

## Chapter 1 : Most Popular Love Poems - Poems about Love and Passion

*He was a Thracian warrior as well as a poet and he also likely served as a mercenary. he was a wide range of theme and tone as well as a wide variety of metrical forms; often he seems to set himself against the conventional norms and beliefs of his day.*

Steiner Palingenesia Latin Elegy and Hellenistic Epigram: A Tale of Two Genres at Rome. Cambridge Scholars Publishing, , Reading Latin Love Elegy. A Literary Commentary with Latin Text. Bristol Classical Press Boyd, Mouseion 2, , Carol U. Merriam, Scholia Reviews 9, Play on "candidus" and related concepts in the elegies of Tibullus. A Hellenistic Poet at Rome. On the Classification of "Etymologies" and "Etymological Markers". Papers on Roman Elegy, Tra idillo ed epigramma alessandrino. De Cuenca y Prado, Luis A. Latomus, Collection Latomus , Struttura, stile, influssi ellenistici. Actes du colloque international de Mulhouse, mars Ophrys, BFLM 10 , Gaisser, Julia Haig, Rodney G. The Complete Poems of Tibullus. An en face bilingual edition. University of California Press, Lothar Spahlinger, Gymnasium , , Second, completely revised edition. DeBrohun, JRS 93, , The Shadow of Callimachus. Studies in the Reception of Hellenistic poetry at Rome. Learned Girls and Male Persuasion. Gender and Reading in Roman Love Elegy. Arkins, Mouseion 3, , 95 Monica R. Translated with parallel Latin text. With an introduction and notes by Robert Maltby. Latin Elegy and Hellenistic Epigram. Cambridge Scholars Publications, The Arts of Love. Latomus, Collection Latomus Theocritus, Euripides, and Tibullus. Clio and the Poets. Augustan Poetry and the Traditions of Ancient Historiography. Brill, Mnemosyne Suppl. Lobe, Gymnasium , , S. Goldberg, CR 53, , A. Nice, Scholia Reviews 12, C. Chlup, Phoenix 58, , Winter, , Luck, Georg. The Latin Love Elegy. Albii Tibulli aliorumque carmina. Teubner, Bibliotheca teubneriana. Beato, Euphrosyne 31, , Studia classica Johanni Tarditi oblata. Vita e Pensiero, Bibliotheca di Aevum antiquum 7 , Text, Introduction and Commentary. McKeown, CR 54, , L. Deschamps, REL 81, , Cairns, ARCA Tibullan Echoes in Ov. An anthology and reader. Edited with an introduction and commentary. Latin Love Elegy and the Emergence of the Real. The Poetics and Politics of Pederasty in Tibullus 1. The Gallus Fragment and the Text of Tibullus 1. Continuity and Innovation in Hellenistic Poetry. Amore e canto nel locus amoenus. Roman Elegists and the Epigraphic Tradition. Aspects of Orpheus in Classical Literature and Mythology. Winter, Bibliothek der klassischen Altertumswissenschaften n. Winter, Bibliothek der klassischen Altertumswissenschaften The significance of proper names in classical Latin literature. Classical Press of Wales, , Taking Back the Text. Poetic Technique in Catullus, Propertius and Tibullus. The Oxford Handbook of the Elegy. Oxford University Press, Tibullus on "easy" hands.

### Chapter 2 : 37 Best Romantic Love Poems - Sweet Things to Say for Romance

*Gigante, M., ' Nosside ', PP 29 (), 22 , sets Nossis' poetry in its Hellenistic context, arguing that it is inspired by contemporary realism and obeys Hellenistic norms. Most recently, Giangrande (n above), reads AP as a manipulation of the conventions of Hellenistic poetry.*

