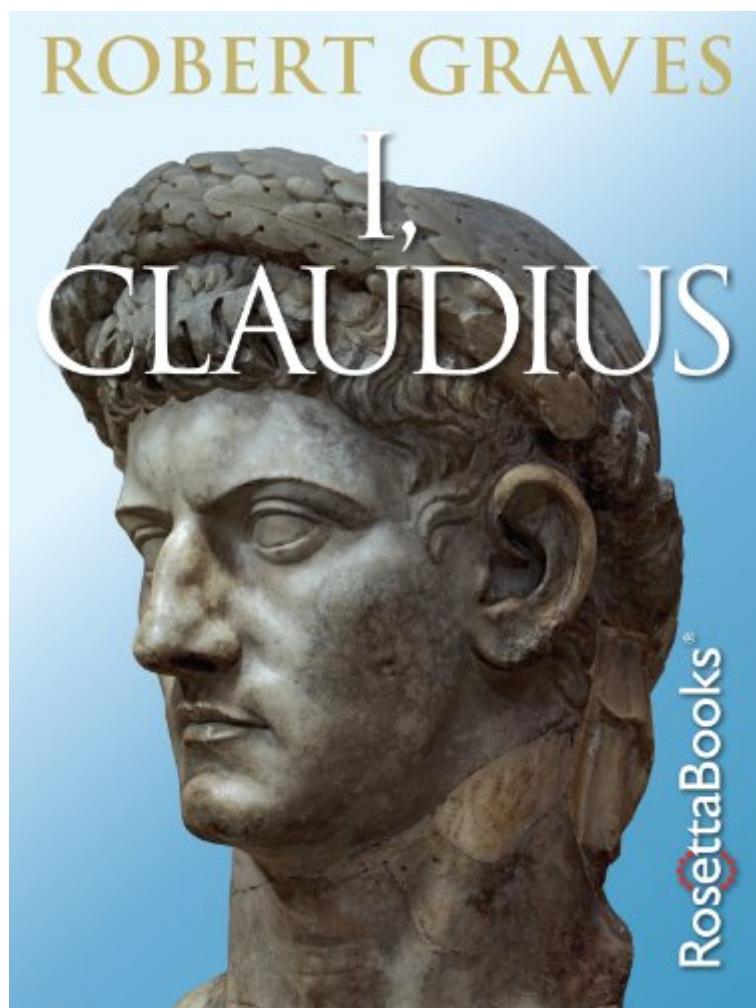


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I, Claudius: From The Autobiography Of Tiberius Claudius



Synopsis

Once a rather bookish young man with a limp and a stammer, a man who spent most of his time trying to stay away from the danger and risk of the line of ascension, Claudius seemed an unlikely candidate for Emperor. Yet, on the death of Caligula, Claudius finds himself next in line for the throne, and must stay alive as well as keep control. Drawing on the histories of Plutarch, Suetonius, and Gaius Cornelius Tacitus, noted historian and classicist Robert Graves tells the story of the much-maligned Emperor Claudius with both skill and compassion. Weaving important themes throughout about the nature of freedom and safety possible in a safety and a monarchy, Gravesâ™ Claudius is both more effective and more tragic than history typically remembers him. A best-selling novel and one of Gravesâ™ most successful, *I, Claudius* has been adapted to television, film, theatre, and audio.

ABOUT THE AUTHOR Robert Graves (1895-1985) was an English novelist, poet, and translator of Classical Greek and Roman literature, and one of the most prominent English writers of the 20th century. He was an extremely prolific writer, who published more than 140 novels and collections of poetry. In addition to novels and poetry, he published groundbreaking analysis of Greek mythology, as well as memoir. Graves is best known for his historical novels, which include *I, Claudius*, *Claudius, the God*, *The Golden Fleece*, *King Jesus*, and *Count Belisarius*. Robert Graves served in combat in World War I and was gravely wounded at the Battle of the Somme. Following his recovery, he wrote several works of war poetry as well as a memoir of his time in combat, entitled *Goodbye to All That*. In 1934, Robert Graves was awarded the James Tait Black Memorial Prize for his historical novels dealing with the Roman Emperor Claudius.

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Customer Reviews

This novel by Robert Graves represents the supreme instance in the twentieth century to write a literarily serious historical novel. There has, of course, been no shortage of historical novels during the past century, but for the most part "historical" fiction has become a species of genre fiction, like Sci-Fi, detective fiction, spy fiction, and Westerns. *I, CLAUDIUS*, on the other hand, is a historical novel composed by someone otherwise regarded as a serious writer. This relationship between serious writers and the genre of historical fiction has not always been the case. Until the mid-19th century, a host of novels attempted to recreate a historical era, not least Dickens in *A TALE OF TWO CITIES*, William Thackeray in *HENRY ESMOND*, Flaubert in *SALAMBO*, Tolstoy in *WAR AND PEACE*, and Pynchon's *GRAVITY'S RAINBOW*. But for the most part, writers in the latter half of the nineteenth century and all of the twentieth century have forsaken historical fiction to write in the present tense, or at the latest of their childhood, as with Marcel Proust or Anthony Powell or Harper Lee. Because of his success in the writing of *I, CLAUDIUS* and its sequel *CLAUDIUS THE GOD*, many today think of Robert Graves as primarily a novelist, but in fact most of his writing falls into the nonfiction realm, much of that with a historical bent. Graves was a passionate student of antiquity, both the Greeks and the Romans, and his goal in writing *I, CLAUDIUS* was to chronicle the period in Roman history immediately after the collapse of the republic and near the beginning of the rule of the Caesars. On the one hand, he wanted to adhere as closely to the documentary evidence for the events in the period as is compatible with a work of fiction, and on the other produced a first rate historical novel.

After you finish "*I, Claudius*" you'll probably be sighing in relief that you weren't born into Roman nobility at the end of the first century BC. Because that would mean you'd have had wealth and political influence during the time of Augustus's scheming wife Livia and the tyrannical reigns of Emperors Tiberius and Caligula, which could have easily meant total loss of wealth and quite possibly death (and the deaths of all members of your family) if you so much as looked at any of them cross-eyed. *Claudius* is the nervous stammering weakling in the background, ridiculed by nearly all the royal family but relatively safe on account of those same shortcomings. He witnesses and lives through the many terrors and murders that the helpless upper crust of Rome suffers at the

hands of the Caesars and their families and friends. The few noble-hearted members of the family are systematically wiped out as well, to prevent them from returning power to the Senate and making Rome a republic again. Graves based this work (and the sequel *Claudius the God*) on *Claudius*'s actual autobiography. Clearly many of the details must be fictional (i.e. what was on the menu on such and such night, words said during conversations, etc.), but all major events and many of the minor plot elements are ostensibly substantiated by historical text and hence are probably true to fact. That's scary. How can politics within a single city get as ridiculously inane and out of touch with regard for human life as portrayed in this work? Then again we need to remember that the Roman people condoned the spectacle of people killing each other for sport, so their thought patterns were obviously different from ours today. The Roman empire was a civilization, certainly.

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