

**SENECA'S
PHAEDRA**



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Senecas Phaedra

**Gilbert Lawall, Sarah N. Lawall, Gerda
Kunkel**

Senecas Phaedra:

Seneca's Phaedra Lucius Annaeus Seneca, Anthony James Boyle, 1987 **Seneca's Phaedra** Lucius Annaeus Seneca (Philosophus), 1987 **Seneca: Phaedra** Lucius Annaeus Seneca, 1990-02-23 Seneca's Phaedra occupies an important and influential position in the tradition of European drama This new edition concentrates on the dramatic qualities of Phaedra and examines the Greek and Roman background to the play particularly Seneca's use of Euripides and Ovid and its philosophical elements grounded in Seneca's Stoicism The introduction also discusses dramatic and rhetorical presentation aspects of style including imagery and the transmission of the text An unusual feature is the treatment of the influence of the Phaedra story in later European literature and music The commentary examines Seneca's language in detail and looks at his use of earlier poetic models Virgil and Ovid as well as plot characterisation and his use of myth Although principally for students of Latin literature this new edition will also be of interest to historians of drama and comparative literature

Language and Desire in Seneca's Phaedra Charles Segal, 2017-03-14 This close reading of Seneca's most influential tragedy explores the question of how poetic language produces the impression of an individual self a full personality with a conscious and unconscious emotional life Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Seneca: Phaedra** Roland Mayer, 2002-10-24 Phaedra is one of Seneca's most successful tragedies This book introduces the reader to the complex dramatic and literary inheritance which Seneca appropriated and in his turn bequeathed and he sets out some of the main lines of contemporary interpretation and performance practice for this play *Seneca: Phaedra* Lucius Annaeus Seneca, 1990-02-23 Seneca's Phaedra occupies an important and influential position in the tradition of European drama This new edition concentrates on the play's dramatic qualities examining its Greek and Roman background The introduction presents discussion of dramaturgy and rhetoric as well as style and textual transmission An unusual feature is the tracing of the influence of Phaedra's story on later European literature and music The commentary has extensive notes not only on Seneca's language but also on plot characterization and the use of myth 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's Phoenissae** M. Frank,2018-07-17 This is the first commentary to be written in English on Seneca s Phoenissae an intriguing work on account of its unusual structure and state of incompleteness The substantial introduction deals inter alia with the question of the unity and purpose of the work the absence of an ending and of choral lyrics the philosophical rhetorical and political content Seneca s treatment of the Theban legend The commentary is primarily a literary analysis of the text but textual linguistic metrical and grammatical difficulties are also elucidated With the resurgence of interest in Senecan drama in the last two decades this book is a valuable addition to English commentaries that appeared on most of the plays **The**

Phaedra of Seneca Gilbert Lawall,Sarah N. Lawall,Gerda Kunkel,1982-01-01 This illustrated rapid reader includes an analysis of the play vocabulary study questions stage directions and a new translation of the Hippolytus by Euripides

Ancient Stepmothers P.A. Watson,2018-07-17 Ancient Stepmothers is the first full length study of the stepmother in Graeco Roman antiquity Several perspectives are covered literary historical and sociological the last mentioned making use of comparative material from modern studies of stepfamilies The portrayal of the stepmother in myth and literature is thoroughly explored The historical background in Athens and Rome is examined with a view to determining the relationship between fiction and real life The book makes an important contribution to the study of both literary history and family relationships in particular it sheds light on attitudes to women the portrayal of the stepmother being an outstanding illustration of misogynistic prejudice It will also interest sociologists wishing to place studies of the contemporary stepfamily in a wider historical context for this reason all Greek and Latin is translated into English **Adapting Translation for the**

Stage Geraldine Brodie,Emma Cole,2017-07-06 Adapting Translation for the Stage presents a sustained dialogue between scholars actors directors writers and those working across boundaries exploring common themes encountered when writing staging and researching translated works *Ambitiosa Mors* T. D. Hill,2004-08 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company

Tragic Seneca A. J. Boyle,2013-05-13 Tragic Seneca undertakes a radical re evaluation of Seneca s plays their relationship to Roman imperial culture and their instrumental role in the evolution of the European theatrical tradition Following an introduction on the history of the Roman theatre the book provides a dramatic and cultural critique of the whole of Seneca s corpus analysing the declamatory form of the plays their rhetoric interiority stagecraft and spectacle dramatic ideological and moral structure and their overt theatricality Each of Seneca s plays is examined in detail locating the force of Senecan drama not only in the moral complexity of the texts and their representations of power violence history suffering and the self but the semiotic interplay of text tradition and culture The later chapters focus on Seneca s influence on Italian English and French drama of the Renaissance A J Boyle argues that

tragedians such as Cinthio Kyd Marlowe Shakespeare Webster Corneille and Racine owe a debt to Seneca that goes beyond allusion dramatic form and the treatment of tyranny and revenge to the development of the tragic sensibility and the metatheatrical mind Tragic Seneca attempts to restore Seneca to a central position in the European literary tradition It will provide readers and directors of Seneca s plays with the essential critical guide to their intellectual cultural and dramatic complexity

