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Reminiszenzen früher Lyrik bei den attischen Tragikern

*Beiträge zur Auspielungstechnik und
poetischen Tradition*

VERLAG C.H. BECK MÜNCHEN

Reminiszenzen Früher Lyrik Bei Den Attischen Tragikern Beiträge Zur Anspielungstechnik

Hallie Marshall, C. W. Marshall



Reminiszenzen Früher Lyrik Bei Den Attischen Tragikern Beiträge Zur Anspielungstechnik:

Reminiszenzen früher Lyrik bei den attischen Tragikern Andreas Bagordo, 2003 Greek Poetry: Elegiac and Lyric: Oxford Bibliographies Online Research Guide Oxford University Press, 2010-05-01 This ebook is a selective guide designed to help scholars and students of the ancient world find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated A reader will discover for instance the most reliable introductions and overviews to the topic and the most important publications on various areas of scholarly interest within this topic In classics as in other disciplines researchers at all levels are drowning in potentially useful scholarly information and this guide has been created as a tool for cutting through that material to find the exact source you need This ebook is just one of many articles from Oxford Bibliographies Online Classics a continuously updated and growing online resource designed to provide authoritative guidance through the scholarship and other materials relevant to the study of classics Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.aboutobo.com **The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext**, 2019-12-09 In The Reception of Greek Lyric Poetry in the Ancient World Transmission Canonization and Paratext a team of international scholars consider the afterlife of early Greek lyric poetry iambic elegiac and melic up to the 12th century CE from a variety of intersecting perspectives reperformance textualization the direct and indirect tradition anthologies poets Lives and the disquisitions of philosophers and scholars Particular attention is given to the poets Tyrtaeus Solon Theognis Sappho Alcaeus Stesichorus Pindar and Timotheus Consideration is given to their reception in authors such as Aristophanes Herodotus Plato Plutarch Athenaeus Aelius Aristides Catullus Horace Virgil Ovid and Statius as well as their discussion by Peripatetic scholars the Hellenistic scholia to Pindar Horace's commentator Porphyrio and Eustathius on Pindar **Pindar: 'Pythian Eleven'** P. J. Finglass, 2007-12-13 Pindar's Pythian Eleven is a miniature masterpiece a poem praising a young athlete which presents a vivid and important account of the Agamemnon legend Yet it contains so many difficulties of text metre dating and interpretation that even Wilamowitz regarded it as one of Pindar's most obscure poems This 2007 edition the first full scale treatment that the poem had ever received provides answers to the problems that have prevented proper appreciation of the work In addition to the full introduction and commentary the book also has a text based on re-examination of the manuscripts detailed metrical discussion and a translation Sophocles: Electra Sophocles, 2007-08-09 Full scale 2007 commentary on a revised Greek text with original metrical analyses of the lyrical sections **The Hidden Chorus** L. A. Swift, 2010-01-07 The Hidden Chorus investigates the relationship between the chorus of Greek tragedy and other types of choral song in Greek

society Choruses performed on a range of occasions in Greek culture ranging from private weddings and funerals to large scale religious festivals yet the relationship between these everyday or ritual choruses and the choruses of tragedy has never been systematically examined L A Swift discusses choruses from five ritual genres paian religious songs of celebration or healing epinikion songs for athletic victors partheneia songs for the transitions of young girls hymenaios wedding song and threnos funerary song and explores how these choral forms are evoked in tragedy By examining the relationship between tragic and non tragic choral song she not only provides new insights into individual plays but also enriches our understanding of the role poetry and song played in Greek life *Parody, Politics and the Populace in Greek Old Comedy*

Donald Sells, 2018-12-13 This book argues that Old Comedy's parodic and non parodic engagement with tragedy satyr play and contemporary lyric is geared to enhancing its own status as the preeminent discourse on Athenian art politics and society Donald Sells locates the enduring significance of parody in the specific cultural social and political subtexts that often frame Old Comedy's bold experiments with other genres and drive its rapid evolution in the late fifth century Close analysis of verbal visual and narrative strategies reveals the importance of parody and literary appropriation to the particular cultural and political agendas of specific plays This study's broader more flexible definition of parody as a visual not just verbal and multi coded performance represents an important new step in understanding a phenomenon whose richness and diversity exceeds the primarily textual and literary terms by which it is traditionally understood **Greek Drama and the Invention of Rhetoric**

