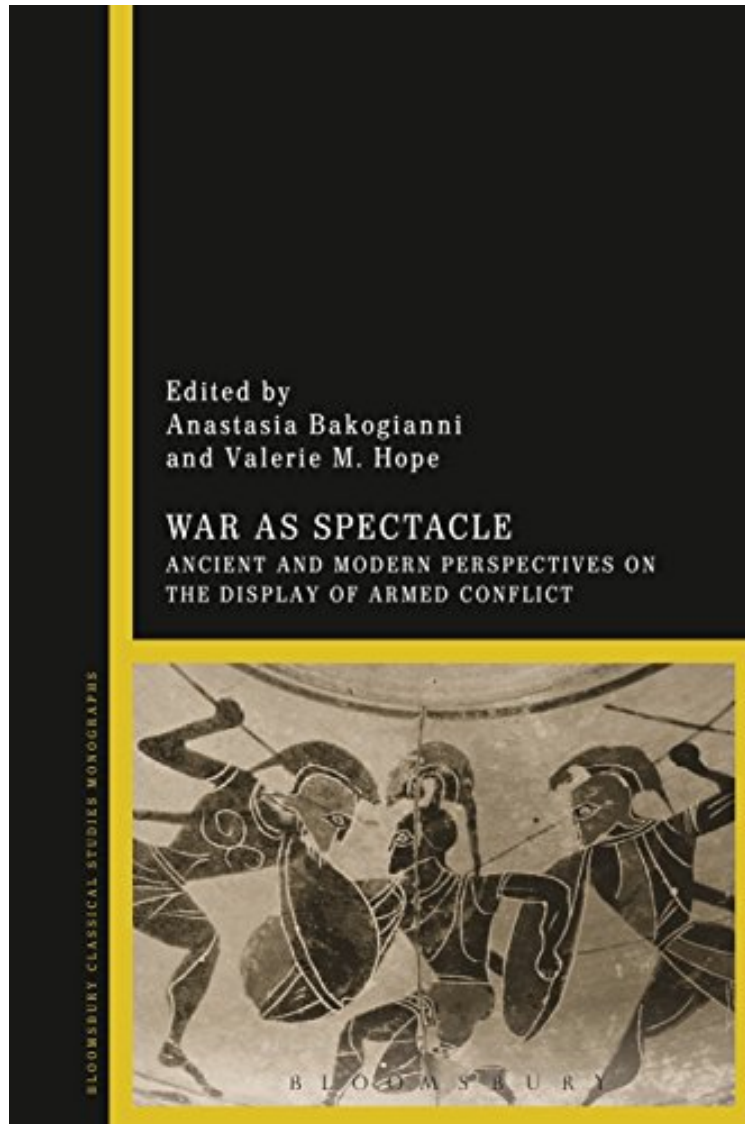


War as Spectacle: Ancient and Modern Perspectives on the Display of Armed Conflict

Anastasia Bakogianni and Valerie M. Hope
*ebooks / Download PDF / *ePub / DOC / audiobook*



[Download](#)

[Read Online](#)

#1119053 in eBooks 2015-10-22 2015-10-22 File Name: B0145P3JZI | File size: 53.Mb

Anastasia Bakogianni and Valerie M. Hope : War as Spectacle: Ancient and Modern Perspectives on the Display of Armed Conflict before purchasing it in order to gauge whether or not it would be worth my time, and all praised War as Spectacle: Ancient and Modern Perspectives on the Display of Armed Conflict:

War as Spectacle examines the display of armed conflict in classical antiquity and its impact in the modern world. The

contributors address the following questions: how and why was war conceptualized as a spectacle in our surviving ancient Greek and Latin sources? How has this view of war been adapted in post-classical contexts and to what purpose? This collection of essays engages with the motif of war as spectacle through a variety of theoretical and methodological pathways and frameworks. They include the investigation of the portrayal of armed conflict in ancient Greek and Latin Literature, History and Material Culture, as well as the reception of these ancient narratives and models in later periods in a variety of media. The collection also investigates how classical models contribute to contemporary debates about modern wars, including the interrogation of propaganda and news coverage. Embracing an interdisciplinary approach to the study of ancient warfare and its impact, the volume looks at a variety of angles and perspectives, including visual display and its exploitation for political capital, the function of internal and external audiences, ideology and propaganda and the commentary on war made possible by modern media. The reception of the theme in other cultures and eras demonstrates its continued relevance and the way antiquity is used to justify as well as to critique later conflicts.

The book's greatest strength, apart from the fascinating breadth of topics under discussion, comes from its editorial organisation, which brings a logical structure with which to explore the notion of war as spectacle ... [It] offer[s] fascinating insights into Greek and Roman notions of the spectacle of war, and bring[s] into question our own fascination with warfare as a form of entertainment. (Classics For All s 2015-11-03) A spectacular performance on every front. Ambitiously conceptualized, prefaced by a brilliant introduction that contextualizes and theorizes its eighteen essays, this volume represents interdisciplinary scholarship in classics and classical reception at its very best. (Judith P. Hallett, Professor of Classics and Distinguished Scholar-Teacher, University of Maryland, USA) War as Spectacle offers a unique cross-cultural insight into a dramatic human experience that has shaped individual and collective identities and shaken consciences since the dawn of time. The idea of performance and of the multi-sensorial that impregnates the volume succeeds in banding together a set of original contributions that range from ancient literature and its post-Classical reception to modern commemorative art, cinema, stage and 21st century visual media. War as Spectacle provides a refreshing and stimulating view of Antiquity and its long shadow over current debates about modern war-conflicts and their impact in the age of internet and globalisation. (Marta Garcia Morcillo, Senior Lecturer in Ancient History, University of Roehampton, UK) This book is a 400-plus-page wake-up call to classicists, warfare scholars and anyone interested in the value of the classical world as a cultural vantage point. Ancient warfare has long come into debates concerning the nature and ethics of warfare; this book shows how over-simple many of the terms of this debate have been. The editor writes: 'War as Spectacle is not your typical book on the subject of ancient warfare.' Where this book differs from other work to date is in its focus on warfare as a performance, as a multi-sensory experience, and as entertainment. The contributors consider the implications of a performative approach for reassessing how the ancients thought about war, and about the ethics of classical reception. The authors keep coming back to the issue of the distance between antiquity and the modern world. Conversely, the whole book is an exercise in reception: for instance in how commemorative monuments receive ancient battles, and in how archaic and classics authors were already reworking and rejecting a Homeric aesthetics of warfare. (Susan Deacy, Principal Lecturer, University of Roehampton, UK) About the Author Anastasia Bakogianni is Fellow at the Institute of Classical Studies of the University of London, UK, and is the author of *Electra Ancient and Modern: Aspects of the Tragic Heroine's Reception* (2011). Valerie M. Hope is Senior Lecturer in Classical Studies at The Open University, UK. Her works include *Roman Death: The Dying and the Dead in Ancient Rome* (Bloomsbury 2009), *Death in Ancient Rome: A Sourcebook* (2007) and *Constructing Identity: The Roman Funerary Monuments of Aquileia, Mainz and Nicir;mes* (2001).