Poetry on Stone: Epigraphs and Audience in Rome

DENNIS ROOT

The conference was held at the University of Cambridge and was organized by the Cambridge University Press. The proceedings were published as a collection titled "Classical Geography: Rome and the Euph

In Rome, the symposium was held at the University of Cambridge, with a focus on the geographical and historical significance of the Euphrates River. The symposium aimed to re-examine traditional geographical and historical narratives, integrating new perspectives.

The symposium was organized by the Cambridge University Press and was held at the University of Cambridge. The proceedings were published as a collection titled "Classical Geography: Rome and the Euph"
Poetry on Stone: Epigram and Audience in Rome

83
Poetry on Stone: Empire and Audience in Rome

Dennis Trautz
the victor, exulting, bestows on the city the lofty trophy
of an emperor and a tribute to (his own) ever worthy triumphs.

Constantius’ Circus monument variously mimicks both the Via Nomentana basilica and the Colosseum arch. Like the latter, Constantius’ obelisk loomed over the route of the Via Triumphalis and was associated with a massive entertainment complex that had long been a showcase for imperial largesse. Indeed, Constantine himself had expended lavishly on the Circus. Moreover, both arch and obelisk pay subtle homage to the cult of a sun god long entangled with Constantine’s public image. As Constantia’s epigram stresses the incomparability of the templum she had constructed ex opibus nostris, Constantius’ verses highlight the marvelous quality (quod nulla tulit tellus nec viderat aetas) and personal nature (sum) of his new gift to the city.

The medium of verse, however, again facilitated a level of verbal and monumental interplay that transcended the limitations of standard epigraphic formulations. The obelisk’s first hexameter, for example, immediately evokes both Constantine and Constantia: patris opus oblique summons the former while the line’s final word, dicavit, echoes the final word (dicavit) of the arch’s attic inscription. Within this linear frame Constantia’s opus munusque reprises two key terms from Constantia’s Sant’Agnese epigram: the first, as noted, was central to the empress’s articulation of the insuperability of her basilica (quod vincit opus); the latter now qualifies Constantius’ tribute to Rome (munusque sum tibi, Roma, dicavit), as earlier it described Constantia’s gift to Agnes (dignum igitur munus ... tenebris). These conceits are echoed in the epigram’s closing line through repetition and variatio. Princips, the first word of the final line, again referencing Constantine, looks back to patris in line one,20 while munus is repeated as the descriptor of Constantius’ offering to the city. Furthermore, triumfis, introduced at the end of line four, now reappears as the epigram’s final word. Like dicavit, triumfis was still legible in the final line of the arch dedication, while as triumphum it seals a striking image in Constantia’s epigram: solusque inferre triumphum. Finally the adjective that described Constantia’s gift to Agnes, dignum, is echoed in the (restored) condignis. Now, however, though visually adjacent to munus on the stone, its grammatical force links it with Constantius’ triumphs: et munus condignis usque triumphis. These tantalizing correspondences – which would have been highlighted for ancient readers by their sensitivity to ring composition and, perhaps, by the fact that the epigram’s layout across the four faces of the obelisk base positioned the poem’s final line on the bottom of one face and its first line on the top of an adjacent side – make it nearly certain that Constantius or his poet invited comparison of his obelisk and its epigram with the textualized monuments of his father and his sister.

Any such suspicion is confirmed by what falls between the epigram’s opening and closing lines. The obelisk epigram insists that the military success that cleared the way for Constantius’ approach to Rome and initiated the final chapter of the obelisk’s story be viewed as comparable to the victory recorded by the Colosseum arch. Tyrannus, a rhetorical twist central to Constantine’s representation of Maxentius and a key word on the arch inscription, was inscribed twice and on two different faces of the obelisk base. Moreover, like Constantine’s tyrant (Maxentius), the tyrannus of the obelisk (Magnentius) was imagined as a peculiar threat to the city itself (Romam vastante). Consequently, like Constantine’s coins in the months after the Milvian Bridge,22 the epigram fashions Constantius as the city’s liberator. Even the divinities of Constantius’ poem look back to the Colosseum arch and the Via


22 Marlowe, “Liberator Urbis Suae”
The author (or sponsor of Lieberman’s paper) described their second and final paper at the conference.

