

ROMAN TRAGEDY

*Theatre to
Theatricality*



MARIO ERASMO

Roman Tragedy Theatre To Theatricality

Mario Erasmo



Roman Tragedy Theatre To Theatricality:

Roman Tragedy Mario Erasmo, 2010-01-01 Roman tragedies were written for over three hundred years but only fragments remain of plays that predate the works of Seneca in the mid first century C E making it difficult to define the role of tragedy in ancient Roman culture Nevertheless in this pioneering book Mario Erasmo draws on all the available evidence to trace the evolution of Roman tragedy from the earliest tragedians to the dramatist Seneca and to explore the role played by Roman culture in shaping the perception of theatricality on and off the stage Performing a philological analysis of texts informed by semiotic theory and audience reception Erasmo pursues two main questions in this study how does Roman tragedy become metatragedy and how did off stage theatricality come to compete with the theatre Working chronologically he looks at how plays began to incorporate a rhetoricized reality on stage thus pointing to their own theatricality And he shows how this theatricality in turn came to permeate society so that real events such as the assassination of Julius Caesar took on theatrical overtones while Pompey s theatre opening and the lavish spectacles of the emperor Nero deliberately blurred the lines between reality and theatre Tragedy eventually declined as a force in Roman culture Erasmo suggests because off stage reality became so theatrical that on stage tragedy could no longer compete

Women in Roman

Republican Drama Dorota Dutsch, Sharon L. James, David Konstan, 2015-04-27 About the role of women in Roman Republican plays of all genres and about the role of gender in the influence of this on later dramatists

The Ancient Emotion of Disgust Donald Lateiner, Dēmos G. Spatharas, 2017 The study of emotions and emotional displays has achieved a deserved prominence in recent classical scholarship The emotions of the classical world can be plumbed to provide a valuable heuristic tool Emotions can help us understand key issues of ancient ethics ideological assumptions and normative behaviors but more frequently than not classical scholars have turned their attention to social emotions requiring practical decisions and ethical judgments in public and private gatherings The emotion of disgust has been unwarrantedly neglected even though it figures saliently in many literary genres such as iambic poetry and comedy historiography and even tragedy and philosophy This collection of seventeen essays by fifteen authors features the emotion of disgust as one cutting edge of the study of Greek and Roman antiquity Individual contributions explore a wide range of topics These include the semantics of the emotion both in Greek and Latin literature its social uses as a means of marginalizing individuals or groups of individuals such as politicians judged deviant or witches its role in determining aesthetic judgments and its potentialities as an elicitor of aesthetic pleasure The papers also discuss the vocabulary and uses of disgust in life Galli actors witches homosexuals and in many literary genres ancient theater oratory satire poetry medicine historiography Hellenistic didactic and fable and the Roman novel The Introduction addresses key methodological issues concerning the nature of the emotion its cognitive structure and modern approaches to it It also outlines the differences between ancient and modern disgust and emphasizes the appropriateness of projective or second level disgust vilification as a means of marginalizing unwanted types