Horace and Seneca Martin Stöckinger, Kathrin Winter, Andreas T. Zanker, 2017-12-04 This volume sets out to explore the complex relationship between Horace and Seneca It is the first book that examines the interface between these different and yet highly comparable authors with consideration of their uvres in their entirety The fourteen chapters collected here explore a wide range of topics clustered around the following four themes the combination of literature and philosophy the ways in which Seneca s choral odes rework Horatian material and move beyond it the treatment of ethical poetic and aesthetic questions by the two authors and the problem of literary influence and reception as well as ancient and modern reflections on these problems While the intertextual contacts between Horace and Seneca themselves lie at the core of this project it also considers the earlier texts that serve as sources for both authors intermediary steps in Roman literature and later texts where connections between the two philosopher poets are drawn Although not as obviously palpable as the linkage between authors who share a common generic tradition this uneven but pervasive relationship can be regarded as one of the most prolific literary interactions between the early Augustan and the Neronian periods A bidirectional list of correspondences between Horace and Seneca concludes the volume

Senecan Tragedy and the Reception of Augustan Poetry Christopher V. Trinacty, 2014-05-21 In their practice of aemulatio the mimicry of older models of writing the Augustan poets often looked to the Greeks Horace drew inspiration from the lyric poets Virgil from Homer and Ovid from Hesiod Callimachus and others But by the time of the great Roman tragedian Seneca the Augustan poets had supplanted the Greeks as the classics to which Seneca and his contemporaries referred Indeed Augustan poetry is a reservoir of language motif and thought for Seneca s writing Strangely however there has not yet been a comprehensive study revealing the relationship between Seneca and his Augustan predecessors Christopher Trinacty s **Senecan Tragedy and the Reception of Augustan Poetry** is the long awaited answer to the call for such a study **Senecan Tragedy and the Reception of Augustan Poetry** uniquely places Senecan tragedy in its Roman literary context offering a further dimension to the motivations and meaning behind Seneca s writings By reading Senecan tragedy through an intertextual lens Trinacty reveals Seneca s awareness of his historical moment in which the Augustan period was eroding steadily around him Seneca looking back to the poetry of Horace Virgil and Ovid acts as a critical interpreter of both their work and their era He deconstructs the language of the Augustan poets refiguring it through the perspective of his tragic protagonists In doing so he positions himself as a critic of the Augustan tradition and reveals a poetic voice that often subverts the classical ethos of that tradition Through this process of reappropriation Seneca reveals much about himself as a playwright and as a man In the inventive

manner in which he re-employs the Augustan poets language thought and poetics within the tragic framework Seneca gives his model works new and uniquely Senecan life Trinacty s analysis sheds new light both on Seneca and on his Augustan predecessors As such *Senecan Tragedy and the Reception of Augustan Poetry* promises to be a groundbreaking contribution to the study of both Senecan tragedy and Augustan poetry

The Reinvention of Theatre in Sixteenth-century Europe T.F. Earle,2017-07-05 The sixteenth century was an exciting period in the history of European theatre In the Iberian Peninsula Italy France Germany and England writers and actors experimented with new dramatic techniques and found new publics They prepared the way for the better known dramatists of the next century but produced much work which is valuable in its own right in Latin and in their own vernaculars The popular theatre of the Middle Ages gave endless material for reinvention by playwrights and the legacy of the ancient world became a spur to creativity in tragedy and comedy As soon as readers and audiences had taken in the new plays they were changed again taking new forms as the first experiments were themselves modified and reinvented Writers constantly adapted the texts of plays to meet new requirements These and other issues are explored by a group of international experts from a comparative perspective giving particular emphasis to one of the great European comic dramatists the Portuguese Gil Vicente Tom Earle is King John II Professor of Portuguese at Oxford Catarina Fouto is a Lecturer in Portuguese at King s College London

Self-representation and Illusion in Senecan Tragedy Cedric A. J. Littlewood,2004 This ethical context is a productive frame of reference for interpreting the strange artificiality of Senecan tragedy the consciousness that its own dramatic worlds events and people are literary constructs In *Troades* for example Achilles ghost and its vengeance is represented both as an inexorable dramatic reality and the creature of a fabula to be dismissed as a malignant fiction

BOOK JACKET

Land of Dreams André Lardinois,van der Poel,Vincent Hunink,2006-06-01 This collection of essays dedicated to A H M Kessels provides an overview of modern Dutch scholarship in Greek and Latin studies with special emphasis on dreams in classical literature classical drama and the reception of Homer

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

Cryptic Subtexts in Literature and Film Steven F Walker,2018-07-17 One of the primary objectives of

comparative literature is the study of the relationship of texts also known as intertextuality which is a means of contextualizing and analyzing the way literature grows and flourishes through inspiration and imitation direct or indirect When the inspiration and imitation is direct and obvious the study of this rapport falls into the more restricted category of hypertextuality What the author has labeled a cryptic subtext however is an extreme case of hypertextuality It involves a series of allusions to another text that have been deliberately inserted by the author into the primary text as potential points of reference This book takes a deep dive into a broad array of literature and film to explore these allusions and the hidden messages therein

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