Share via Email This article is over 8 years old A marble statuette of a sleeping Eros and a lion next to him on display at the Cycladic Art museum in Athens. Eros, the god of love and the great loosener of limbs, was many things: There was no position, no touch, no predilection too outre to pay homage to him. From the affectionate embrace to group sex, love came in many forms. Inspired by the nine muses or goddesses of literature and the arts, the show covers the love affairs and weddings of gods and heroes, mortals, the birth of Eros, his upbringing by Aphrodite, famous love affairs, homoerotic love, prostitution, and erotic symbols. For Aphrodite and Eros are also cruel gods. In room after room, viewers are confronted with the dual nature of love through the depiction in various guises of the goddess Psyche, the soul, tormented by Eros. In one cameo, Eros drags the long-suffering Psyche by the hair and hits her with a mallet. In a clay fragment he holds a fishing rod and catches her in the form of a butterfly. In another, Eros holds a torch, a symbol of love that sets the heart on fire and, said Stampolidis, "can also burn the soul". And that is before viewers get to the top floor of the exhibition, where children under 16 are warned not to enter "unattended". There in three rooms reserved for artistic renditions of sexual congress, pederasty socially accepted in ancient times , homoerotic love, and the quaintly named "bucolic love affair", viewers are bombarded with what the ancients were clearly good at: From scenes of anal copulation to mutual oral sex, to lucky charms of giant phalluses and engravings of frenzied sex with the half-man, half beast satyrs and silens, Eros is depicted in all its glory. He who is 14 is a still sweeter flower of the lovers. And one who is just beginning his 15th year is yet more delightful. The 16th year is that of the gods. And as for the 17th, it is not for me but for Zeus to seek it. In early mythology, Eros is a primeval god, born of Chaos. It was Eros who brought together Uranus, sky, and Gaia, earth, the original father and mother. In later traditions, Eros is the son of Aphrodite, the goddess of sexual love and beauty. In earlier art and literature, Eros was depicted as a strong, athletic, young man. However, he was gradually portrayed as younger and younger, until in Hellenistic times, he was being portrayed as a child or baby, with wings, and a bow and arrow. If Eros shot someone they would fall in love. In some myths, Eros himself fell in love with a beautiful mortal woman, Psyche. He forbade Psyche to see him and when one day she lit a torch to view him while he was asleep he fled in anger. In Roman mythology, Eros is known as Cupid.

**Chapter 3 : Classics@4: Dee Clayman, The New Sappho in a Hellenistic Poetry Book**

*This article examines Hellenistic poetry by outlining the gradual separation between literary genres and the performance contexts within which they originally developed. The Hellenistic poets felt the gap and tried to reconstruct a literary past from which they felt separated.*

Ellen Greene and Marilyn Skinner, eds. The second poem, partly preserved on P. The third, however, is clearly the work of a different author from a later time. In the first poem, e. From the pleasures of music, presumably here on earth, she turns to the physical indignities of old age: But what can she do? It is impossible for a human to avoid growing old 8. Her case in point is Tithonus, a mortal beloved by the goddess Dawn who carried him to the ends of the earth. Though he had an immortal wife, old age seized him 9â€” Dawn asked Zeus to make Tithonus immortal, but forgot to request eternal youth so he continued to age indefinitely until he became completely incapacitated, and his goddess-wife had to lock him away. Nevertheless his voice flows on eternally after all of his physical strength has gone. In fact, in later retellings of the tale, Tithonus turns into a cicada whose voice, in turn, becomes a paragon of stylistic purity for Hellenistic poets like Posidippus and Callimachus. She cannot expect physical immortality, but she can hope that her poetry will live on after her, and her voice will continue to sing as those on earth give her due rights by performing her compositions. The story of Tithonus, then, plays a key role in linking the first poem with the second. This is equally true whether Sappho ended her own poem with Tithonus, or the editor of the Cologne papyrus truncated a longer poem just at this point, as evidence from P. The fragments, as they are, however, do not support this view, and it appears that there is only one, female speaker. The vocatives continue in a similar vein: The clear reference to Sappho 1 Voigt [ 17 ] leaves no doubt that the author of the third poem knew her work and meant, at some level, to imitate it. There is another possible addressee, however. This he takes to be the first part of a compound adjective in the vocative case that points to an invocation of the cattle-thief Hermes, another deity familiar from Sappho for whom the epithets in verses 1â€”2 would be appropriate. She who contemplates her death in the first poem 4â€”6 is now actively experiencing it as she leaves the world above for the world below, still holding the lyre she held there 7. Her descent to Hades, which dramatizes her musings in poems 1 and 2, brings them to a fitting conclusion. They decapitated him with a bronze sword, and at once threw his head into the Thracian sea together with his lyre attached firmly by a nail, so that both could be carried in the water together, moistened by blue waves. And the grey sea brought them ashore at holy Lesbos, as the echo of the clear lyre commanded the waters, islands and shores flowing into the sea; and there men buried the clear-voiced head of Orpheus, and placed in the tomb his clear-sounding lyre, which once persuaded even mute rocks and the hateful water of Orcus. Since that time songs and the lovely art of the cithara hold that most musical of all the islands. His telling of the tale unites the images and themes of all three poems of our anthology, which suggests, in turn, that the editor, or at least the author of poem 3, was aware of a connection between Orpheus and Lesbos, though neither Phanokles nor Myrsilus were necessarily the source of his information. The section begins with a portrait of Orpheus singing and pining in vain for the love of Calais, one of the sons of Boreas and a fellow Argonaut ap. Its monodic form and lyric litany of blame as well as its loose metrical scheme and some of its language has Hellenistic parallels in P. Like Iamb 1, poem 3 has close connections with contiguous poems which raises the possibility that an editor placed them with care in a way that creates a complex composition with levels of meaning beyond its individual parts. It contains some epigrams of Posidippus of Pella ca. Likewise, in the Cologne papyrus two poems of Sappho in the same meter and dialect, and with similar content and theme, precede the third poem, which takes liberties with the first two criteria, but appears to be identical in the others. A similar interest in paradoxography is evident in the Cologne papyrus. While Sappho herself might not have been interested in the bizarre aspects of her mythical exempla, they would not have been lost on a Hellenistic editor. We do not know precisely when it was produced, but it was certainly before Virgil, who knew the spurious poems, and possibly as early as the late third or early second century BC. Another important Hellenistic parallel, though later in time c. Although Gutzwiller can identify no predecessors for Meleager in this editorial

