although a translation Yardley and commentary Baynham are currently under preparation for the Clarendon Ancient History series.

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### Chapter 2 : Appendix I: Nondiscrimination Policy < The University of Texas at Austin

*Get this from a library! Alexander the Great: the unique history of Quintus Curtius. [Elizabeth Baynham] -- In recent years much attention has been given to evaluating the surviving ancient histories of Alexander and their own sources.*

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## Chapter 3 : Quintus Curtius Rufus | Revolv

*Alexander the Great: The Unique History of Quintus Curtius by Elizabeth Baynham* The literary tradition surrounding the Macedonian conqueror is rich, contradictory and complex. Much of what we know comes from the history of Quintus Curtius, who wrote a history of Alexander in the first century AD.

The stone a five-layer Indian Sardonix measures 31 cm in height and Great Cameo of France. Grand Camee de France. Prestigious is also the origin of cameo. Mentioned first in an inventory of According to some stories the cameo would have been brought to the West in the mid-th century by Baldwin II, Latin Emperor of Constantinople, then in despair; probably the Emperor tried to barter this priceless heirloom for concrete economic aid or military. The fact the cameo came from Constantinople lays in the fact that it had been part of the treasure of the Roman emperors. This should have come to Constantinople with the transfer of the imperial residence in the time of Constantine: The cameo then is one of those enormously valuable objects from antiquity to the present day which are passed from hand to hand, between emperors and Kings, without ever getting lost. The prestige of the cameo lies in its highly elaborate iconography, and this is precisely the problem. Throughout the history of Roman art there is no other work that has given rise to so many such discussions. Over the last seventy years, the identification of the represented characters on the cameo and the precise dating of the cameo have been subject to countless controversies. To date, an agreement appears to be further away than ever; but what is worse: Instead of narrowing the range of alternatives to discuss; the discussion seems to be widening more and more without making any progress. To understand the reasons for such an unsatisfactory situation one must take a look at the history of research. This story has a very clear start. In a letter dated September 23, , Nicolas Claude Fabri de Peiresc, an antiquarian of clear fame and himself a collector of ancient gems , writes from Paris to his old friend Girolamo Aleandro in Rome [1]: Aleandro is far away: The Great Cameo of France, Calcus: Part of the middle order In the middle row Fig. In the young armed in front of Tiberius Peiresc proposes to recognize Germanico No. Beside him his mother, Antonia Minore no 4, figure 2 ; the woman sitting behind Germanico is identified to be his wife Agrippina no 8, figure 2. In front of her the younger son, the future Emperor Caligula no 7, figure 2. To the right Peiresc would like to recognize Druso Minore no 5, fig 2 , son of Tiberius, with his wife Livilla no 6, figure 2. The lower row, distinctly separate from the characters of the imperial family, consists of a group of barbarian prisoners: From the identification of the characters proposed by Peiresc, a dating of the cameo dates back to the first years of the reign of Tiberius, when the two potential successors to the throne, Germanico and Druso Minore, were still alive; Both deceased prematurely: Germanico in 19 A. For over two centuries it has been an undisputed foundation and, it would have been said, it is unquestionable for anyone who is dealing with the cameo. If there were still doubts, these were mostly about the identity of some secondary figures such as the character in an oriental dress no 13 Picture 2: Controversial was also the specific occasion of the meeting between Tiberius and Germanic about which Peiresc had not taken a position: But in big lines there was little debate about this interpretation of the cameo and all seemed perfectly clear. The situation suddenly changed in with the publication of a Ludwig Curtius article [2]. Curtius compared figure 12, fig. In the wake of this success, Curtius opted for the physiognomic comparison as a sure method to establish the identity of other characters depicted on the cameo. Great Cammeo of France, Calc: The Great Cammeo of France, Fig. The Great Cammeo of France, Calco: Particular, Head of Druso Minore No. Axis with the portrait of Druso Minore An entirely different interpretation came from that of Peircs. Unchanged remains only the identification of three characters: The real protagonist of the scene is no longer Tiberius on the throne, but his successor Caligula no 3, figure 2. The cameo had to be commissioned immediately after the death of Tiberius in March 37 but before Caligula forced Tiberius Gemello to commit suicide, which occurred in October of that same year: Nonetheless, the cameo shows Tiberius as if he were still alive. The scene therefore has a retrospective character, referring specifically to the situation after the death of Druso Minore in We will soon

