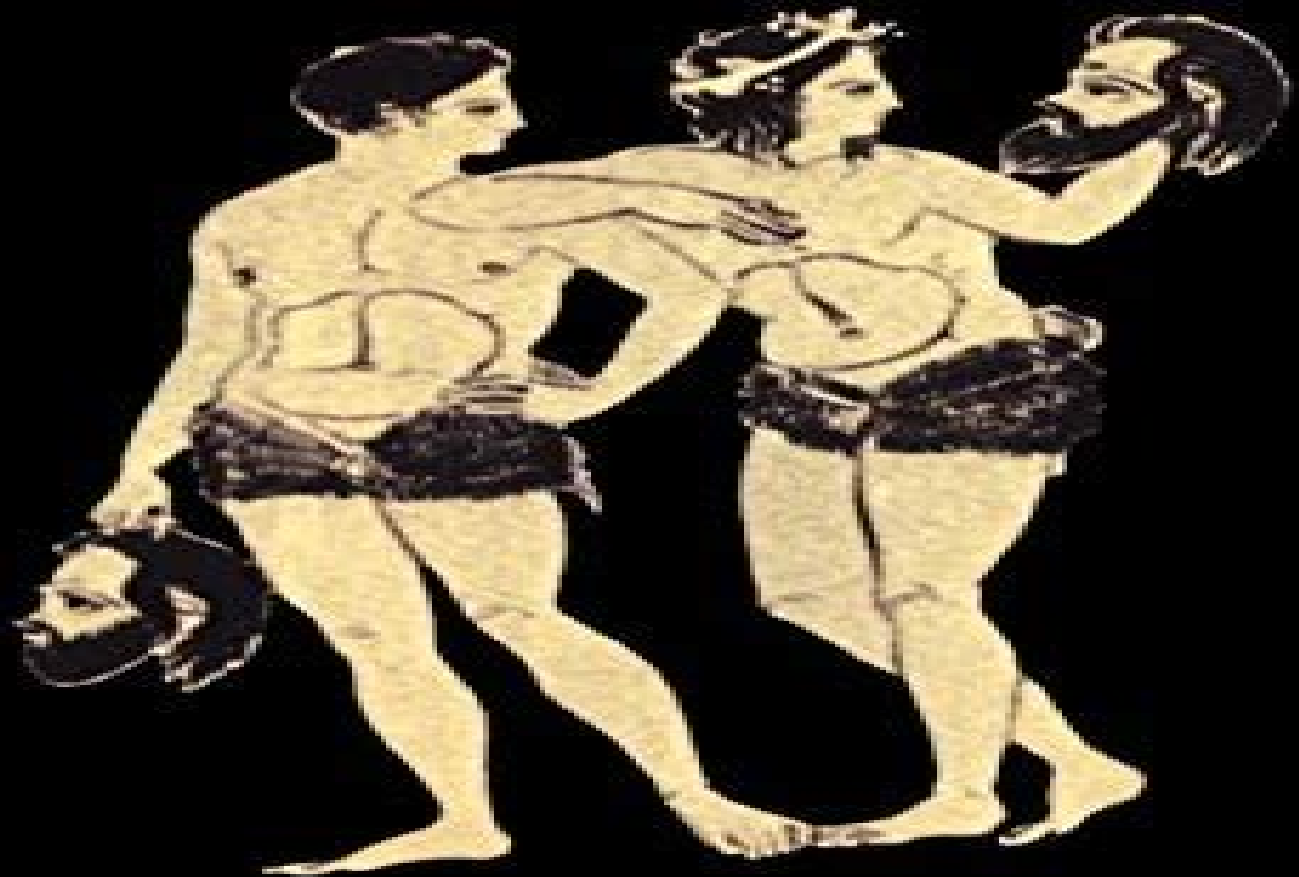


Tragedy in Athens

Performance space and
theatrical meaning

DAVID WILES



Tragedy In Athens Performance Space And Theatrical Meaning

Paul Monaghan



Tragedy In Athens Performance Space And Theatrical Meaning:

Tragedy in Athens David Wiles, 1999-08-19 This book examines the performance of Greek tragedy in the classical Athenian theatre David Wiles explores the performance of tragedy as a spatial practice specific to Athenian culture at once religious and political After reviewing controversies and archaeological data regarding the fifth century performance space Wiles turns to the chorus and shows how dance mapped out the space for the purposes of any given play The book shows how performance as a whole was organised and through informative diagrams and accessible analyses Wiles brings the theatre of Greek tragedy to life