technique, she suggests that it probably predated him. To summarize, it appears that the Cologne papyrus contains part of an anthology consisting of two authentic poems of Sappho, closely connected by theme and verbal repetitions on the subject of old age, death and the immortality of song. The anthology is structured in a way that is familiar from Hellenistic poetry books, and an early Hellenistic date is consistent with the meter, dialect and language of the third poem, as well as the handwriting of the papyrus itself. Alterations in the text of the third poem, where twice a series of letters has been crossed off and replaced with others, are typical of autographs [ 59 ] and this indicates, in turn, that the individual who inserted the third poem was also its composer. We do not know, of course, in what circumstances this took place, but P.

Recalling Lyric in Alexandria. *Labored in Papyrus Leaves: Classical and Byzantine Monographs* Greek Studies in Honor of Martin Ostwald ed. From Meleager to Planudes. *Alexandrian Poetry under the First Three Ptolemies*. Il *Fragmentum Grenfellianum P*. *Introduzione, testo critico, traduzione e commento*. *Hellenistic Epigrams in Context*. *Atti del convegno internazionale di studi: Firenze 13-14 giugno* eds. *A Hellenistic Poetry Book*. *Studi italiani di filologia classica* n. *The Fragments of the Lyrical Poems of Sappho*. *Atti del convegno internazionale di studi, Firenze, 8-9 giugno* ed. *Studi e Testi di Papirologia* n. *Nachtrag zum Sonnenuhr-Epigramm 52 A*. *From the Homosocial to the Homoerotic in the Ancient World*. *The Myth of the Poet*. Revised and expanded version in Rabinowitz and Auanger *The Greek Anthology II*. *Greek Manuscripts of the Ancient World* ed. *Bulletin of the Institute of Classical Studies Supplement* *Studien zur Griechischen Anthologie*. *Sappho in the Making: Footnotes* [ back ] 1. I am also grateful to Nita Krevans and all the contributors to this volume for their helpful suggestions. I alone am responsible for the errors. On the constitution of the text and its divisions see Obbink and Hammerstaedt, Chapters 2 and 3 in this volume. The numbers reflect the order of the poems on the papyrus. On the meter, see Lidov, Chapter 8 in this volume. On the non-Sapphic features of the third poem see Gronewald and Daniel Gronewald and Daniel The argument is presented in greater detail in Lundon The poems of P. On the likelihood that Sappho is the speaker, see West This is essentially the interpretation of West See also Hardie Gronewald and Daniel a: On the likelihood that Sappho and her readers knew the Hymn to Aphrodite, see Rawles In the context of the first two poems, however, what other female would be holding a lyre? On the dicola in the text of poem 3, see Gronewald and Daniel In addition to Sappho: See Gronewald and Daniel It is thought that this poem opened the first book of the Alexandrian edition of Sappho, the work of Aristarchus which post-dates this papyrus. The importance of the poem here suggests that it also had a prominent position in an earlier edition. Hermes steals the cattle of Apollo in the Homeric Hymn to Hermes and uses trickery and deceit to exculpate himself. See also the discussion in Gronewald and Daniel This is a conventional way of saying farewell to life. There is evidence that Orpheus and his lyre were believed to have wider powers to protect the dead generally, see West More recently Dorandi *Nightingales in Sappho herself* are not obviously associated with human singers or song, e. The text of Phanokles follows Lloyd-Jones and Barns Lloyd-Jones and Barns On Phanokles and his date see Lloyd-Jones and Barns We do not have exact dates for Apollonius, but he is surely mid-third century BC. If this is the case, Phanokles belongs to the end of the 4th or the early third century BC. On Apollonius and Phanokles, Alexander Dryton 50, Esposito and Bing , both with text and commentary.