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see that the situation after the death of Druso Minore was in fact much more complex, and that Caligula contrary to his two older brothers: Nerone and Druso did not have a prominent role. But what matters for the moment, beyond the individual attributions, is the use of the physiognomic comparison as a primary and virtually exclusive method. This methodical choice has made some inroads. A good example is a long article by Hans Jucker of [3] ; it is to date the most comprehensive contribution that has been dedicated to the iconography of the cameo, a true masterpiece of historical erudition and interpretative insight – even if the result, as we shall see, is rather unconvincing. From the point of view of the Jucker method, faithfully follows the footsteps of Curtius. He accepts the identifiers proposed by Curtius for Figures 12 and 5, fig. Druso Minore and Claudio. The key character, however, was the latter, Claudio; Next to him, Jucker recognizes his fourth wife, Agrippina Minore no 6, fig. At the center of the image, Jucker returns surprisingly to see Germanic No. The Cameo , in conclusion, would be commissioned on the occasion of the marriage between Claudio and Agrippina and should be interpreted as a retrospective tribute to the memory of Germany: Beyond all the differences, the affinities between Curtius and Jucker are quite evident: But is this really a valid method? Indeed, these family features are so strong that they make identification problems on a purely physiognomic basis; it is no coincidence, that the method itself has led to many controversial proposals for the figures represented on the cameo. Cameo is identified by Curtius with character no. However the comparison between the two theses highlights its largely vivid character. Jucker, on the other hand, believes that the cameo was produced in 49 and that the scene refers to the departure of Germanic in In both cases we have no clear distinction between the living and the dead; indeed, we see some of the characters who, at the time of the represented scene, have not yet been born: It would be said that the cameo does not make any difference between the living, the dead or the unborn. How will the viewer orient himself to an image that seems to refuse to every order and structure? Indeed, this lack of orientation has, in the wake of Curtius inauguration, led to a real proliferation of controversial identifications and interpretations. But can the cameo really be blamed for this proliferation of theories? Or is it rather a methodological defect? And for us it would not be worth mentioning them either, had it not been for the fact that the modern scientific research has so often overlooked them. These premises are twofold: Therefore the image must necessarily follow the ceremonial rules of the court. Composition has a clear and unambiguous center: In the upper order and thus celestial we have the dead: Tiberius, Livia and other members of the imperial family; among them, in a particularly prominent position, Germanic, nephew of Tiberius and his adoptive son. Because of the presence of Germanic among the living, it follows that the cameo must have been created before his premature death:

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## Chapter 4 : Handbook For Chapter 7 Trustees: Appendix C | UST | Department of Justice

*Curtius's diagnosis of a rapid cultural decline in the years between and is connected with his attacks on sociology, particularly the sociology of knowledge of (Carl L'annheirn, whose principal work, Ideologic z-nd Iltopie? appeared in IH lannheirns book may be com- pared to Curtius's essay on 17irgil ().*

One cannot be handled without the other when considering the positions on tradition of E. Curtius and T. Eliot from a perspective that ventures to separate that which is dependent on time. I shall begin with a brief historico-philosophical discussion, after which I shall broach the concept of tradition itself, first in general and then specifically. The cyclical form takes its inspiration from the circular course of nature and projects the pattern of the day or the seasons onto the march of events. Its central symbol in widely varying cultures is the wheel, which governs coming and going through rotating. Against this conception of perpetual return found in archaic and ancient Oriental religions as well as in India and Greece. Judaism and Christianity gives time a beginning and end. Since God manifested himself concretely in history through the incarnation, history itself receives sanction and takes on a theological sense that must remain hidden to the philosophical contemplation of perpetual recurrence. Spengler, and Toynbee impart penetrating insights through their multiple variations of one and the same idea. And that is tantamount to saying nothing" On the other hand, a conception of history says a great deal about its adherents. In fact, a coupling of cyclical historical theories with conservative ideologies can be observed, especially in England, from the nineteenth to the twentieth century. If Hulme is thus clearly revealed as a conservative. Of course, not every adherent of cyclical theories of history fits into one of these categories-one need only think of IV. Eliot published an enthusiastic commentary in *The Criterion*. Yet the poet had every reason in his letter to the editor of the *Freundesgabe für Em*. On the translation, see Fink. It facilitates only the perception of everlasting being-although Eliot does take into account the phenomenon of change in the temporal directions. "Without decay there can be no renaissances"

