

ROMAN TRAGEDY

*Theatre to
Theatricality*



MARIO ERASMO

Roman Tragedy Theatre To Theatricality

Thomas Kohn



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 The Dramaturgy of Senecan Tragedy Thomas Kohn, 2013-02-21 Fresh insight into the dramaturgical practices of the Younger Seneca *A Handbook to the Reception of Greek Drama* Betine van Zyl Smit, 2016-05-23 A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation transmission performance production and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film Roman Tragedy Mario Erasmo, 2004-07 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 **Aesthetic Value in Classical Antiquity** Ineke Sluiter,Ralph M. Rosen,2012-09-06 Thinking about sensory experiences and evaluating human artifacts is an important part of Western European cultural and intellectual history This book investigates from different perspectives the origins of this practice and the rich discourse of aesthetic value in classical antiquity **Laughing at domestica facta** Giuseppe Eugenio Rallo,2024-01-22 In this monograph the author embarks on a captivating journey to shed fresh light on the togata a mid Republican theatrical genre which survives only in fragments The book seeks to answer pressing questions surrounding the togata s significance in identity construction during the middle Republic from a literary and cultural perspective Delving deep into the fragmentary textual remains of the togata the book explores how the Roman elite fashioned their identity The author challenges the notion of monolithic identity construction and explores the diverse forms of identity within the togata offering a new perspective on the subject This study thus positions the togata as a vital source for discerning the characteristics and beliefs by which the Romans distinguished themselves and their culture from others By examining how Romans perceived themselves their ideas about different social groups and their literary and cultural ties to earlier traditions this book aims to transform our understanding of the togata s role in Roman drama

Shakespeare and Senecan Tragedy Curtis Perry,2021 Perry reveals Shakespeare derived modes of tragic characterization previously seen as presciently modern via engagement with Rome and Senecan tragedy **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 **Acting Gods, Playing Heroes, and the**

Interaction between Judaism, Christianity, and Greek Drama in the Early Common Era Courtney J. P. Friesen,2023-07-07 While many ancient Jewish and Christian leaders voiced opposition to Greek and Roman theater this volume demonstrates that by the time the public performance of classical drama ceased at the end of antiquity the ideals of Jews and Christians had already been shaped by it in profound and lasting ways Readers are invited to explore how gods and heroes famous from Greek drama animated the imaginations of ancient individuals and communities as they articulated and reinvented their religious visions for a new era In this study Friesen demonstrates that Greek theater s influence is evident within Jewish and Christian intellectual formulations narrative constructions and practices of ritual and liturgy Through a series of interrelated case studies the book examines how particular plays through texts and performances scenes images

and heroic personae retained appeal for Jewish and Christian communities across antiquity The volume takes an interdisciplinary approach involving classical Jewish and Christian studies and brings together these separate avenues of scholarship to produce fresh insights and a reevaluation of theatrical drama in relation to ancient Judaism and Christianity Acting Gods Playing Heroes and the Interaction between Judaism Christianity and Greek Drama in the Early Common Era allows students and scholars of the diverse and evolving religious landscapes of antiquity to gain fresh perspectives on the interplay between the gods and heroes both human and divine of Greeks and Romans Jews and Christians as they were staged in drama and depicted in literature *A Companion to the Neronian Age* Emma Buckley, Martin Dinter, 2013-05-03 An authoritative overview and helpful resource for students and scholars of Roman history and Latin literature during the reign of Nero The first book of its kind to treat this era which has gained in popularity in recent years Makes much important research available in English for the first time Features a balance of new research with established critical lines Offers an unusual breadth and range of material including substantial treatments of politics administration the imperial court art archaeology literature and reception studies Includes a mix of established scholars and groundbreaking new voices Includes detailed maps and illustrations **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 ,2025-06-25 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.

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 **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

Seneca: Oedipus Susanna Braund,2015-12-17 Oedipus king of Thebes is one of the giant figures of ancient mythology Through the centuries his story has inspired works of epic poetry lyric poetry tragedy opera a gospel musical and more The myth has been famously deployed in psychology by Sigmund Freud It may not be too bold to claim that Oedipus is the name from Greco Roman mythology best known beyond the academy at the present time thanks to Freud s famous phrase the Oedipus complex The most famous version of the Oedipus myth from antiquity is the Greek play by Sophocles But there is another version the Latin drama by the Roman philosopher and politician Seneca Seneca s version is an entirely different treatment from that of Sophocles and reflects concerns special to the author and his Roman audience in the first century AD Moreover the play actually exercised a much greater influence on European literature and thought than has usually been suspected This book offers a compact and incisive study of the multi faceted Oedipus myth of Seneca as dramatist of the distinctive characteristics of Seneca s play and of the most important aspects of the reception of the play in European drama and culture The scope of the book ranges chronologically from Homer s treatment of Oedipus myth in the Odyssey down to a twenty first century Senecan treatment by a Lebanese Canadian dramatist No knowledge of Latin or other foreign languages is required

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

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