**Chapter 4 : 10 of the Sexiest Poems for Literary Lovers – Flavorwire**

*COURTLY LOVE, STARS AND POWER: THE QUEEN IN THIRD-CENTURY ROYAL COUPLES, THROUGH POETRY AND EPIGRAPHIC TEXTS\** Stefano G. CANEVA 1. *Eros between eris and blog.quintoapp.com* y love in poetry and in.

Constructing various social and psychological theories, Foucault and Halperin, along with a host of others, have extended his analysis, but at the core has remained the Dover dogma of sexual-role dichotomization. Penetration has become such a focal point in the scholarship that anything unable to be analyzed in terms of domination is downplayed or ignored. To reduce homosexuality or same-sex behaviors to the purely physical or sexual does an injustice to the complex phenomena of the Greek male experience. From Sparta to Athens to Thebes and beyond, the Greek world incorporated pederasty into their educational systems. Pederasty became a way to lead a boy into manhood and full participation in the polis, which meant not just participation in politics but primarily the ability to benefit the city in a wide range of potential ways. An understanding of sexual practices-useful, even essential, to an appreciation of Greek pederasty cannot fully explicate its relationship to these other phenomena; pederasty is found in many societies, and certainly existed before the Greeks. It is time that we move beyond Dover and recover the constructive dynamics of Greek pederasty.

Scanlon PhD Pag Range: In particular, Sparta is found to be the likely source of generalized athletic nudity combined with open pederasty in the early seventh century BC. Nudism in Greek art is erotically charged and not, as others argue, simply a gender marker in the seventh century. With athletic nudity, open pederasty, again following Sparta, was fostered. This possibility motivates a broader examination of the evidence for such relationships in fifth-century Greece. There is no doubt that the palaestra was a central locus for the formation of pederastic liaisons and that athletic nudity was integral to the esthetic construction of adolescent beauty. Evidence also exists for lovers acting as financial backers to boy athletes or as informal trainers. In fact, vase paintings with homosexual iconography dating from the sixth century BC reveal marked similarities with Attic and Corinthian pottery ware of the same period.

Homoerotic Attachments in Sappho Anne L. Klinck PhD Page Range: From the Hellenistic period on there are derogatory references to her homosexuality-and also denials that she was involved in same-sex relationships. From the late archaic period on there are hints that women from Lesbos had a reputation for being sexually adventurous. Nevertheless, if her homoerotic poetry is at all autobiographical it reflects a circle of mainly adolescent girls or very young women around a somewhat older and more authoritative Sappho. Passionate attachments exist between members of this group as well as between individual girls and Sappho.

Butrica PhD This paper seeks to dispel several myths prevalent in the scholarship on Roman sexuality: It also draws attention to some neglected, unfamiliar, or misinterpreted evidence-anomalous on the current understanding of Roman sexuality, where women, boys, and lower-class men are supposed to have equal standing as potential passive sexual partners for adult men-for adult men whose sexual partners are exclusively male, and either active or passive: Representations of the Cinaedus in Roman Art: Evidence of a Gay Subculture? Clarke PhD Page Range: This article analyzes the content and context of visual representations of male-male intercourse, including wall paintings at Pompeii, a silver cup, and an engraved agate gemstone. Whether presenting negative stereotypes Tavern of Salvius, Pompeii; Suburban Baths, Pompeii , or positive ones Warren Cup, British Museum; Leiden gemstone , these representations reveal the presence of well-developed social attitudes toward the practice of male-male sex and the practitioners themselves.