Aucien is confirmed in almost paradigmatic fashion: Although finding egocentric self-conceit in his own present, he rejects "the doctrine of progress," because rather than making the future more real it makes the past more unreal. Eliot thus lays bare the antinomic structure of any conception of Utopia and, on the aesthetic plane, pleads for a "just perception of the permanent relations of the Enduring and the Changing. The Waste Land is cyclical in form. But the cyclical recurrence of time that Eliot snakes his theme within the sequence. In a religious poem that not only portrays the senseless cycle but by virtue of the incarnation, in much the same way, that is, transhistorically. Curtius also conceives the relation between times as constituted by tradition. This is "Sec, on the cyclicality of time. On the "intelligible unit" of European literature Curtius writes: Later too, in his studies of Old French epic. Although the idea of tradition in Eliot and Curtius depends on their conception of time and history, so far I have defined the idea itself merely in general terms. For both Eliot and Curtius. Virgil and Dante rank first and foremost among these stars. True to his exploitative and utilitarian interest in the past? Eliot later put Virgil to use for the propagation of his Christian convictions. It is under the auspices of catholicity that for Eliot, who asserted in that he was "classicist in literature, royalist in politics, and Anglo-catholic in religion" For Lancelot Antreil: Eliot more than once wrote in support of Anglo-Catholicism, from. Here there emerges a divergence between Eliot and Curtius, despite their identical objectives: Whereas Curtius sees his medievalized conception of humanism as an absolute, Eliot makes humanism relative. He dismisses any medieval form or organization for his ideal "Christian Society" and leans solely upon the Anglican Church. If religious dogmatism consequently digs its own grave, dogmatism in literary criticism serves no better, especially when the Christian reader is urged to scrutinize his reading matter "with explicit ethical and theological standards," as Eliot urges in "Religion and Literature" Although Eliot advocated these positions more often and with greater authority after his "conversion" (Largolis 150), they were latent from the very beginning. AND ELIOT declared that for the heirs of tradition the wealth of art and literature handed down through the ages was at all times accessible "in that hour. History for Eliot, too, is

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essentially cultural history. That Eliot, in order to achieve the transhistoric interpenetration of times postulated by him in theory and made possible through myth, practices a "mythic method" is well known to readers of *The Waste Land*. Driven by the same inner necessity, Curtius developed topology as a heuristic instrument for the study of literary continuity. He defines the topics of the ancients. Nevertheless, research seems likely to continue along the lines indicated by Curtius and not be sidetracked either by artificial alternatives topology versus reader-response criticism, for example or by hitless polemics. Dehlin, Stefan. *Berlinska Boktröskert, Derttscher Geit in 1910er Jahren. Ertrophische Literatur und Intellektuelles*. Faber and Faber, Faber and Faber, Essays on Eliot, and Criticism. Faber and Faber, Studies in the History of Criticism to Poetry in England. Princeton University Press, Die Sehnsucht nach dem unendlichen Sein: Motivation zu der Lyrik- und Topologie- und Kritik. Kultur- und Sozialwissenschaften 7: Topologie- und Kritik. Kultur- und Sozialwissenschaften 7: Schwedische Literatur, David, ed. Rudolf Grossmann and others. Richards, Earl Jeffrey. Berlin and New York: Harcourt and London:

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### Chapter 5 : Tradition in Curtius and Eliot | Claus Uhlig | Academic Room

*Alexander the Great: the unique history of Quintus Curtius. and tyrant --Appendix. The problem of Curtius' date and identity The problem of Curtius' date and.*

