



Mask Of Apollo

Sylvia Stoler Wagonheim



Mask Of Apollo:

The Mask of Apollo Mary Renault, 1988-02-12 Set in fourth century B C Greece The Mask of Apollo is narrated by Nikeratos a tragic actor who takes with him on all his travels a gold mask of Apollo a relic of the theater's golden age which is now past At first his mascot the mask gradually becomes his conscience and he refers to it his gravest decisions when he finds himself at the center of a political crisis in which the philosopher Plato is also involved Much of the action is set in Syracuse where Plato's friend Dion is trying to persuade the young tyrant Dionysios the Younger to accept the rule of law Through Nikeratos eyes the reader watches as the clash between the two looses all the pent up violence in the city

The Mask of Apollo Mary Renault, 1974 Set in Greece of the fourth century B C Mary Renault tells the story of the actor Nikeratos Through the eyes of this warm sympathetic and living character we experience the war weary self searching world of his time Always on his travels Niko the tragedian takes with him an antique mask of Apollo a relic of the theater's golden age which from being his mascot becomes by degrees his artistic conscience He refers to it his gravest decisions when he finds himself at the center of political crises and dangerous intrigues

The Mask of Apollo Mary Renault, 2013-09-10 This novel of ancient Greece featuring Plato and a young actor by the bestselling author of the Novels of Alexander the Great is a shining light Hilary Mantel Man Booker Award winning author of Wolf Hall and Bring Up the Bodies In the fourth century BC Nikeratos is an actor a devotee of Plato and a friend of Dion of Syracuse Their relationship gives Nikeratos rare proximity to the Greek political stage at a moment when ambitions are about to collide In Syracuse the young tyrant Dionysios the Younger rules but Dion is determined to bring democracy and strength to the city In an effort to curb Dionysios's excesses Dion has Plato pose as a tutor only to learn that the corrupt youth won't be so easily contained With a combination of erudition and storytelling force Renault immerses the reader in intrigue and crafts a vibrant Syracuse that leaps off the page This ebook features an illustrated biography of Mary Renault including rare images of the author

The Mask of Apollo Renault, Mary, 1969 Nikeratos an actor of ancient Greece greatly admires and devotes himself to Dion a student of Plato who is determined to bring democracy to Syracuse

The Mask of Apollo Mary Renault, 2015-08-06 Mary Renault is a shining light to both historical novelists and their readers She does not pretend the past is like the present or that the people of ancient Greece were just like us She shows us their strangeness discerning sure footed challenging our values piquing our curiosity she leads us through an alien landscape that moves and delights us HILARY MANTEL Mary Renault's portraits of the ancient world are fierce complex and eloquent infused at every turn with her life long passion for the Classics Her characters live vividly both in their own time and in ours MADELINE MILLER Combining the scholarship of a historian with the imagination of a novelist Mary Renault brings the ancient Greek stage thrillingly to life Set in fourth century B C Greece The Mask of Apollo is narrated by Nikeratos a tragic actor who takes with him on all his travels a gold mask of Apollo a relic of the theatre's golden age which is now past At first his mascot the mask gradually becomes his conscience and he refers to