The conference’s main focus was on recent advancements in information retrieval and data mining.

The papers presented at the conference covered a wide range of topics, including:

- Natural Language Processing
- Machine Learning
- Big Data Analysis
- Social Media Analytics
- Cybersecurity

The conference was held in Rome and included workshops and tutorials in addition to the main sessions.

The organizers of the conference thanked all the attendees for their participation and looked forward to seeing them again the following year.
1st March, 1952

Dear Sirs,

I am writing to express my interest in obtaining a position as a Research Assistant in your department. I have a strong background in research and have conducted several successful projects in the past. I believe my skills and experience would be a valuable asset to your team.

I have a Master's degree in Psychology and have been working as a researcher in this field for the past five years. I have published several papers in top-tier journals and have received several awards for my research contributions.

I am particularly interested in the area of cognitive psychology and have conducted several research projects in this field. I have also worked on several interdisciplinary projects, which have helped me develop a broad understanding of the field.

I am available to start immediately and I am confident that I can make a significant contribution to your department. I look forward to hearing from you soon.

Sincerely,

[Your Name]
The promising conclusion brings four decades of tireless effort and dedication to the forefront of the conversation of condensation physics. The author, Dr. John Thompson, a renowned researcher in the field, presents his latest findings in a clear and concise manner. He emphasizes the importance of understanding the mechanisms of condensation in various environmental conditions.

In his recent paper, Dr. Thompson discusses the role of temperature and humidity in the formation of condensation. He highlights the significance of this process in climate change studies and suggests that further research is needed to fully comprehend its complexities.

Thompson also addresses the practical applications of condensation physics, pointing out its relevance in fields such as agriculture and energy production. He encourages researchers to explore the potential of condensation as a natural cooling mechanism for buildings and other structures.

The author concludes by stressing the need for interdisciplinary collaboration to tackle the challenges posed by condensation. He calls for more investment in research and education to ensure that future generations have a deep understanding of this essential natural process.
Poetry on Stone: Epigram and Audience in Rome

By Dennis Thomson

Poetry on Stone: Epigram and Audience in Rome

The importance of the epigram in Roman culture is undeniable. Epigrams were a form of verbal art that was highly valued in the Roman world. They were short, witty, and often satirical. The epigram was a popular genre in Rome, and it was used as a means of expressing ideas, opinions, and emotions. The epigram was a form of self-expression, and it was also a form of social commentary. The epigram was a way of commenting on the world around us, and it was a way of expressing our thoughts and feelings.

Epigrams were often written on stone, and they were displayed in public spaces. The epigrams were a form of public art, and they were meant to be seen and enjoyed by all. The epigrams were often written by famous poets, but they were also written by ordinary people. The epigrams were a form of communication, and they were a way of expressing our ideas and our feelings.

Epigrams were a form of self-expression, and they were also a form of social commentary. The epigrams were a way of commenting on the world around us, and they were a way of expressing our thoughts and feelings. The epigrams were a form of art, and they were a way of expressing our ideas and our emotions.

The epigrams were a form of public art, and they were meant to be seen and enjoyed by all. The epigrams were often written on stone, and they were displayed in public spaces. The epigrams were a form of communication, and they were a way of expressing our ideas and our feelings.

Epigrams were a form of self-expression, and they were also a form of social commentary. The epigrams were a way of commenting on the world around us, and they were a way of expressing our thoughts and feelings. The epigrams were a form of art, and they were a way of expressing our ideas and our emotions.
Latin Poetry of Late Antiquity
Reception and Innovation in the
Reneved Classics

Joseph Pucci (eds.)
Scott McEwen

Sonderbuch ans