David Sansone, 2012-07-30 GREEK DRAMA and the Invention of Rhetoric An impressively erudite elegantly crafted argument for reversing what everybody knows about the relation of two literary genres that played before mass audiences in the Athenian city state Victor Bers Yale University Sansone's book is first rate and should be read by any scholar interested in the origins of Greek rhetorical theory or for that matter interested in Greek tragedy That Greek tragedy contains elements properly described as rhetorical is familiar but Sansone goes far beyond this understanding by putting Greek tragedy at the heart of a counter narrative of those origins Edward Schiappa The University of Minnesota This book challenges the standard view that formal rhetoric arose in response to the political and social environment of ancient Athens Instead it is argued it was the theater of Ancient Greece first appearing around 500 BC that prompted the development of formalized rhetoric which evolved soon thereafter Indeed ancient Athenian drama was inextricably bound to the city state's development as a political entity as well as to the birth of rhetoric Ancient Greek dramatists used mythical conflicts as an opportunity for staging debates over issues of contemporary relevance civic responsibility war and the role of the gods The author shows how the essential feature of dialogue in drama created a counterpoint an interplay between the actor making the speech and the character reacting to it on stage This innovation spurred the development of other more sophisticated forms of argumentation which ultimately formed the core of formalized rhetoric Apollonius Rhodius, Herodotus and

Historiography A. D. Morrison, 2020-01-30 Argues that Herodotus is key to understanding genre and the relationship

between past and present in Apollonius of Rhodes *Argonautica* **Paths of Song** Rosa Andújar, Thomas R. P. Coward, Theodora A. Hadjimichael, 2018-02-05 *Paths of Song* The Lyric Dimension of Greek Tragedy analyzes the multiple and varied evocations of choral lyric in fifth century Greek tragedy using a variety of methodological approaches that illustrate the myriad forms through which lyric is present and can be presented in tragedy This collection focuses on different types of interaction of Greek tragedy with lyric poetry in fifth century Athens generic mythological cultural musical and performative The collected essays demonstrate the dynamic and nuanced relationship between lyric poetry and tragedy within the larger frame of Athenian song and performance culture and reveal a vibrant and symbiotic co existence between tragedy and lyric *Paths of Song* illustrates the effects that this dynamic engagement with lyric possibly had on tragic performances including performances of satyr drama as well as on processes of survival and reputation selection and refiguration tradition and innovation The volume is of particular interest to scholars in the field of classics cultural studies and the performing arts as well as to readers interested in poetic transmission and in cultural evolution in antiquity

Praise and Blame in Greek Tragedy Kate Cook, 2024-01-11 Exploring the use of praise and blame in Greek tragedy in relation to heroic identity Kate Cook demonstrates that the distribution of praise and blame a significant social function of archaic and classical poetry also plays a key role in Greek tragedy Both concepts are a central part of the discourse surrounding the identity of male heroic figures in tragedy and thus are essential for understanding a range of tragedies in their literary and social contexts In the tragic genre the destructive or dangerous aspects of the process of kleos glory are explored and the distribution of praise and blame becomes a way of destabilising identity and conflict between individuals in democratic Athens The first half of this book shows the kinds of conflicts generated by heroes who seek after one kind of praise in tragedy but face other characters or choruses who refuse to grant the praise discourses they desire The second half examines what happens when female speakers engage in the production of these discourses particularly the wives and mothers of heroic figures who often refuse to contribute to the production of praise and positive kleos for these men *Praise and Blame in Greek Tragedy* therefore demonstrates how a focus on this poetically significant topic can generate new readings of well known tragedies and develops a new approach to both male heroic identity and women s speech in tragedy

Greek Drama V Hallie Marshall, C. W. Marshall, 2020-02-06 Drawing together new research from emerging and senior scholars this selection of papers from the decennial Greek Drama V conference Vancouver 2017 explores the works of the ancient Greek playwrights and showcases new methodologies with which to study them Sixteen chapters from a field of international contributors examine a range of topics from the politics of the ancient theatre to the role of the chorus to the earliest history of the reception of Aeschylus *Oresteia* Employing anthropological historical and psychological critical methods alongside performance analysis and textual criticism these studies bring fresh and original interpretations to the plays Several contributions analyse fragmentary tragedies while others incorporate ideas on the performance aspect of

certain plays The final chapters deal separately with comedy naturally focusing on the plays of Aristophanes and Menander Greek Drama V offers a window into where the academic field of Greek drama is now and points towards the future scholarship it will produce