it his gravest decisions when he finds himself at the centre of a political crisis in which the philosopher Plato is also involved Much of the action is set in Syracuse where Plato s friend Dion is trying to persuade the young tyrant Dionysios the Younger to accept the rule of law Through Nikeratos eyes the reader watches as the clash between the two unleashes all the pent up violence in the city All my sense of the ancient world its values its style the scent of its wars and passions comes from Mary Renault I turned to writing historical fiction because of something I learned from Renault that it lets you shake off the mental shackles of your own era all the categories and labels and write freely about what really matters to you EMMA DONOGHUE There s much to wonder at in the way she fills in the large dark spaces where we know next to nothing about the times she describes an important and wonderful writer she set a course into serious minded psychologically intense historical fiction that today seems more important than ever Sam Jordison Guardian **The Mask of Apollo** ,1904 The Mask of Apollo M. Renault,E. Challans,1978 *The Mask of Apollo* G. W. Russell (A.E.),1905 *The Mask of Apollo* Anthony Powell,1966 *The Mask of Apollo* Mary Renault (pseud. van Eileen Mary Challans),1967 Mask of Apollo Brenda Jackson,Penguin Books Staff,Ronald L McDonald,1960-01-01 The Mask of Circe Henry Kuttner,C.L. Moore,2014-08-17 A psychiatrist travels to a world of magic and gods in this take on Jason and the Argonauts from the Hugo Award nominated author of Earth s Last Citadel Jay Seward remembers a former life in a land of magic gods and goddesses a time when he was Jason of Iolcus sailing in the enchanted ship Argo to steal the Golden Fleece from the serpent temples of Apollo But one night the memories become startlingly real as the Argo itself sails out of the spectral mists and a hauntingly beautiful voice calls Jason come to me And suddenly he s on the deck of the Argo sailing into danger and magic A fantasy in the grand tradition of Merritt and the other giants Arthur Leo Zagat author of the Tomorrow series Praise for Henry Kuttner One of the all time major names in science fiction The New York Times A neglected master Ray Bradbury author of Fahrenheit 451 Kuttner is magic Joe R Lansdale author of The Thicket **Masks of the World** Joseph Gregor,2001-01-01 Informative pictorial survey of many authentic cover ups worn around the world over a wide range of historical periods Images of a Kwakiutl dance mask of wood and skin from British Columbia a terra cotta mask from ancient Athens an 18th century porcelain Harlequin mask a Javanese demon s mask of wood a cloth mask embroidered with pearls from Cameroon and many more Invaluable to anthropologists and theatrical groups of great interest to art lovers **The Mask of Apollo** ,1904 **Mask of Apollo** Harry Wills,1983-01-01 The Self and Its Shadows Stephen Mulhall,2013-04-18 Stephen Mulhall presents a series of multiply interrelated essays which explore the idea of selfhood as a matter of non self identity for example as becoming or self overcoming or as being doubled or divided He draws on Nietzsche Sartre and Wittgenstein but also on works of opera cinema and fiction *The Annals of English Drama 975-1700* Sylvia Stoler Wagonheim,2013-08-21 An analytical record of all plays extinct or lost chronologically arranged and indexed by authors titles and dramatic companies **Harrison Birtwistle: The Mask of Orpheus** Jonathan Cross,2017-07-05 Hailed at its premiere at the London Coliseum in 1986 as the

most important musical and theatrical event of the decade *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output. His subsequent stage and concert pieces demand to be evaluated in its light. Increasingly it is also viewed as a key work in the development of opera since the Second World War, a work that pushed at the boundaries of what was possible in lyrical theatre. In its imaginative fusion of music, song, drama, myth, mime, and electronics, it has become a beacon for many younger composers and the object of wide critical attention. Jonathan Cross begins his detailed study of this lyric tragedy by placing it in the wider context of the reception of the Orpheus myth. In particular, the significance of Orpheus for the twentieth century is discussed, and this provides the backdrop for an examination of Birtwistle's preoccupation with the story in a variety of works across his creative life. The sources and genesis of *The Mask of Orpheus* are explored. This is followed by a close reading of the work's three acts, analysing their structure and meaning, investigating the relationship between music, text, and drama, drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches. The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood. Its central themes of time, memory, and identity, loss, mourning, and melancholy, touch a deep sensibility in late modern society and culture. Interviews with the librettist and composer round off this important study. [The Legend of Dion](#) L. J. Sanders, 2008-03-15. This extraordinary study examines how the accounts of a historical figure, the so-called democrat and liberal Dion, have been distorted and reworked by ancient and modern writers alike. [Nietzsche on Art and Life](#) Daniel Came, 2014-04. Nietzsche had a particular interest in the relationship between art and life, and in art's contribution to his philosophical aims to identify the conditions of the affirmation of life, cultural renewal, and exemplary human living. These new essays demonstrate that understanding his engagement with art is essential for understanding his philosophy.

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