



Roman Tragedy

Dan Curley



Roman Tragedy:

Roman Tragedy Anthony J. Boyle, 2014-05-12 The first detailed cultural and theatrical history of a major literary form this landmark introduction examines Roman tragedy and its place at the centre of Rome's cultural and political life Analyzing the work of such names as Ennius Pacuvius and Accius as well as Seneca and his post Neronian successors Anthony J Boyle delves into detailed discussion on every Roman tragedian whose work survives in substance today Roman Tragedy examines the history of Roman tragic techniques and conventions the history of generic form and change the debt that Rome owes to Greece and text owes to text the birth development and death of Roman tragedy in the context of the cities evolving institutions ideologies and political and social practices tragedy proper and the historical drama fabula praetexta which the Romans allied to tragedy With parallel English translations of Latin quotations this seminal work not only provides an invaluable resource for students of theatre Roman political history and cultural history but it is also accessible to all interested in the social dynamics of writing spectacle ideology and power

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

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

Six Tragedies Seneca, 2010-01-14 Phaedra Oedipus Medea Trojan Women Hercules Furens Thyestes Seneca's plays are the product of a sensational frightening and oppressive period of history Tutor to the emperor Nero Seneca lived through uncertain and violent times and his dramas depict the extremes of human behaviour Rape suicide child killing incestuous love madness and mutilation afflict the characters who are obsessed and destroyed by their feelings Passion is constantly set against reason and passion wins out Seneca forces us to think about the difference between compromise and hypocrisy about what happens when emotions overwhelm judgement and about how if at all a person can be good calm or happy in a corrupt society and under constant threat of death Seneca was one of the most prolific versatile and influential of all classical Latin writers and the only tragic playwright from ancient Rome whose work survives This new edition of his six best plays captures Seneca's style in a verse translation that is both lively and accurate ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more

Tragedy in Ovid Dan Curley, 2013-07-18 Ovid is today best known for his grand epic Metamorphoses and elegiac works like the *Ars Amatoria* and *Heroides* Yet he also wrote a *Medea* now unfortunately lost This play kindled in him a lifelong interest in the genre of tragedy which informed his later poetry and enabled him to continue his career as a tragedian if only on the page instead of the stage This book surveys tragic characters motifs and modalities in the *Heroides* and the *Metamorphoses* In writing love letters Ovid's heroines and heroes display their suffering in an epistolary theater In telling transformation stories Ovid offers an exploded view of the traditional theater although his characters never stray too far from their dramatic origins Both works constitute an intratextual network of tragic stories that anticipate the theatrical excesses of Seneca and reflect the all encompassing spirit of Roman imperium

The Recovery of a Lost Roman Tragedy Henry Burt Wright, 1910

The Cambridge Companion to Shakespeare's History Plays Michael Hattaway, 2002-12-05 Shakespeare's history plays have been performed more in recent years than ever before in Britain North America and in Europe This 2002 volume provides an accessible wide ranging and informed introduction to Shakespeare's history and Roman plays It is attentive throughout to the plays as they have been performed over the centuries since they were written The first part offers accounts of the genre of the history play of Renaissance historiography of pageants and masques and of women's roles as well as comparisons with history plays in Spain and the Netherlands Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories The Companion offers a full bibliography genealogical tables and a list of principal and recurrent characters It is a comprehensive guide for students researchers and theatre goers alike

Shakespeare's Tragedies Dieter Mehl, 1986

Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy *Ideas and Forms of Tragedy from Aristotle to the Middle Ages* Henry Ansgar Kelly,1993-05-13 H A Kelly explores meanings given to tragedy from Aristotle s most basic notion any serious story even with a happy ending via Roman ideas and practices to the Middle Ages when Averroes considered tragedy to be the praise of virtue but Albert the

A Heavenly Chorus Justin Jeffcoat Schedtler,2014-10-30 The claim that Revelation s hymns function as did Classical tragic choral lyrics insofar as they comment upon or interpret the surrounding narrative has become axiomatic in studies of Revelation Justin Jeffcoat Schedtler marks an advance in this line of inquiry by offering an exegetical analysis of Revelation s hymns alongside a presentation of the forms and functions of ancient tragic choruses and choral lyrics Evaluating the hymns in light of the varieties and complexities of ancient tragic choruses he demonstrate that they are not best evaluated in terms of choral lyrics generally but in terms of dramatic hymns in particular insofar as they constitute mythological theological reflections on the surrounding narrative and function to situate the surrounding dramatic activity in a particular mythological theological contexts