Apart from his name on the manuscripts, nothing else certain is known of him. This fact alone has led philologists to believe that he had another historical identity, to which, due to the accidents of time, the link has been broken. A few theories exist. They are treated with varying degrees of credibility by various authors. Meanwhile, the identity of Quintus Curtius Rufus, historian, is maintained separately. No other ancient work refers to it, or as far as is known, to him. The emperors intended to publish it posthumously but did not find a political opportunity. They had adopted the identity of Alexander for themselves. The provinces fashioned from the Macedonian Empire were difficult to govern, always on the point of rebellion. The work of Curtius, Pratt conjectures, was not politically appropriate because it would have encouraged independence. The earliest opportune moment was the year , when the campaign of the emperor Marcus Aurelius against the Parthian Empire had failed, and the returning troops were in bad morale and infected with the Antonine Plague. The emperor attempted to build national pride among the former Macedonian states. He claimed descent from the Seleucids of Macedonia. New coins and medals were issued in Macedonia on Alexandrian themes. Pratt conjectures that the manuscript in storage, by this time damaged and partly destroyed, was published finally, accounting for the previous lack of references to it. It is also possible Books I and II along with other loci were censored out. As the emperors probably had surmised, it was immediately popular. Most credible date Claudius The dating available relies entirely on internal evidence, which is not certain, but offers some degree of preponderance. In Book X Curtius digresses to give an encomium on blessings of peace under empire, citing the Roman Empire with the implication of contemporaneity. He also mentions the Parthian Empire. It was formed by the eastern satrapies recusing themselves from Macedonian overlordship and restoring a purely Iranian empire. It defended itself successfully against Rome, even though Rome absorbed what was left of the Macedonian kingdoms. Although Curtius may have been writing about an empire vanished in his own day, the most straightforward approach assumes that he wrote in a window, 63 BC start of the Roman Empire through AD. Not very many incidents fit the description. The Senate met on an emergency basis to debate whether the Roman Republic should be restored. His reign concentrated on the restoration of the rule of law. A lawyer, he issued up to 20 imperial edicts per day, re-establishing the Pax Romana. Due to the frequently used institution of adoption , people of the name Curtius or female Curtia might not be consanguineous. Moreover, the same name tended to be repeated, typically from grandfather to grandson. After centuries of Curtii, a Curtius might turn up in history at any location or in any period. The candidates for the historical identity of the author are but few. Given the time frame of the mid-1st century, however, there is a credible candidate. He is a certain Curtius Rufus The praenomen has been omitted. Presumably it is Quintus. Tacitus says that he was on the staff of the Quaestor of Africa during that time, which would have given him the opportunity to use the Library of Alexandria. But Caligula was not in his vicinity. Tiberius already had been an admirer before the book: Tacitus hints that Curtius was of low birth, possibly the son of a gladiator. The story is only compatible with the name if one assumes adoption, which Tiberius could easily have arranged, If Curtius took office at the minimum age of 25, and Tiberius made his comment in the year of his own death, Curtius would have been 19 or younger when described as a self-made man. In an age when Alexander had become regent of Macedon at 16, a rise to fame at 19, and consulship at 25, would not have been incredible. Tiberius would have been a senior emperor when Curtius came to his attention. What his qualifications were for the patronage remain obscure. If, on the other hand, Quintus Curtius Rufus is to be identified with Curtius Rufus , Consul Suffect of 43, then the most likely circumstantial evidence places his birth in the early years of the 1st century, in the reign of Augustus. As it was a partial text, already missing large pieces, they are partial as well. They vary in condition. Some are more partial than others, with lacunae that developed since the 9th century. The original

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contained ten libri, "books," equivalent to our chapters. Book I and II are missing, along with any Introduction that might have been expected according to ancient custom. There are gaps in V, VI, and X. Many loci, or "places," throughout are obscure, subject to interpretation or emendation in the name of restoration. These romances spilled over into the Renaissance, especially of Italy, where Curtius was idolized. The Editio Princeps, or first printed edition, was published in or at Venice by Vindelinus Spirensis. A slow but steady stream of editions appeared subsequently until more of a need for standardization was perceived. In Edmund Hedicke instigated a convention that persists yet. He based his edition of that year on the five best manuscripts. They were, perhaps, stated in the missing books. Speculations of what they were based on thorough analysis of the content and style vary widely. Yardley and Heckel say: These men were participants in the Alexander story and therefore are counted as eyewitnesses, or primary sources. All accounts based on them are by analogy also termed "primary."