of behavior and stigmatizing morally condemnable categories of individuals The volume is addressed first to scholars who work in the field of classics but since texts involving disgust also exhibit significant cultural variation the essays will attract the attention of scholars who work in a wide spectrum of disciplines including history social psychology philosophy anthropology comparative literature and cross cultural studies Pergamon and Rome: Culture, Identity, and Influence, 2025-06-19 This interdisciplinary volume provides the first comprehensive study of Rome's relationship with the kingdom and city of Pergamon It surveys the rich and diverse interactions between these two cities from the late third century BCE to the fourth century CE ranging across multiple cultural spheres including art and architecture history and politics literature and poetry philosophy and thought scholarship and rhetoric The book reassesses the nature scope and extent of Pergamon and Rome's so called special relationship shedding light on much discussed problems offering new evidence for their cultural interactions and questioning long established assumptions One recurrent theme concerns the limitations of our knowledge extant evidence is limited and often skewed by later Roman sources and it is frequently very difficult to identify and define cultural features that are distinctively Pergamene Nevertheless there was certainly an important relationship between these two cities which this volume seeks to map out with greater nuance precision and breadth setting it within a wider interconnected Hellenistic context As a whole the volume reflects on the scholarly reception of Pergamon uncovering how and when a certain view of a cohesive Pergamene culture took shape among modern scholarship and what factors prejudices and assumptions undergirded its creation It also challenges and rethinks the frameworks that shape our view of cultural activity in the Hellenistic world emphasizing the porousness of cultural movements across political boundaries This book will be of interest not only to scholars of Roman culture but also to those interested in the impact of Hellenistic culture on Rome more generally and to scholars engaged with theories and models of cultural influence **Seneca's Characters** Erica M. Bexley, 2022-07-07 Seneca's Characters addresses one of the most enduring and least theorised elements of literature fictional character and its relationship to actual human selfhood Where does the boundary between character and person lie While the characters we encounter in texts are obviously not real people they still possess person like qualities that stimulate our attention and engagement How is this relationship formulated in contexts of theatrical performance where characters are set in motion by actual people actual bodies and voices This book addresses such questions by focusing on issues of coherence imitation appearance and autonomous action It argues for the plays sophisticated treatment of character their acknowledgement of its purely fictional ontology alongside deep and often dark appreciation of its quasi human qualities Seneca's Characters offers a fresh perspective on the playwright's powerful tragic aesthetics that will stimulate scholars and students alike *A Cultural History of Tragedy in Antiquity* Emily Wilson, 2021-05-20 In this volume tragedy in antiquity is examined synoptically from its misty origins in archaic Greece through its central position in the civic life of ancient Athens and its performances across the Greek speaking world to its new and very different instantiations in Republican and Imperial

Roman contexts Lively original essays by eminent scholars trace the shifting dramatic forms performance environments and social meanings of tragedy as it was repeatedly reinvented Tragedy was consistently seen as the most serious of all dramatic genres these essays trace a sequence of different visions of what the most serious kind of dramatic story might be and the most appropriate ways of telling those stories on stage Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality The Fall of Cities in the Mediterranean Mary R. Bachvarova, Dorota Dutsch, Ann Suter, 2016-02-15 A body of theory has developed about the role and function of memory in creating and maintaining cultural identity Yet there has been no consideration of the rich Mediterranean and Near Eastern traditions of laments for fallen cities in commemorating or resolving communal trauma This volume offers new insights into the trope of the fallen city in folk song and a variety of literary genres These commemorations reveal memories modified by diverse agendas and contains narrative structures and motifs that show the meaning of memory making about fallen cities Opening a new avenue of research into the Mediterranean genre of city lament this book examines references to or re workings of otherwise lost texts or ways of commemorating fallen cities in the extant texts and with greater emphasis than usual on the point of view of the victors *Staging Memory, Staging Strife* Lauren Donovan Ginsberg, 2017 The turbulent decade of the 60s CE brought Rome to the brink of collapse It began with Nero s ruthless elimination of Julio Claudian rivals and ended in his suicide and the civil wars that followed Suddenly Rome was forced to confront an imperial future as bloody as its Republican past and a ruler from outside the house of Caesar The anonymous historical drama Octavia is the earliest literary witness to this era of uncertainty and upheaval In *Staging Memory Staging Strife* Lauren Donovan Ginsberg offers a new reading of how the play intervenes in the contests over memory after Nero s fall Though Augustus and his heirs had claimed that the Principate solved Rome s curse of civil war the play reimagines early imperial Rome as a landscape of civil strife with a ruling family waging war both on itself and on its people In doing so the Octavia shows how easily empire becomes a breeding ground for the passions of discord In order to rewrite the history of Rome s first imperial dynasty the Octavia engages with the literature of Julio Claudian Rome using the words of Rome s most celebrated authors to stage a new reading of that era and its ruling family In doing so the play opens a dialogue about literary versions of history and about the legitimacy of those historical accounts Through an innovative combination of intertextual analysis and cultural memory theory Ginsberg contextualizes the roles that literature and the literary manipulation of memory play in negotiating the transition between the Julio Claudian and Flavian regimes Her book claims for the Octavia a central role in current debates over both the ways in which Nero and his family were remembered as well as the politics of literary and cultural memory in the early Roman empire Julius Caesar's Self-Created Image and Its Dramatic Afterlife Miryana Dimitrova, 2017-12-14 The book explores the extent to which aspects of Julius Caesar s self representation in his