Western Drama through the Ages Kimball King,2007-06-30 The West has a long and rich dramatic tradition and its dramatic works typically reflect the social and political concerns of playwrights and spectators This book surveys the Western dramatic tradition from Ancient Greece to modern America Included are chapters on great eras of drama such as the Renaissance national theatres such as the theatres of Latin America Ireland and Poland important theatrical movements such as musical theatre and African American drama and influential theatre styles such as realism expressionism and surrealism Entries are written by leading authorities and cite works for further reading Students of literature and drama will appreciate the book for its convenient overview of the Western theatrical tradition while students of history and social studies will welcome its illumination of different cultures and traditions Designed for students the book overviews Western drama from Ancient Greece to modern America Included are chapters on great eras of drama such as the Renaissance national theatres such as the theatres of Latin America Ireland and Poland important theatrical movements such as musical theatre and African American drama and influential theatre styles such as realism expressionism and surrealism Each chapter is written by an expert contributor and offers an extended consideration of its topic and cites works for further reading Students of drama and literature will value the book for its exploration of the Western theatrical tradition while students of history and social studies will welcome its illumination of different cultures and traditions

Shakespeare's Tragedy of Titus Andronicus William Shakespeare,1892 *Greek Theatre in the Fourth Century BC* Eric Csapo,Hans Rupprecht Goette,J. Richard Green,Peter Wilson,2014-08-22 Age old scholarly dogma holds that the death of serious theatre went hand in hand with the death of the city state and that the fourth century BC ushered in an era of theatrical mediocrity offering shallow entertainment to a depoliticised citizenry The traditional view of fourth century culture is encouraged and sustained by the absence of dramatic texts in anything more than fragments Until recently little

attention was paid to an enormous array of non literary evidence attesting not only the sustained vibrancy of theatrical culture but a huge expansion of theatre throughout and even beyond the Greek world Epigraphic historiographic iconographic and archaeological evidence indicates that the fourth century BC was an age of exponential growth in theatre It saw the construction of permanent stone theatres across and beyond the Mediterranean world the addition of theatrical events to existing festivals the creation of entirely new contexts for drama and vast investment both public and private in all areas of what was rapidly becoming a major industry This is the first book to explore all the evidence for fourth century ancient theatre its architecture drama dissemination staging reception politics social impact finance and memorialisation

The genres of Renaissance tragedy Daniel Cadman, Andrew Duxfield, Lisa Hopkins, 2019-02-25 These twelve new essays show the variety and versatility of Renaissance tragedy and highlight the issues it explores Each chapter defines a particular kind of Renaissance tragedy and offers new research on a particularly striking example Collectively the essays offer a critical overview of Renaissance tragedy as a genre *The Encyclopædia Britannica*, 1890 **The Classical Journal**, 1826 *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 *The Roman Stage* W. Beare, 2024-08-28 *The Roman Stage* 1964 gives a connected account of the drama of ancient Rome in its historical setting Using original source material whole plays as well as fragments of tragedies comedies and farces it traces the development of theatre in Rome and notes the historical importance of these plays the Elizabeth world looked back with reverence on the days when Roscius was an actor in Rome Hamlet It also examines the physical conditions of drama in Rome the types of theatres and their place in the lives of the Roman inhabitants **A Companion to Latin Literature** Stephen Harrison, 2008-04-15 *A Companion to Latin Literature* gives an authoritative account of Latin literature from its beginnings in the third century BC through to the end of the second century AD Provides expert overview of the main periods of Latin literary history major genres and key themes Covers all the major Latin works of prose and poetry from Ennius to Augustine including Lucretius Cicero Catullus Livy Vergil Seneca and Apuleius Includes invaluable reference material dictionary entries on authors chronological chart of political and literary history and an annotated bibliography Serves as both a discursive literary history and a general reference book **A Handbook to the Reception of Greek Drama** Betine van Zyl Smit, 2016-02-29 *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

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