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### Chapter 6 : Roman View of Alexander - [PDF Document]

*The problem of Alexander's sex life first came to the fore in English-language scholarship over half a century ago, in , when the great W. W. Tarn included an extraordinary appendix entitled "Alexander's Attitude to Sex" in his biography Alexander the Great. 4 The appendix was in some ways old-fashioned, but in other ways rather.*

Specimen prints in journals are a particularly good way to help differentiate albumen paper from the gelatin and collodion printing-out papers which replaced it in photographic practice. For those who are so inclined, an excellent way to develop skills in print identification is to actually make albumen and salted paper prints. A little direct experience with albumen will make it much more familiar when encountered in historical materials. The most important advice on the whole subject of identification, however, is not to rely on reproductions or descriptions of anything, but to seek out original materials and get to know them in all their variety. Is the Print a Silver Photographic Print? Silver photographic prints from the albumen and salted paper era generally show some form of deterioration, or possess spots and blemishes of chemical origin that distinguish them as actual photographic prints. Most albumen and salted paper prints are faded and yellowed to some degree, either overall or in localized areas. A perfectly intact, unblemished image usually indicates that a print is not an albumen and salted paper print. Such a perfect print may either be of photomechanical origin, such as a woodburytype, carbon print, collotype, etc. These materials may resemble albumen prints, but have generally survived in better condition. Image color is one of the most important factors in identifying albumen and salted paper prints, but it is also an area where experience is vitally necessary. In light of this fact a list of possible image colors is of very limited value. A discussion of image color is complicated by the problem of changes induced in prints by fading and yellowing, and also by the fact that many photomechanical processes could and did successfully mimic the color and appearance of albumen prints. A third complicating factor is the possibility that a print was hand colored using water colors or aniline dyes. Albumen and salted paper prints in original condition are usually warm brown, purplish-brown, purple or purplish-black. They are seldom black, but occasionally they will approach neutral black yet still contain some trace of purple in middletone areas. They are never green, but severely faded and yellowed albumen prints sometimes possess a faint greenish tinge. The presence of highlight yellowing and the characteristic surface texture of albumen are two of the most readily apparent and reliable indicators that a given print is an albumen print. Albumen prints are certainly not the only types of prints that may exhibit highlight yellowing, however, so one must also watch for contraindications that may be present. Surface characteristics by themselves are little help in differentiating albumen and salted paper prints from other kinds of photographic prints; corroborating indicators must also be present. Many photographic materials have similar surface qualities and the appearance of any surface may be altered by smoothing or the application of other substances. Nevertheless the basic fact remains that salted paper prints are rough or matte-surfaced, while albumen prints are smooth and display a greater or lesser degree of surface gloss. Salted paper prints were made on both smooth and porous rawstocks of various weights, but albumen prints especially after were generally made on a very smooth, lightweight stock. Albumen prints of the period are usually less glossy than those of the period , because of two factors: Albumen paper was not made with a substratum of barium sulfate baryta and gelatin as were emulsion-type gelatin and collodion printing-out papers, and therefore these materials exhibit a generally smoother surface than albumen prints. Albumen paper usually exhibits a characteristic surface texture which if not obscured by burnishing or rolling sometimes possesses a "crackled" or "crazed" appearance. Experienced individuals usually have little difficulty in detecting albumen paper by its surface texture. Information contained in the photographic image itself or on the mount of the photograph can often help to establish the approximate time at which the negative or print was made. Only in rare instances will there be a significant lag between the making of the negative and the making of the print, so it can be assumed in most cases that the negative and the print have the same approximate date of origin. There are many internal clues to aid in the

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dating of a photograph, and assigning an approximate date is a common practice in historical photographic collections. Once it has been established that a print is a silver photographic print and an approximate date has been determined for it, reference to the chart below may be helpful in process identification: Most Common Types of Photographic Paper, Salted Papers Albumen Paper Gelatin and Collodion Printing-out Papers Within the span there are obviously periods of transition from one type of printing paper to another, and in these transition periods the date of origin of an image is not much help in identifying the specific print process. On the other hand, there are also spans of time where there can be little doubt as to the printing paper in use by the vast majority of photographers. One such time is of course the year period between and , before the invention of albumen paper. Except for very rare cases where the prints were made by development using the calotype, or paper negative process , prints of this decade are plain salted paper prints. The years represent a transition period between salted papers and albumen paper. For the first few years of the decade plain salted papers predominated, while at mid-decade came a time of unprecedented variety, as albumen paper coexisted with a number of different kinds of matte salted papers. These matte salted papers were treated with a salting-sizing solution using an organic binder such as gelatin, whey or starch, among other substances. It is not possible to differentiate at a glance between these various types of matte salted paper. As the year drew closer, albumen paper gradually replaced most of the varieties of salted papers, and ascended to an almost unchallenged dominance of photographic practice. Thus the period is a time of reasonable certainty with regard to process identity, and there is a great likelihood that any given silver photographic print of that period was made on albumen paper. Studio portraits except life-size enlargements and stereo views of this era are especially likely to be albumen prints, and indeed photographs of any kind from this period not made on albumen paper are unusual. After an enormous number of photographs were produced on albumen paper, but there can be little certainty in a process identification based on the date of the photograph. At that time chromogenic color papers became the most widely used photographic printing material and have remained so until the present day. Published by the Museums Association, 87 Charlotte St. Identification of Processes , Technical Bulletin No.