commentaries constituent themes and characterization have been appropriated or contested across the English dramatic canon from the late 1500s until the end of the 19th century Caesar in his own words constructs his image as a supreme commander characterised by exceptional celerity and mercifulness he is also defined by the heightened sense of self dramatization achieved by the self referential use of the third person and emerges as a quasi divine hero inhabiting a literary historical reality Channelled through Lucan's epic *Bellum Civile* and ancient historiography these Caesarean qualities reach drama and take the shape of ambivalent hubris political role playing self institutionalization and an exceptional relationship with temporality Focusing on major dramatic texts with rich performance history such as Shakespeare's *Julius Caesar* Handel's opera *Giulio Cesare in Egitto* and Bernard Shaw's *Caesar and Cleopatra* but also a number of lesser known early modern plays the book encompasses different levels of drama's active engagement with the process of reception of Caesar's iconic and controversial personality

Terence and Interpretation Sophia Papaioannou, 2014-10-16 PIERIDES IV This volume examines interpretation as the original process of critical reception vis a vis Terence's experimental comedies The book which consists of two parts looks at Terence as both an agent and a subject of interpretation The First Part Terence as Interpreter examines Terence as an interpreter of earlier literary traditions both Greek and Roman The Second Part Interpretations of Terence identifies and explores different expressions of the critical reception of Terence's output The papers in both sections illustrate the various expressions of originality and individual creative genius that the process of interpretation entails The volume at hand is the first study to focus not only on the interpreter but also on the continuity and evolution of the principles of interpretation In this way it directs the focus from Terence's work to the meaning of Terence's work in relation to his predecessors the past literary tradition his contemporaries his literary antagonists but also his audience and posterity his critical readers across the centuries

Seneca: Hercules Furens Neil Bernstein, 2017-02-09 Hercules is the best known character from classical mythology Seneca's play *Hercules Furens* presents the hero at a moment of triumph turned to tragedy Hercules returns from his final labor his journey to the Underworld and then slaughters his family in an episode of madness This play exerted great influence on Shakespeare and other Renaissance tragedians and also inspired contemporary adaptations in film TV and comics Aimed at undergraduates and non specialists this companion introduces the play's action historical context and literary tradition critical reception adaptation and performance tradition

Agamemnon in Performance 458 BC to AD 2004 Fiona Macintosh, Pantelis Michelakis, Edith Hall, Oliver Taplin, 2005-12-08 Aeschylus *Agamemnon* the first play in the *Oresteia* trilogy is one of the most influential theatrical texts in the global canon In performance translation adaptation along with sung and danced interpretations it has been familiar in the Greek world and the Roman empire and from the Renaissance to the contemporary stage It has been central to the aesthetic and intellectual avant garde as well as to radical politics of all complexions and to feminist thinking Contributors to this interdisciplinary collection of eighteen essays on its performance history include classical scholars theatre historians and

experts in English and comparative literature All Greek and Latin has been translated the book is generously illustrated and supplemented with the useful research aid of a chronological appendix of performances Plato in the Third Sophistic Ryan C. Fowler, 2014-10-09 Plato in the Third Sophistic examines the influence and impact of Plato and Platonism in the era of Byzantine and Christian rhetoric The volume brings together specially commissioned articles from leading scholars of late antique philosophy and literature Their examinations show that Plato is the single most important and influential literary figure used to frame the literature of this time Plato in the Third Sophistic will help scholars and students from a wide range of disciplines to better understand the development of Christian literature in this era as an essential link in the history of Platonism as well as that of Christianity **Ancient Worlds** Michael Scott, 2016-11-01 As panoramic as it is learned this is ancient history for our globalized world Tom Holland author of *Dynasty* and *Rubicon* Twenty five hundred years ago civilizations around the world entered a revolutionary new era that overturned old order and laid the foundation for our world today In the face of massive social changes across three continents radical new forms of government emerged mighty wars were fought over trade religion and ideology and new faiths were ruthlessly employed to unify vast empires The histories of Rome and China Greece and India the stories of Constantine and Confucius Qin Shi Huangdi and Hannibal are here revealed to be interconnected incidents in the midst of a greater drama In *Ancient Worlds* historian Michael Scott presents a gripping narrative of this unique age in human civilization showing how diverse societies responded to similar pressures and how they influenced one another through conquest and conversion through trade in people goods and ideas An ambitious reinvention of our grandest histories *Ancient Worlds* reveals new truths about our common human heritage A bold and imaginative page turner that challenges ideas about the world of antiquity UPeter Frankopan author of *The Silk Roads*