Pindar and the Poetics of Permanence Henry Spelman, 2018-04-23 Recent scholarship on early Greek lyric has been primarily concerned with the immediate contexts of its first performance This volume instead turns its attention to the rhetoric and realities of poetic permanence Taking Pindar and archaic Greek literary culture as its focus it offers a new reading of Pindar's victory odes which explores not only how they were received by those who first experienced them but also what they can mean to later audiences Part One of the discussion investigates Pindar's relationship to both of these audiences demonstrating how his epinicia address the listeners present at their premiere performance and also a broader secondary audience across space and time It argues that a full appreciation of these texts involves taking both perspectives into account Part Two describes how Pindar engages with a wide variety of other poetry particularly earlier lyric in order to situate his work both within an immanent poetic history and a contemporary poetic culture It shows how Pindar's vision of the world shaped the meaning of his work and illuminates the context within which he anticipated its permanence The book offers new insights into the texts themselves and invites us to rethink early Greek poetic culture through a combination of historical and literary perspectives

The Greek Poetry of Summons and Invitation Francis Cairns, 2024-09-23 The Greek Poetry of Summons and Invitation assembles and studies for the first time the numerous poetic invitations and summonses of Archaic Classical and Hellenistic Greece These poems and passages come from epic lyric dramatic epigrammatic and epigraphic sources Most of them are by celebrated Greek poets Homer Sappho Alcaeus Aeschylus Sophocles Euripides Aristophanes Theocritus Callimachus Apollonius among others Analysis of this poetic corpus associates it with the kleticon an ancient rhetorical genre of content and reveals everywhere in it the commonplaces of that genre thus allowing new sub types of the kleticon to be discovered and the development of the genre over the centuries to be charted When individual invitations and summonses are viewed against this generic background their originality and merits emerge along with their poets' unique voices Each summons and invitation is presented translated discussed in detail and when part of a longer work linked to its context This volume is directed to scholars and students of Classics scholars of the Latin equivalent genre the *vocatio* which persisted into the Renaissance can also find in it an intellectual model

Greek Praise Poetry and the Rhetoric of Divinity Felix J. Meister, 2019-11-14 The polar dichotomy between man and god and the insurmountable gulf between them are considered a fundamental principle of archaic and classical Greek religion Greek Praise Poetry and the Rhetoric of Divinity argues that poetry produced between the eighth and the fifth centuries BC does not present such a uniform view of the world demonstrating instead that particular genres of poetry may assess the distance between humans and gods differently Discussion focuses on genres where the boundaries appear to be more flexible with wedding songs victory odes and selected passages from tragedy and comedy taken as case

studies that illustrate that some human individuals may in certain situations be presented as enjoying a state of happiness a degree of beauty or an amount of power comparable to that of the gods A central question throughout is whether these presentations stem from an individual poet's creative ingenuity or from the conventional ideological repertoire of the respective genre and how this difference might shape the comparison of a human with the gods Another important question concerns the ritual contexts in which some of these songs would have been performed expanding the scope of the analysis beyond merely a literary device to encompass a fundamental aspect of archaic and classical Greek culture Handbuch der griechischen Literatur der Antike Bd. 1: Die Literatur der archaischen und klassischen Zeit Bernhard