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### Chapter 7 : Project MUSE - Alexander the Great: The Unique History of Quintus Curtius (review)

*The book concludes with an appendix surveying the debate over the date of Curtius' History of Alexander. Baynham considers at length the current "consensus" view that the work was written under Claudius but ultimately decides that a date under Vespasian is "most likely."*

General Policy Guidelines Policy Statement It is the policy of The University of Texas at Austin "University" to provide an educational and working environment that provides equal opportunity to all members of the University community. In accordance with federal and state law, the University prohibits unlawful discrimination, including harassment, on the basis of race, color, religion, national origin, gender, including sexual harassment, age, disability, citizenship, and veteran status. Pursuant to University policy, this policy also prohibits discrimination on the basis of sexual orientation, gender identity, and gender expression. Scope This policy applies to visitors, applicants for admission to or employment with the University, and students and employees of the University who allege discrimination by University employees, students, visitors, or contractors. Constitutionally protected expression cannot be considered harassment under this policy. A faculty member is not an "official, administrator, or supervisor" for this purpose unless that faculty member holds an administrative position. Students are encouraged to report such incidents to the Office of the Dean of Students; employees and campus visitors are encouraged to report to the Office for Inclusion and Equity "OIE". Incidents should be reported as soon as possible after the time of their occurrence. No person is required to report discrimination or harassment to the alleged offender. Reporting Responsibility Every supervisor, administrator, and University official is responsible for promptly reporting incidents of discrimination and harassment in violation of this policy that come to their attention to either the Office of the Dean of Students, or OIE. Resolution Options A person who believes that he or she has been subjected to discrimination or harassment in violation of this policy and seeks to take action may use either the informal resolution process or the formal complaint process, or both. The informal resolution and formal complaint resolution process described in this policy are not mutually exclusive and neither is required as a pre-condition for choosing the other; however, they cannot both be used at the same time. No formal investigation is involved in the informal resolution process. A request for informal resolution must be made within 90 calendar days of the date of the alleged incident to either the Office of the Dean of Students or the Associate Vice President for Inclusion and Equity "AVP-IE" , who shall determine whether the nature of the problem is such that it can be resolved by agreement on an informal basis, and if so, which office will do so. A request for informal resolution will not extend the 90 day time limit for filing a formal complaint. Methods for informal resolution may include, but are not limited to: The University shall document any informal resolution. Such documentation shall be retained by the Dean of Students Office or OIE as appropriate and will be kept confidential to the extent permitted by law. An informal resolution meeting shall not be considered a precondition for the filing of a written complaint. Complaint Resolution Procedure Definitions Complaint. Complaint means a signed document alleging discrimination, including harassment under this policy. Complainant means a person who submits a written complaint alleging discrimination, including harassment under this policy. Respondent means the person designated to respond to a complaint. Generally the respondent would be the person alleged to be responsible for the prohibited discrimination or harassment alleged in a complaint. The term "Respondent" may be used to designate persons with direct responsibility for a particular action or those persons with administrative responsibility for procedures and policies in those areas covered in a complaint. Notification takes place two days after the date of posting of any document in the United States mail, properly addressed, or upon the date of receipt of any document, when placed in the campus mail, properly addressed. Written communications to a complainant are properly addressed when sent to the address given in the complaint or the last address given since the filing of the complaint. A complaint alleging discrimination or harassment must be submitted in writing to the Office for Inclusion and Equity or