Verstraete PhD Page Range: These poems belong to a long and well-established tradition of male homoerotic poetry that goes back to the Greeks of the Archaic Age and was given new impetus centuries later in Roman literature. Among the tasks embraced by this great endeavor was the study of what is known of same-sex behavior in ancient Greece. Remarkably, the German philologists chose to present their findings straightforwardly in modern German, accessible to every educated reader. The deposit of this inquiry is the basis of our contemporary knowledge of ancient Greek homosexuality. Moreover, by providing models of homosexual behavior that were more positive than those prevalent in Europe at the time, the research fostered the emergence of the German Gay Movement in Despite the censorious efforts of family, friends and biographers, ample evidence survives to establish the importance of male love in their lives

and works. They were ardent hellenists, whose reference point for male love was the homoerotic ethos of Ancient Greece. Although they used Oriental, Christian and other motifs, one of the major elements many shared was a use of various allusions and themes from ancient Greece, including paganism, male companionship or intimate friendship which was not defined in terms of sameness, and democracy and a natural aristocracy of virtue, which they applied to the concerns of their own society and era. The model of male relationships which they advocated and in at least some cases practiced was almost uniformly asymmetrical, either by age or class, or both. It also suggests that their arguments should be reexamined as a corrective to the present egalitarian model of homosexuality. Amateur historians, especially Jim Kepner and W. The magazine writers and their readership faced problems in the accessibility of knowledge, which the increasing circulation of the magazines corrected, to a degree. Antiquity also played a large, though decreasing, role in formations of homoerotic fantasy during this period. Current psychological and psychiatric theorizing have pronounced and promoted the former view, while ignoring the vast array of cross-cultural data related to the latter view. Mental health opinion has also ignored a wealth of cross-species data with important parallels. Instead, this opinion is based on feminist models of rape and incest, which are backed up by clinical research on child sexual abuse. The current article examines empirical rather than clinical data on pederasty, and supplements this with cross-cultural and cross-species perspectives. The empirical data show that pederasty is not only not predestined to injure, but can benefit the adolescent when practiced according to the ancient Greek form. Cross-cultural and cross-species data show the extensiveness of pederasty in the natural world, as well as its functional rather than pathological nature in these societies and species. An evolutionary model that synthesizes the empirical, cross-cultural, and cross-species data is proposed as an alternative to the highly inadequate feminist and psychiatric models. The animal data suggest that the seeds for pederasty were planted at the dawn of humanity. The human data suggest that pederasty came to serve a mentoring function.

**Chapter 5 : Greek love - Wikipedia**

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The earliest known Greek writings are Mycenaean , written in the Linear B syllabary on clay tablets. These documents contain prosaic records largely concerned with trade lists, inventories, receipts, etc. Within poetry there were three super-genres: The common European terminology about literary genres is directly derived from the ancient Greek terminology. Although the works as they now stand are credited to him, it is certain that their roots reach far back before his time see Homeric Question. It centers on the person of Achilles , [8] who embodied the Greek heroic ideal. Penelope was considered the ideal female, Homer depicted her as the ideal female based on her commitment, modesty, purity, and respect during her marriage with Odysseus. During his ten-year voyage, he loses all of his comrades and ships and makes his way home to Ithaca disguised as a beggar. Both of these works were based on ancient legends. The Homeric dialect was an archaic language based on Ionic dialect mixed with some element of Aeolic dialect and Attic dialect , [10] the latter due to the Athenian edition of the 6th century BC. The epic verse was the hexameter. He was a native of Boeotia in central Greece , and is thought to have lived and worked around BC. Works and Days is a faithful depiction of the poverty-stricken country life he knew so well, and it sets forth principles and rules for farmers. Theogony is a systematic account of creation and of the gods. It vividly describes the ages of mankind, beginning with a long-past Golden Age. Greek Lyric A nineteenth-century painting by the English painter Sir Lawrence Alma-Tadema depicting the poetess Sappho gazing on in admiration as the poet Alcaeus plays the lyre Lyric poetry received its name from the fact that it was originally sung by individuals or a chorus accompanied by the instrument called the lyre. Despite the name, however, the lyric poetry in this general meaning was divided in four genres, two of which were not accompanied by cithara , but by flute. These two latter genres were elegiac poetry and iambic poetry. Both were written in the Ionic dialect. Elegiac poems were written in elegiac couplets and iambic poems were written in iambic trimeter. The first of the lyric poets was probably Archilochus of Paros , circa BC, the most important iambic poet. The few remnants suggest that he was an embittered adventurer who led a very turbulent life. Lyric poems often employed highly varied poetic meters. The most famous of all lyric poets were the so-called " Nine Lyric Poets. In antiquity, her poems were regarded with the same degree of respect as the poems of Homer. The poetry written by Alcman was considered beautiful, even though he wrote exclusively in the Doric dialect , which was normally considered unpleasant to hear. The tragic plays grew out of simple choral songs and dialogues performed at festivals of the god Dionysus. In the classical period, performances included three tragedies and one pastoral drama, depicting four different episodes of the same myth. Wealthy citizens were chosen to bear the expense of costuming and training the chorus as a public and religious duty. Attendance at the festival performances was regarded as an act of worship. Performances were held in the great open-air theater of Dionysus in Athens. The poets competed for the prizes offered for the best plays. The authorship of Prometheus Bound , which is traditionally attributed to Aeschylus, [30] and Rhesus , which is traditionally attributed to Euripides, are still questioned. Although the plays are often called a "trilogy," they were actually written many years apart. The most well-known of these plays are Medea , Hippolytus , and Bacchae. At Athens , the comedies became an official part of the festival celebration in BC, and prizes were offered for the best productions. As with the tragedians, few works still remain of the great comedic writers. The only complete surviving works of classical comedy are eleven plays written by the playwright Aristophanes. He poked fun at everyone and every institution. In The Birds , he ridicules Athenian democracy. In The Clouds , he attacks the philosopher Socrates. In Lysistrata , he denounces war. When it was performed for the first time at the Lenaia Festival in BC, just one year after the death of Euripides, the Athenians awarded it first prize. A commercially successful modern musical adaptation of it was performed on Broadway in Although the genre was popular, only one complete example of a satyr play has survived: Herodotus is commonly called "The