Aeschylus: Agamemnon Leah Himmelhoch, 2023-07-13 This accessible edition for students brings the Agamemnon Aeschylus opening play in the Oresteia trilogy to life for first time readers A hugely popular play in antiquity and with a rich reception history to the present day this is an essential play for students of classics drama and the canon of western literature Leah Himmelhoch provides a helpful guide for students and instructors wishing to study and teach the play building on her over twenty five years of experience teaching college and university students A quick introduction sets out Agamemnon s historical literary and performative context its use of imagery and themes especially gender conflict and the perversion of sacrificial ritual and its subsequent literary and cultural impact while extensive commentary notes guide students through every line of the Greek text Difficult passages are carefully explained while the power and beauty of the language is brought out at every opportunity Himmelhoch s commentary also offers a companion website with a running vocabulary for the entire Agamemnon as further help for students

Reception Studies Lorna Hardwick, 2003-05-15 This book introduces the main concepts used in the growing field of reception studies

Hippolytus Euripides, 2014-12-29 This is an English translation of Euripides tragedy Hippolytus about how Phaedra unsuccessfully fights her desire for Hippolytus while he risks his life to keep her passion secret Focus Classical Library provides close translations with notes and essays No play of Euripides is more admired than Hippolytus The tale of a married woman stirred to passion for a younger man was traditional but Euripides modified this story and blended it with one of divine vengeance to create a masterpiece of tension pathos and dramatic power In this play Phaedra fights nobly but unsuccessfully against her desire for her stepson Hippolytus while the young man risks his life to keep her passion secret Both of them constrained by the overwhelming force of divine power and human ignorance choose to die in order to maintain their virtue and their good names

Looking at Greek Drama David Stuttard, 2024-12-12 This is a vital and accessible overview of Greek drama from its origins to its later reception including chapters on authors and dramas in their social and religious context as well as key aspects such as structure character staging and music With contributions by 13 international scholars world experts in their field it provides readers with clear authoritative up to date considerations of both the theory and practice of Greek drama While each chapter can stand in isolation the overall structure takes readers on a natural progression beginning with sources of evidence and origins considering the major genres and their authors examining the traditional Aristotelean components of

drama in the context of performance and ending with later reception In doing so it explores Greek drama as at once a religious act a stage for political propaganda an opportunity for questioning social issues and pure entertainment a stunning melange of poetry music dance and visual spectacle specific to yet transcending its immediate context Written for students practitioners and a general readership it forms part of Bloomsbury's Looking at series appealing to the same readership and providing context to existing volumes which focus on individual plays

The Chorus of Drama in the Fourth Century BCE Lucy C. M. M. Jackson, 2019-11-26 The Chorus of Drama in the Fourth Century BCE seeks to upend conventional thinking about the development of drama from the fifth to the fourth centuries and to provide a new way of talking and thinking about the choruses of drama after the deaths of Euripides and Sophocles Set in the context of a theatre industry extending far beyond the confines of the City Dionysia and the city of Athens the identity of choral performers and the significance of their contribution to the shape and meaning of drama in the later Classical period c 400-323 as a whole is an intriguing and underexplored area of enquiry This volume draws together the fourth century historical material dramatic literary and philosophical sources that attest to the activity and quality of dramatic choruses and having considered the positive evidence for dramatic choral activity provides a radical rethinking of two oft cited yet ill understood phenomena that have traditionally supported the idea that the chorus of drama declined in the fourth century the inscription of *Choromylos* in papyri and manuscripts in place of fully written out choral odes and Aristotle's invocation of *embolima* Poetics 1456a25-32 It also explores the important role of influential fourth century authors such as Plato Demosthenes and Xenophon as well as artistic representations of choruses on fourth century monuments in shaping later scholars' understanding of the dramatic chorus throughout the Classical period reaching conclusions that have significant implications for the broader story we wish to tell about Attic drama and its most enigmatic and fundamental element the chorus

Euripides: Phoenician Women Thalia Papadopoulou, 2014-02-25 Phoenician Women one of Euripides' later tragedies is an intriguing play that arguably displays some of his finest dramatic technique Rich in cast and varied in incident it is an example of Euripides' experimentation with structure It dramatises the most fertile mythical tradition of the city of Thebes and its doomed royal family focusing in particular on the conflict between Eteocles and Polyneices as a result of their father Oedipus' curse which eventually leads to mutual fratricide The play was very popular throughout antiquity and became part of the so called Byzantine Triad along with Hecuba and Orestes of plays studied in the school curriculum Thalia Papadopoulou here offers a thorough survey of the play in its historical context against the background of Athenian tragedy and Euripidean dramaturgy Employing various critical approaches she investigates the literary tradition and the dynamics of intertextuality Euripidean dramatic technique the use of rhetoric characterisation gender the function of the Chorus aspects of performance and the reception of the play from antiquity to modern times

Theatre and Autocracy in the Ancient World Eric Csapo, Hans Rupprecht Goette, J. Richard Green, Brigitte Le Guen, Elodie Paillard, Jelle Stoop, Peter Wilson, 2022-10-24 Why did ancient

autocrats patronise theatre How could ancient theatre rightly supposed to be an artform that developed and flourished under democracy serve their needs Plato claimed that poets of tragic drama drag states into tyranny and democracy The word order is very deliberate he goes on to say that tragic poets are honoured especially by the tyrants and secondly by the democracies Republic 568c For more than forty years scholars have explored the political ideological structural and economic links between democracy and theatre in ancient Greece By contrast the links between autocracy and theatre are virtually ignored despite the fact that for the first 200 years of theatre s existence more than a third of all theatre states were autocratic For the next 600 years theatre flourished almost exclusively under autocratic regimes The volume brings together experts in ancient theatre to undertake the first systematic study of the patterns of use made of the theatre by tyrants regents kings and emperors Theatre and Autocracy in the Ancient World is the first comprehensive study of the historical circumstances and means by which autocrats turned a medium of mass communication into an instrument of mass control

Oresteia Aeschylus, 2008-11-13 Agamemnon Libation Bearers Eumenides Aeschylus *Oresteia* is the only trilogy to survive from Greek tragedy and the religious and moral ideas it enacts afterwards influenced a great dramatic genre as well as giving its three plays their lasting significance In this family history Fate and the gods decree that each generation will repeat the crimes and endure the suffering of their forebears When Agamemnon is murdered by his wife Clytemnestra their son Orestes must avenge his father s death Only Orestes appeal to the goddess Athena saves him from his mother s Furies breaking the bloody chain together gods and humans inaugurate a way of just conduct that will ensure stable families and a strong community The *Oresteia* is majestic as theatre and as literature and this new translation seeks to preserve both these qualities The introduction and notes emphasize the interconnection of scenes ideas and language that distinguishes this unique work 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 **Menander, New Comedy and the Visual**

Antonis K. Petrides, 2014-11-06 This book argues that New Comedy has a far richer performance texture than has previously been recognised Offering close readings of all the major plays of Menander it shows how intertextuality the sustained dialogue of New Comedy performance with the diverse ideological philosophical literary and theatrical discourses of contemporary polis culture is crucial in creating semantic depth and thus offsetting the impression that the plots are simplistic love stories with no political or ideological resonances It also explores how the visual aspect of the plays *opsis* is just as important as any verbal means of signification a phenomenon termed *intervisuality* examining in particular depth the ways in which the mask can infuse various systems of reference into the play Masks like the *panchrstos neaniskos* the all perfect youth for example are now full of meaning thus with their ideologically marked physiognomies they can be strong

instigators of literary and cultural allusion *Battling the Gods* Tim Whitmarsh, 2015-11-10 How new is atheism Although adherents and opponents alike today present it as an invention of the European Enlightenment when the forces of science and secularism broadly challenged those of faith disbelief in the gods in fact originated in a far more remote past In *Battling the Gods* Tim Whitmarsh journeys into the ancient Mediterranean a world almost unimaginably different from our own to recover the stories and voices of those who first refused the divinities Homer's epic poems of human striving journeying and passion were ancient Greece's only sacred texts but no ancient Greek thought twice about questioning or mocking his stories of the gods Priests were functionaries rather than sources of moral or cosmological wisdom The absence of centralized religious authority made for an extraordinary variety of perspectives on sacred matters from the devotional to the atheos or godless Whitmarsh explores this kaleidoscopic range of ideas about the gods focusing on the colorful individuals who challenged their existence Among these were some of the greatest ancient poets and philosophers and writers as well as the less well known Diagoras of Melos perhaps the first self-professed atheist Democritus the first materialist Socrates executed for rejecting the gods of the Athenian state Epicurus and his followers who thought gods could not intervene in human affairs the brilliantly mischievous satirist Lucian of Samosata Before the revolutions of late antiquity which saw the scriptural religions of Christianity and Islam enforced by imperial might there were few constraints on belief Everything changed however in the millennium between the appearance of the Homeric poems and Christianity's establishment as Rome's state religion in the fourth century AD As successive Greco-Roman empires grew in size and complexity and power was increasingly concentrated in central capitals states sought to impose collective religious adherence first to cults devoted to individual rulers and ultimately to monotheism In this new world there was no room for outright disbelief the label atheist was used now to demonize anyone who merely disagreed with the orthodoxy and so it would remain for centuries As the twenty-first century shapes up into a time of mass information but also paradoxically of collective amnesia concerning the tangled histories of religions Whitmarsh provides a bracing antidote to our assumptions about the roots of freethinking By shining a light on atheism's first thousand years *Battling the Gods* offers a timely reminder that nonbelief has a wealth of tradition of its own and indeed its own heroes **Rehearsals of Manhood** John J. Winkler, 2023-02-21 A bold reconception

discover the origins and development of Greek tragedy have largely treated drama as a literary genre isolating it from other Athenian social practices Winkler returns Greek tragedy to its social context showing how it was one among many forms of display and performance cultivated by elite males in ancient Greece The final work of a celebrated classical scholar Rehearsals of Manhood highlights the civic function of the dramatic festivals at classical Athens as occasions for the examination and representation of boys on the verge of manhood and offers a fresh explanation of how dramatic performance fit into the social life and gender politics of the Athenian state Greek Theatre Performance David Wiles,2000-05-25

Specially written for students and enthusiasts David Wiles introduces ancient Greek theatre and cultural life **The Senecan Aesthetic** Helen Slaney,2016 The Senecan Aesthetic surveys the multifarious ways in which Senecan tragedy has been staged from the Renaissance up to the present day and restores Seneca to a canonical position among the playwrights of antiquity recognizing him as one of the most important most revered and most reviled *Shoes, Slippers, and Sandals*

Sadie Pickup,Sally Waite,2018-09-21 This edited volume groups research on the significance of ancient feet and footwear much of which was presented discussed and reviewed at the conference Shoes Slippers and Sandals Feet and Footwear in Antiquity held at Newcastle University and the Great North Museum from 29 June 1 July 2015 Ancient dress and adornment have received significant consideration in recent scholarship though strikingly feet and footwear have featured relatively little in this discussion This volume aims to rectify this imbalance through its fifteen chapters covering a wide range of aspects associated with feet and footwear in classical antiquity Contributions are grouped under four headings Envisaging footwear Following footprints One from a pair and Between representation and reality reflecting the broad range and interdisciplinary nature of the approaches undertaken *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 **Body Language in the Greek and**

Roman Worlds Douglas Cairns,2005-12-31 A distinguished cast of scholars discusses models of gesture and non verbal

communication as they apply to Greek and Roman culture literature and art Topics include dress and costume in the Homeric poems the importance of looking eye contact and face to face orientation in Greek society the construction of facial expression in Greek and Roman epic the significance of gesture and body language in the visual meaning of ancient sculpture the evidence for gesture and performance style in the texts of ancient drama the erotic significance of feet and footprints and the role of gesture in Roman law The volume seeks to apply a sense of history as well as of theory in interpreting non verbal communication It looks both at the cross cultural and at the culturally specific in its treatment of this important but long neglected aspect of Classical Studies **Performance in Greek and Roman Theatre** George William Mallory

Harrison,Vaios Liapēs,Vayos Liapis,2013 This series has existed for the past 50 years It provides a forum for the publication of well over 300 scholarly works on all aspects of the ancient world including inscriptions papyri language the history of material culture and mentality the history of peoples and institutions but also latterly the classical tradition for example neo latin literature and the history of Classical scholarship **Encyclopedia of the Ancient Greek World** David Sacks,Oswyn Murray,Lisa R. Brody,2014-05-14 Discusses the people places and events found in over 2 000 years of Greek civilization

Close Relations Paul Monaghan,2020-05-15 The spatial turn of the 1990s has inspired many academics to re evaluate the importance of space and time within their own disciplines and to engage in productive dialogue with other disciplines whose spatial focus intersects with their own This book applies insights and approaches generated by the spatial turn to Greek and Roman theatre The title evokes the close relations that exist between the many aspects and notions of space time and their complex interweaving between the disciplinary and interdisciplinary approaches that are needed to understand complex spatial phenomena between notions of space in general and those of theatrical space and between Greek and Roman theatre as it existed in antiquity and as it has been received interpreted and transformed throughout history ever since

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In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Tragedy In Athens Performance Space And Theatrical Meaning**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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