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the Office of the Dean of Students. The complaint must contain the following information: The following communications do not constitute a complaint and will not be investigated or resolved pursuant to the complaint resolution process: Oral allegations Courtesy copies of correspondence or a complaint filed with others Inquiries that seek advice or information only Pre-complaint consultations and informal resolution activities Time Limit. A written complaint must be filed within ninety 90 calendar days of the occurrence of the alleged violation. In the case of a currently enrolled student, if the last day for filing a complaint falls prior to the end of the academic semester in which the alleged violation occurred, then the complaint may be filed within thirty 30 calendar days after the end of that semester. Within five 5 working days after receipt of a written complaint, OIE or the Office of the Dean of Students, as appropriate, will send the complainant a brief acknowledgment of the complaint, stating that the complaint will be evaluated, and advising the complainant that he or she will be contacted within a given time. The acknowledgment letter will include a copy of these complaint procedures. A formal investigation will be initiated if a complaint is complete, timely, within the scope of this policy and articulates sufficient specific facts, which, if determined to be true, would support a finding that this policy was violated. The University may not proceed with a complaint investigation under a variety of circumstances, for instance: If it is determined that the University will not proceed with a complaint investigation, OIE or the Office of the Dean of Students, as appropriate, will send a notification letter explaining the reasons to the complainant, with a copy to the alleged offender. The notification letter will also include a statement informing the complainant that, within ten 10 working days of the notification, he or she may appeal the determination not to proceed with a complaint investigation to the vice president for diversity and communication engagement or the vice president for student affairs, as appropriate. The request for appeal must be a signed, written document articulating why the decision to dismiss the complaint was in error. The appropriate vice president will respond within twenty 20 working days of receipt of the appeal. If the decision to dismiss is upheld, that decision is final. If the decision to dismiss is overturned, the complaint is sent back to OIE or the Office of the Dean of Students, as appropriate, for investigation in accordance with the procedures outlined below. If it is determined that the University will proceed with a complaint investigation, OIE or the Office of the Dean of Students will give the respondent written notification of the complaint investigation. The notification letter will include a copy of the written complaint. The notification letter will provide the respondent an opportunity to submit a written response to the allegations within ten 10 working days, unless unusual circumstances warrant additional time. The notification letter will include a statement advising the respondent that retaliation against the complainant is prohibited and will subject the respondent to appropriate disciplinary action. The Office of the Dean of Students is responsible for conducting formal investigations of complaints against students alleging discrimination and harassment in violation of this policy. OIE is responsible for conducting formal investigations of complaints against non-students alleging discrimination and harassment in violation of this policy. If a complaint is directed against an individual who would otherwise play a role in investigating and attempting to resolve the complaint, the function assigned to that person by these procedures will be delegated to another person. Investigative Process and Findings. The investigator will interview both the complainant and the respondent s and persons who are considered to have pertinent factual information related to the complaint. The investigator shall also gather and examine documents relevant to the complaint. Facts will be considered on the basis of what is reasonable to persons of ordinary sensitivity and not on the particular sensitivity or reaction of an individual. Findings will be based on the totality of circumstances surrounding the conduct complained of, including but not limited to: During the complaint process, the complainant s and the respondent s may designate and thereafter be accompanied by an advisor of his or her choosing at meetings and interviews at which he or she is present; however, no representative may examine witnesses or otherwise actively participate in a meeting or interview. During the complaint investigation process, the complainant s and the respondent s will provide OIE or the Office of the Dean of Students, as appropriate, with all documents relied upon regarding the issues raised in the complaint. The appropriate vice president to act on complaints against faculty and staff members will be the vice