Father of History. Xenophon also wrote three works in praise of the philosopher Socrates: Although both Xenophon and Plato knew Socrates, their accounts are very different. Many comparisons have been made between the account of the military historian and the account of the poet-philosopher. Among the earliest Greek philosophers were the three so-called " Milesian philosophers ": Thales of Miletus , Anaximander , and Anaximenes. Some of the best-known of these include: However, none of these exist today. The body of writings that has come down to the present probably represents lectures that he delivered at his own school in Athens, the Lyceum. He explored matters other than those that are today considered philosophical; the extant treatises cover logic, the physical and biological sciences, ethics, politics, and constitutional government.

*The Complete Poems of Tibullus. An en face bilingual edition. Studies in the Reception of Hellenistic poetry at Rome. and the inefficacy of love magic.*

Catullus and the Invention of Roman Literature I. The History of Hellenistic Greece The period of Greek history spanning the end of the fourth century up to the Roman conquest of Greece is now called the Hellenistic Age. After Sparta defeated Athens in the Peloponnesian War at the end of the Classical Age, only a few decades later the Thebans turned the tables on the Spartans at Leuctra and destroyed their leadership. It was all very depressing, and it would have been more so, were it not for a booming economy. At the same time, however, these children of the Classical Age were in general living better, longer and, especially, richer lives, more so than any of their predecessors. The end of their national liberty resulted in much finger-pointing and self-recrimination among the unhappy captives. Like many nations in these times, they were drawn into the greater course of cultural change sweeping across the ancient Mediterranean, processes which were radically reforming the known world. While the Classical Greeks had been instrumental in shaping that development, by the next century so many nations had joined the march toward modernization the Greek-speaking world comprised too small a group to continue making much difference globally. The realization of just how insignificant they really were, exactly how little their opinions actually matteredâ€”or their aspirations or even their livesâ€”that was what hurt the most. As the fourth century came to a close, things were looking no better. In the end, most Greeks simply gave up trying to fight for their freedom, and apathy became a national pastime. The vast majority abandoned politics, too, if for no other reason than that Hellenistic government amounted to little more than kowtowingâ€”bowing to foreign kings and fawning before victorious generals had always been antithetical to the Greek spiritâ€”and withdrew into the safer hospice of nostalgia, the inner world of history, art and literature, and mystical religion. That, in turn, effectively killed the Classical polis, the city-state in which citizens banded together to defend their homes and families, to make laws and debate in earnest the nature of right and wrong. All in all, the most gruesome casualty of the fourth century with its torrents of civil strife and foreign conquest was that Greek civic pride suffocated somewhere under the diseased and sprawling corpse of Alexander. In spite of all this, however, life was never so fine for the Greeks, a brutal paradox. It was an age that saw the real brutality humankind can wreak, not just war and carnage, but cynicism and the overweening greed of a "me generation" whose rewards are measured not by social but personal gain. Indeed, the Greeks had in the end become yuppies. Eventually, Alexandria supplanted Athens as the center of Greek culture. A new species of Greek arose there, a type of creature less Hellenocentricâ€”that is, less oriented to Greece aloneâ€”more urbane and worldly. In symbolic tribute to all this, the great library there fostered a truly international clientele of scholars who opened up their investigations to the whole world and the whole world to their investigations. But by trading in Greece for the entire globe, the Greeks had won a universe and lost themselves. The Hellenistic world was, in sum, an awful mess, at least from the Greek perspective. Out of this, the modern world was born. The Arts and Sciences in the Hellenistic Age 1. The Search for Garden Walls This hollow, minor-key finale ending the clarion call of the Classical Age echoes a wider change of values re-forming Greek society. And where such shallow sacred tyrants failed to take root for some reason, there roseâ€”many times more dismal still! Pseudo-science suited well a pseudo-sensible age. Among those schools of philosophy was Epicureanism, a product typical of its day. The Epicureansâ€”so named for their founder, the Athenian philosopher Epicurusâ€”preached a doctrine that humans are little more than a haphazard collection of atoms, a loose assemblage of molecular bits which dissolve upon death into nothingnessâ€”no soul, no Hades, no justice there or ever. From this they concluded that the enjoyment of life here and now was the only true path to happiness. Accordingly, Epicurus preached a doctrine of non-involvement, that the best way to live was to remain aloof from others, avoiding politics or participation in any public issue because that can bring only unease and discomfort. Rather, wise men stay at home and contemplate from that safe remove the nature of the world and its true pleasures. So he himself did, fostering the notion of the "Garden of Epicurus," a refuge from the stormy streets lying beyond its walls, and