A History of the Jewish War Steve Mason, 2016-08-03 A conflict that erupted between Roman legions and some Judaeans in late A D 66 had an incalculable impact on Rome's physical appearance and imperial governance on ancient Jews bereft of their mother city and temple and on early Christian fortunes Historical scholarship and cinema alike tend to see the conflict as the culmination of long Jewish resistance to Roman oppression In this volume Steve Mason re-examines the war in all relevant contexts e g the Parthian dimension Judaea's place in Roman Syria and phases from the Hasmoneans to the fall of Masada Mason approaches each topic as a historical investigation clarifying problems that need to be solved understanding the available evidence and considering scenarios that might explain the evidence The simplest reconstructions make the conflict more humanly intelligible while casting doubt on received knowledge Horace: Satires Book II Horace, 2021-02-25 The satires explored in this volume are some of the trickiest poems of ancient Rome's trickiest poet Horace was an ironist sneaky smart and prone to hiding things under the surface His Latin is dense and difficult The challenges posed by these satires are especially acute because their voices messages and stylistic habits are many and their themes range from the poet's anxieties about the limits of satiric free speech in the first poem to the ridiculous excesses of an outrageously overdone

dinner party in the last For students working at intermediate and advanced levels of Latin this book makes the satires of Horace s second book of Sermones readable by explaining difficult issues of grammar syntax word choice genre period and style For scholars who already know these poems well it offers fresh insights into what satire is and how these poems communicate as uniquely Horatian expressions of the genre **The Deaths of Seneca** James Ker,2012 The forced suicide of Seneca former adviser to Nero is one of the most tortured death scenes from classical antiquity Here James Ker offers a comprehensive cultural history of Seneca s death scene situating it in the Roman imagination and tracing its many subsequent interpretations Horace: Satires Book II , **Playing Gods** Andrew M Feldherr,2010-08-16 This book offers a novel interpretation of politics and identity in Ovid s epic poem of transformations the Metamorphoses Reexamining the emphatically fictional character of the poem Playing Gods argues that Ovid uses the problem of fiction in the text to redefine the power of poetry in Augustan Rome The book also provides the fullest account yet of how the poem relates to the range of cultural phenomena that defined and projected Augustan authority including spectacle theater and the visual arts Andrew Feldherr argues that a key to the political as well as literary power of the Metamorphoses is the way it manipulates its readers awareness that its stories cannot possibly be true By continually juxtaposing the imaginary and the real Ovid shows how a poem made up of fictions can and cannot acquire the authority and presence of other discursive forms One important way that the poem does this is through narratives that create a double vision by casting characters as both mythical figures and enduring presences in the physical landscapes of its readers This narrative device creates the kind of tensions between identification and distance that Augustan Romans would have felt when experiencing imperial spectacle and other contemporary cultural forms Full of original interpretations Playing Gods constructs a model for political readings of fiction that will be useful not only to classicists but to literary theorists and cultural historians in other fields *Seneca* Christopher Star,2016-11-01 After centuries of neglect there is renewed interest in the life and works of Lucius Annaeus Seneca or Seneca the Younger c 4 BCE 65 CE At one time an advisor at court to Nero Seneca and his political career came to ruin when he was implicated in a later plot to kill the capricious and matricidal emperor and compelled to commit suicide Discredited through collusion or at least association with a notorious and tyrannical regime Seneca s ideas were for a time also considered derivative of Greek stoicism and thus inferior to the real thing In this first in depth introduction to be published for many years Christopher Star shows what a remarkable statesman dramatist and philosopher his subject actually was Seneca s original contributions to political philosophy and the philosophy of the emotions were considerable He was a favourite authority of Tertullian who saw Seneca as proto believer and early humanist And he is a key figure in the history of ideas and the Renaissance as well as in literature and drama This new survey does full justice to his significance

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