Zimmermann, 2011-05-16 Nach fast einhundert Jahren gibt es nun ein neues dreibändiges Handbuch der griechischen Literatur Bernhard Zimmermann der Herausgeber des Gesamtwerks legt den ersten Band vor den er mit einer internationalen Forschergruppe erarbeitet hat er umfasst die WerkGattungen epische Dichtung Lyrik Philosophie Fachliteratur Fabel Geschichtsschreibung Rhetorik und Drama bis einschließlich der attischen Komödie und die Autoren von Homer bis Aristophanes Das neue Handbuch trägt der Methodendiskussion der letzten 50 Jahre Rechnung Berücksichtigt werden beispielsweise Entwicklungen in der Erforschung von oral poetry und oral history in der Frage nach dem Sitz einzelner Literaturformen und Werke im Leben nach Intertextualität Rezeption und Narratologie Die philosophische Literatur und die Fachliteratur werden als Literatur in ihrer Funktion wahrgenommen Alle Artikel sind in einen Gattungsteil und einen Autorenteil gegliedert im ersten werden jeweils die gattungskonstituierenden Merkmale und die Gattungsgeschichte untersucht im zweiten die Autoren im Rahmen der Gattung vorgestellt Stets werden Inhaltsangaben der Werke und soweit es sich um fragmentarische Texte handelt auch ein Rekonstruktionsversuch geboten **Die Literatur der archaischen und klassischen Zeit** Bernhard Zimmermann, 2011 **Adel im antiken Drama** Sarah Henze, 2015-01-28 Die Autorin geht von der Beobachtung aus dass die griechischen Begriffe vom Stamme gen die die edle Herkunft bezeichnen im Verlauf des 5 Jh v Chr in dem die Aristokratie in Athen politischen und gesellschaftlichen Einfluss verliert in der Dichtung deutlich zunehmen Zugrunde liegt die homerische Verwendung des Begriffs wonach die hohe Abkunft notwendigerweise mit einem vorbildlichen Verhalten einhergeht Die Untersuchung und Deutung einer Auswahl von Belegen im Kontext der klassischen Dramen zeigt dass die fraglichen Begriffe von den Charakteren vor allem bei Sophokles im Aias Philoktetes und Euripides besonders in der Elektra in ihrer traditionellen Bedeutung einer ererbten Qualität hinterfragt werden Gleichwohl ist eine konsequente demokratische Neudefinition im Sinne eines Herzensadels nicht erkennbar vielmehr drückt der Begriff in späteren Dramen besonders im Ion wieder den ursprünglichen Gedanken einer vererbbaaren Beschaffenheit aus verengt ihn sogar durch den Aspekt der athenischen Autochthonie Die konzeptionelle Neufassung der eugeneia die in den Tragödien des 5 Jh angelegt ist findet in der philosophischen Diskussion des 4 Jh keine Fortsetzung andere Begriffe dienen nun der Beschreibung von persönlicher Qualität und gutem Verhalten **Alkimenos - Kantharos** Bagordo, Andreas, 2014-07-07 English summary The series

Fragmenta Comica will provide a complete commentary on the fragments of Greek comedy. The aim of the commentary is twofold: on the one hand it is meant to make accessible these mostly rather challenging texts from a number of different perspectives. On the other hand it should help in the reconstruction of the plays where this is possible as well as in achieving a literary historical classification of the authors. The fragments and testimonia will be translated. The results obtained in the commentary will be integrated into general surveys published in the *Studia Comica* series on comedy and comedy techniques such as parody and satire as well as on its political function. The project is planned to take fifteen years to complete.

German description: Die Reihe *Fragmenta Comica* wird die vollständige Kommentierung der Fragmente der griechischen Komödie bieten. Ziel der Kommentare ist es einerseits die in der Regel schwierig zu verstehenden Texte unter allen möglichen Gesichtspunkten zu erschließen, andererseits wo dies möglich ist eine Rekonstruktion der Stücke zu versuchen und eine literaturgeschichtliche Einordnung der Autoren vorzunehmen. Die Fragmente und Testimonien werden übersetzt. Die in den Kommentaren erzielten Ergebnisse sollen in allgemeine Studien einfließen, die in den *Studia Comica* veröffentlicht werden zur Komik und komischen Techniken wie Parodie, Satire sowie zur politischen Funktion. Prof. Dr. Bernhard Zimmermann leitet die Forschungsstelle Kommentierung der Fragmente der griechischen Komödie an der Heidelberger Akademie der Wissenschaften. Die Arbeitsstelle des Projekts ist am Seminar für Klassische Philologie der Universität Freiburg angesiedelt. Ein Weblog berichtet aktuell über den Fortgang des Projekts, das auf 15 Jahre ausgelegt ist. Das Projekt ist international vernetzt und arbeitet mit Zentren zur Erforschung der fragmentarisch erhaltenen griechischen Literatur in Italien, Großbritannien und den USA zusammen.

[The Cambridge Companion to Greek Lyric](#) Felix Budelmann, 2009-04-30

Introduction to this wide ranging body of poetry which includes work by such famous poets as Sappho and Pindar

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Table of Contents Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik

1. Understanding the eBook Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - The Rise of Digital Reading Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Advantages of eBooks Over Traditional Books
2. Identifying Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - User-Friendly Interface

4. Exploring eBook Recommendations from Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Personalized Recommendations
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik User Reviews and Ratings
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik and Bestseller Lists
5. Accessing Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik Free and Paid eBooks
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik Public Domain eBooks
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik eBook Subscription Services
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik Budget-Friendly Options
6. Navigating Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik eBook Formats
 - ePub, PDF, MOBI, and More
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik Compatibility with Devices
 - Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Highlighting and Note-Taking Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Interactive Elements Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
8. Staying Engaged with Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik

9. Balancing eBooks and Physical Books Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Setting Reading Goals Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Fact-Checking eBook Content of Reminiszenzen Fruher Lyrik Bei Den Attischen Tragikern Beitrage Zur Anspielungstechnik
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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