many followed the philosopher inside. Its scientific or philosophical merits aside, what Epicureanism actually did was drain Greece of some of its best minds at a time when their involvement was desperately needed, ensuring the hopeless future it seems to assume. Others less cynical attempted to counteract the despair and apathy around them. For instance, the Stoics led by a philosopher named Zeno showed how to participate in civic life and still not suffer from its muddy touch. Called Stoicism, this philosophy entailed an unemotional approach to life and its endless turmoil, lessons in how to erect a mental "garden wall" which could shield the heart from the vagaries of outrageous fortune. In other words, Zeno taught how to retreat psychologically, but not physically, from mundane affairs, and the result was some of the best politicians and thinkers of the next few centuries. Even if in the end they failed to better their world or change the course of history, at least they tried. Both Stoicism and Epicureanism are clearly the products of their age. Each has behind it a driving sense of desperation, the need to cling to something stable as the winds of war and inequity blister the surface of society. Statuary, which during the Classical Age had sought to instruct the viewer serenely by depicting balanced and orderly figures, came in the post-Classical period to focus on pathos, extreme suffering. This procession of horror-movie images reflected all too well the turmoil roiling in the Greek soul during this age. Paradoxically, too, this period coincides with the greatest age of Greek science ever and a burst of technological advancements in various arenas. Greek doctors, for instance, began unraveling the mysteries of the human nervous and circulatory systems. The applied sciences thrived as well. One inventor, Archimedes of Syracuse, built curved mirrors and installed them in the harbor of his hometown where they were used to set fire to attacking ships still far out at sea. Another designed a steam engine of sorts though, like the inventions of Leonardo da Vinci, no such machine was ever actually constructed or used. Sadly, this influx of new knowledge and applied thinking served less to help the average Greek live a better life and more to undermine his belief in the sanity of the world. In the end, such numerous and fundamental changes in life proved overwhelming for many in the day, driving thousands to seek the refuge of a stable environment. If not better, the solutions which cults like these offered to those facing a rapidly evolving world came faster and easier than any which science or philosophy could hand them. The desperate need for ready, simple answers in the face of tremendous, stupefying change blinded most people who were too disoriented and dizzied by the shifting sands blowing around them to enjoy the harvest of knowledge coming in from all quarters of the globe. These new religions, then, became one more means of shutting out the crowd, of stifling the din and protecting the heart, another way of constructing a garden wall. Hellenistic Literature With all this, it will probably come as little surprise to anyone that this age also gave birth to the situation comedy, among its more enduring contributions to literature and drama. Whereas in the Classical Age a brand of humorous entertainment called Old Comedy had thrived—Old Comedy centered around current events and the satire of well-known public and political figures—Hellenistic times in Athens saw the rise of New Comedy, happy-ending plays which featured family situations and dramatic premises focusing on much smaller-scale problems than Old Comedy. These domestic difficulties presented on stage never failed to resolve happily—as, no doubt, they rarely did in real life—often through the benevolent intervention of some merciful divinity, the type of god many hope against hope exists and actually cares. Such extended exercises in wish fulfillment turned drama into a series of "escape odes" for the Greek public, and the theatre into yet another sort of garden wall. With all the great riches of Egypt at their fingertips, Ptolemy and his successors were free to lavish money on the arts. Eventually, the Library at Alexandria came to house not only the greatest collection of literature the world had ever seen but also some of its finest minds. The librarians who worked there were more than just clerks who checked papyrus rolls in and out. They organized the library, gave structure to human learning, oversaw the copying of texts and filled shelf after shelf with their own scientific treatises and volumes of poetry. The library became the first great university of the modern age. And, of course, if one assembles enough professors in a building, the natural result will be tedious and tendentious debate over esoteric minutia of some sort, in this case, the proper approach to literature and learning. One of the great librarians there, Callimachus led a faction of "modernists" who promoted the composition of smaller works of literature, such as short poems and epigrams. His rival, a poet named Apollonius, challenged this notion and wrote in Homeric style a long epic entitled *The Argonautica* "The