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president for the area where the respondent is employed. The appropriate vice president to act on complaints against contractors and visitors will be the vice president for University operations. If a complaint is directed against a vice president who would otherwise act on a complaint, the function assigned to that vice president will be delegated to another person. The appropriate vice president will promptly notify the complainant and the respondent that the investigation has been completed and attach a copy of the proposed statement of findings. Student identifiable information, if any, which is confidential by law, will be redacted. Within ten 10 working days from the date of notification, the complainant and respondent may each submit, for consideration by the appropriate vice president, such comments and corrections as they may have. Within fifteen 15 working days of the notification to the complainant and respondent that the investigation has been completed, the appropriate vice president and the investigator shall meet to discuss the findings, and review the record, along with any comments and proposed corrections submitted by the complainant and respondent. Within fifteen 15 working days from that meeting, the vice president shall take one of the following actions: If the vice president determines that this policy was violated, he or she, following consultation with the investigator or other knowledgeable persons as appropriate, shall determine a disciplinary action that is appropriate for the severity of the conduct. Disciplinary actions can include, but are not limited to, written reprimands, the imposition of conditions, reassignment, suspension without pay, and termination. The vice president shall inform the complainant and accused individual, and the appropriate unit head in writing of his or her decision, and shall attach a copy of the final statement of findings. The Dean of Students and the investigator shall meet within fifteen 15 working days to discuss the findings, and review the record. Within fifteen 15 working days from that meeting, the Dean of Students shall take one of the following actions: Disciplinary actions can include, but are not limited to, a documented warning, the imposition of conditions, probation, suspension, and dismissal. As required by federal law, any disclosure of the findings and decision of the Office of the Dean of Students will be governed by the provisions of the Family Educational Rights and Privacy Act. If the disciplinary action that is being grieved does not involve termination, demotion, or suspension without pay, the vice president shall thoroughly review and finally decide the matter within thirty 30 calendar days of its receipt unless unusual circumstances require more time. Complainants will be required to appear and testify at hearings that may be a part of such proceedings. The student must give written notice of appeal to the President within fourteen 14 calendar days after all parties are notified of the decision. A timely notice of appeal suspends the imposition of the penalty until the appeal is finally decided. Interim action may be taken as authorized under subsection Retaliation Prohibited A student, faculty, or staff member who retaliates in any way against an individual who has brought a complaint pursuant to this policy or participated in good faith in an investigation of such a complaint, is subject to disciplinary action, up to and including dismissal from the University. Filing of False Complaints Any person who knowingly and intentionally files a false complaint under this policy is subject to disciplinary action up to and including dismissal from the University. Effect on Pending Personnel Actions The filing of a nondiscrimination or retaliation complaint will not stop or delay any evaluation or disciplinary action related to the complainant who is not performing up to acceptable standards or who has violated University rules or policies. Relationship of Complaint Process to Outside Agency Time Limits The filing of a discrimination or harassment complaint under this policy does not excuse the complainant from meeting the time limits of outside agencies. Relationship to Grievance or Appeal Procedure This complaint procedure shall also constitute the grievance procedure for complaints alleging unlawful discrimination. As used herein, "complaint" is synonymous with "grievance. Documentation and Confidentiality The University shall maintain documents related to complaints under this policy as required by law. The Office of the Dean of Students shall be primarily responsible for records related to complaints against students. The Office for Inclusion and Equity shall be primarily responsible for records related to complaints against non-students. The confidentiality of a complaint under this policy and all documents, correspondence, interviews and discussions relating to the investigation of the information contained in a complaint will be maintained on a need to know

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basis to the extent permitted by law. Any person who knowingly and intentionally makes an unauthorized disclosure of confidential information contained in a complaint or otherwise relating to the investigation of a complaint under this policy is subject to disciplinary action. Questions regarding this policy should be directed to the Office of the Dean of Students or the Office for Inclusion and Equity.

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### Chapter 8 : Great Cameo of France (Grand Cam e). Background History - Farlang

*to researchers, because a closer examination of the problem revealed that identity theft was composed of a number of disparate kinds of crimes committed in widely varying venues and circumstances.*

In lieu of an abstract, here is a brief excerpt of the content: American Journal of Philology The Unique History of Quintus Curtius. University of Michigan Press, This is a well-organized book that is abreast of recent scholarship and contributes to our understanding of Q. Curtius Rufus and his History of Alexander as a work of literature. A chapter entitled "Roman Curtius" attempts to place the author and his work into the broader framework of Roman literature, with a particular focus on his language and themes and the influences that shaped these. Baynham considers at length the current "consensus" view that the work was written under Claudius but ultimately decides that a date under Vespasian is "most likely. For those without Latin, there is a Penguin translation by John Yardley. Some of this work is admittedly excessive and unproductive. The Loeb edition by J. Rolfe , for example, is still available and offers a better translation than Yardley. More significantly, it is not clear how much is gained by lengthy commentaries on passages of Curtius, particularly in the face of A. Of necessity, historical commentators on Arrian and Curtius traverse much of the same ground. Moreover, all this attention to Curtius as a historian has not--perhaps cannot--reverse the commonsense judgment that Arrian is the better and more reliable source. This is poor methodology and poor history. It is in this area that interesting work on Curtius has been done in the last two decades: Un romaziere della storia , and H. The Historian as Novelist? It is disappointing that Baynham does not do more in this direction You are not currently authenticated. View freely available titles: