

TRAGIC SENECA

AN ESSAY IN THE THEATRICAL TRADITION

A. J. Boyle

Tragic Seneca An Essay In The Theatrical Tradition

Curtis Perry

Tragic Seneca An Essay In The Theatrical Tradition:

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 Tragic Seneca Anthony James Boyle Seneca's Tragedies and the Aesthetics of Pantomime Alessandra Zanobi, 2014-01-30 Pantomime (classicus),1997 was arguably the most popular dramatic genre during the Roman Empire but has been relatively neglected by literary critics Seneca's Tragedies and the Aesthetics of Pantomime adds to our understanding of Seneca's tragic art by demonstrating that elements which have long puzzled scholars can be attributed to the influence of pantomime The work argues that certain formal features which depart from the conventions of fifth century Attic drama can be explained by the influence of and interaction with this more popular genre The work includes a detailed and systematic analysis of the specific pantomime inspired features of Seneca's tragedies the loose dramatic structure the presence of running commentaries minute descriptions of characters undergoing emotional strains or performing specific actions of monologues of self analysis and of narrative set pieces Relevant to the culture of Roman imperial culture more generally Seneca's Tragedies and the Aesthetics of Pantomime includes an outline of the general features of pantomime as a genre The work shows that the influence of sub literary genres such as pantomime and mime the sister art of pantomime can be traced in several Roman writers whose literary production was antecedent or contemporary with Seneca's Furthermore the work sheds light on the interaction between sub literary genres of a performative nature such as mime and pantomime and more literary ones an aspect of Latin culture which previous scholarship has tended to overlook Seneca s Tragedies and the Aesthetics of Pantomime provides an original contribution to the understanding of the impact of pantomime on Roman literary culture and of controversial and little understood features of Senecan tragedies 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 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 The Early Modern Theatre of Cruelty and its Doubles Amanda Di Ponio, 2018-08-21 This book examines the influence of the early modern period on Antonin Artaud's seminal work The Theatre and Its Double arguing that Elizabethan and Jacobean drama and their early modern context are an integral part of the Theatre of Cruelty and essential to its very understanding The chapters draw links between the early modern theatrical obsession with plague and regeneration and how it is mirrored in Artaud's concept of cruelty in the theatre As a discussion of the influence of Shakespeare and his contemporaries on Artaud and the reciprocal influence of Artaud on contemporary interpretations of early modern drama this book is an original addition to both the fields of early modern theatre studies and modern drama Shakespeare's Books Stuart Gillespie, 2016-02-25 Shakespeare's Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with including classical historical religious and contemporary works The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research as well as explaining current thinking on long recognized sources such as Plutarch Ovid Holinshed Ariosto and Montaigne Entries for all major sources include surveys of the writer s place in Shakespeare s time detailed discussion of their relation to his work and full bibliography These are enhanced by sample passages from early modern England writers together with reproductions of pages from the original texts Now available in paperback with a new preface bringing the book up to date this is an invaluable reference tool Sovereigns and Subjects in Early Modern Neo-Senecan Drama Daniel Cadman, 2016-03-09 Sovereigns and Subjects in Early Modern Neo Senecan Drama examines the development of neo Senecan drama also known as closet drama during the years 1590 1613 It is the first book length study since 1924 to consider these plays the dramatic works of Mary Sidney Samuel Daniel Samuel Brandon Fulke Greville Sir William Alexander and Elizabeth Cary along with the Roman tragedies of Ben Jonson and Thomas Kyd as a coherent group Daniel Cadman suggests these works interrogate the relations between sovereigns and subjects during the early modern period by engaging

with the humanist discourses of republicanism and stoicism Cadman argues that the texts under study probe various aspects of this dynamic and illuminate the ways in which stoicism and republicanism provide essential frameworks for negotiating this relationship between the marginalized courtier and the absolute sovereign He demonstrates how aristocrats and courtiers such as Sidney Greville Alexander and Cary were able to use the neo Senecan form to consider aspects of their limited political agency under an absolute monarch while others such as Brandon and Daniel respond to similarly marginalized positions within both political and patronage networks In analyzing how these plays illuminate various aspects of early modern political culture this book addresses several gaps in the scholarship of early modern drama and explores new contexts in relation to more familiar writers as well as extending the critical debate to include hitherto neglected authors

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 Shakespeare and the Soliloguy in Early Modern English **Drama** A. D. Cousins, Daniel Derrin, 2018-08-16 This is the first book to provide students and scholars with a truly comprehensive guide to the early modern soliloguy Tragedy: A Very Short Introduction Adrian Poole, 2005-08-11 What has tragedy been made to mean by dramatists story tellers critics philosophers politicians and journalists This work shows the relevance of tragedy to the modern world and extends beyond drama and literature into visual art and everyday The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford experience Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book s final section expands readers awareness of

Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia 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 Complete Tragedies Lucius Annaeus, 2017-03-07 The second of two volumes collecting the complete tragedies of Seneca Edited by world renowned classicists Elizabeth Asmis Shadi Bartsch and Martha C Nussbaum the Complete Works of Lucius Annaeus Seneca offers authoritative modern English translations of the writings of the Stoic philosopher and playwright 4 BCE 65 CE The two volumes of The Complete Tragedies presents all of his dramas expertly rendered by preeminent scholars and translators The first volume contains Medea The Phoenician Women Phaedra The Trojan Women and Octavia the last of which was written in emulation of Senecan tragedies and serves as a unique example of political tragedy This second volume includes Oedipus Hercules Mad Hercules on Oeta Thyestes and Agamemnon High standards of accuracy clarity and style are maintained throughout the translations which render Seneca into verse with as close a correspondence line for line to the original as possible and with special attention paid to meter and overall flow In addition each tragedy is prefaced by an original translator's introduction offering reflections on the work's context and meaning Notes are provided for the reader unfamiliar with the culture and history of classical antiquity Accordingly The Complete Tragedies will be of use to a general audience and professionals alike from the Latinless student to scholars and instructors of comparative literature classics philosophy drama and more 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 Shakespeare in the Marketplace of Words Jonathan P. Lamb, 2017-07-06 This book explores the words forms and styles Shakespeare used to interact with the verbal marketplace of early modern England 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 KAKOS, Badness and Anti-Value in Classical Antiquity Ineke Sluiter, Ralph Rosen, 2009-01-31 The fourth in a series that explores cultural and ethical values in Classical Antiquity this volume examines the negative foils the anti values against which positive value notions are conceptualized and calibrated in Classical Antiquity Eighteen chapters address this theme from different perspectives historical literary legal and philosophical What makes someone into a prototypically bad citizen Or an abomination of a scholar What is the relationship between ugliness and value How do icons of sexual perversion monstruous emperors and detestable habits function in philosophical and rhetorical prose The book illuminates the many rhetorical manifestations of the concept of badness in

classical antiquity in a variety of domains 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 Hercules Performed, 2024-08-19 Hercules Performed explores the reception of the ancient Greek hero Herakles the Roman Hercules on the western stage from the sixteenth century to the present day focusing on live theatre including tragedy comedy and musical drama Each chapter considers a particular work or theme in detail exploring the interplay between classical models and a wide variety of modern performance contexts The volume is one of four to be published in the Metaforms series examining the extraordinarily persistent figuring of Herakles Hercules in western culture drawing together scholars from a range of disciplines to offer a unique insight into the hero's perennial appeal

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