Tales of the Argonauts" , a story based on the myth of Jason and the Argonauts. In this work he actually used archaic Homeric language, as if one were to write with "thee" and "hast" today, and Callimachus, of course, hated and criticized it. But if these scholar-poets shared anything—and both would have forfeited tenure before admitting that—they both suffered from an overly developed love of detail. For example, Callimachus wrote an epyllion literally, "a little epic, an epic-let" entitled Hecale, about a minor incident in Athenian mythic history. Not content, however, to focus on such an inconsequential moment in myth, Callimachus narrowed the topic down even further. Instead of telling just the main story of what amounts to a mythological footnote, he spent most of the poem lingering over the noble poverty of the title character, an old woman named Hecale who takes in the hero Theseus on his way to killing the bull of Marathon. Inexplicably—or in light of the age, explicably—the poem was a big hit. The result was a public willing to commit their leisure time to the exploration of ever smaller worlds of myth, despite the growing one outside their garden gates. In earlier, more restless times, the elaboration of seemingly meaningless detail would have been unimaginable—pre-Classical and Classical Greeks would never have tolerated wallowing in such trivial pursuits—but now there was a large and eager audience for pure escapism. To them, the less the art reflected their reality, the better it was. Times had certainly changed dramatically in Greece, and one more thing in addition made all this possible. By now, much of the Greek world could read. Thus, with all the other changes happening around them, one could argue that the most significant difference the Hellenistic Greeks encompassed from ages prior was that there was now enough of a reading public to support true literature, in the literal sense of word, "written work. And the fact that people could sit alone in their rooms or apartments or gardens and read quietly to themselves or aloud with a few close friends altered the nature of Classical literature once more, arguably the most profound change it would ever undergo. It meant that authors could adopt an intensity of expression never before permissible, because they could assume their public could re-read a passage if they needed to clarify the action or recapitulate the plot, or simply for pleasure—oral poetry and drama had allowed none of this—and thus conciseness, detail and density came to rule in this new brand of entertainment. Moreover, the excellences of true literature were numerous. It could please the ear without ever uttering a sound or captivate the eye without actor, set or purple carpet. Clearly, in the beginning the audience for this sort of literature was not large, though it was invariably that part of society with enough wealth to keep the young art afloat. As time passed, however, and literacy expanded, the reading public grew as well and started to demand more and more material. There, the Alexandrian style of literature with its love of small, intense, eminently readable and ultimately re-readable poems bore its greatest fruit, verses written not in the Greek for which this type of poetry was originally designed but in a new language and culture grafted onto Hellenic tradition. As the Romans conquered the lands around the Mediterranean Sea, they quickly came up to speed with the fast-paced world of Hellenistic art, eventually surpassing their teachers and crafting their native tongue Latin to suit the subtleties required of modern literary intensity and excellence. And the man who paved the way for all this was a brilliant young Roman love-poet named Catullus.

### Chapter 7 : Hellenistic Poetry - Oxford Handbooks

*There, the Alexandrian style of literature with its love of small, intense, eminently readable and ultimately re-readable poems bore its greatest fruit, verses written not in the Greek for which this type of poetry was originally designed but in a new language and culture grafted onto Hellenic tradition.*

### Chapter 8 : Ancient Greek literature - Wikipedia

*Poems of Passion and Sex - Poets have long been using their poems to aid their passionate pursuits. In the first century BC, Catullus wrote his lyrics to Lesbia, pleading with her to ignore the gossip of old men and instead share thousands of kisses, so many that they lose count: Let us live, my Lesbia, and let us love, and let us judge all the rumors of the old men to be worth just one penny!*

Chapter 9 : Poems of Passion and Sex | Academy of American Poets

*Greek love is a term originally used by classicists to describe the primarily homoerotic, customs, practices and attitudes of the ancient world. The term was frequently used as a euphemism for homosexuality and pederasty.*