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OXFORD CLASSICAL TEXTS

**Fabulae Vol Iii Helena Phoenissae Orestes Bacchae
Iphigenia Aulidensis Rhesus**

John T. Hogan



Fabulae Vol Iii Helena Phoenissae Orestes Bacchae Iphigenia Aulidensis Rhesus:

Demagogues, Power, and Friendship in Classical Athens Robert Holschuh Simmons, 2023-02-09 What makes a demagogue A much more friendly touch or more importantly a perception of a friendly touch than has previously been explored Demagogues Power and Friendship in Classical Athens examines the ways in which a demagogic leadership style based on personal connection became ingrained in this period drawing on close study of several genres of literature of the late 5th and early to mid 4th centuries BCE Such connection was particularly effective with lower classes of Athenians who had been accustomed to being excluded from politicians friendship based approaches to coalition building Comedies of Aristophanes particularly Knights tragedies of Euripides particularly Iphigenia in Aulis and historical biographies of Xenophon particularly Anabasis and Cyropaedia depict demagogues or characters exhibiting demagogic characteristics using a style of outreach to members of neglected classes that involved provoking feelings of friendship with individuals in these classes whether the demagogues and individual supporters actually interacted closely or not These leaders employed techniques such as propinquity homophily and transitivity that both contemporary sociologists and in some cases Aristotle recognize as effective for such purposes Particular attention is paid to discrepancies in Aristophanes Knights between how the demagogue Cleon is hyperbolically portrayed as a pederastic lover of the Athenian people and how his language and actions make him out as a friend of theirs as he likely portrayed himself

Scapegoat Carnivale's Tragic Trilogy Lynn Kozak, 2023-04-01 Between 2010 and 2017 Canada experienced an efflorescence of Greek tragedy led by independent Montreal theatre company Scapegoat Carnivale s energetic performances of Euripides s Medea and Bacchae and Sophocles s Oedipus Tyrannus The performances featured crisp new translations by co artistic director Joseph Shragge large casts and full throated sung choruses Scapegoat Carnivale s trilogy of these familiar but rarely performed plays is at the core of this volume which includes all three novel play scripts the company s stage directions and helpful annotations that elucidate Greek names and cultural references and place the textual choices in the context of the productions themselves as well as the long manuscript traditions germane to each tragedy The result sheds light on both the ancient Greek texts and contemporary performance practice as do accompanying essays introducing the reader to Greek tragedy in fifth century Athens reception theories each play s themes and cultural resonances and how Scapegoat s approach to each play fits into broader global trends of performance and reception Scapegoat Carnivale s Tragic Trilogy invites readers from all backgrounds to encounter these plays whether they are looking at Greek tragedy for the first time or the fiftieth It gives everyone the tools to understand where these plays came from offers insights into how they can and should be performed now and shows why they are more relevant than ever in contemporary theatre and in life

Witches, Isis and Narrative Stavros Frangoulidis, 2008-11-06 This is the first in depth study of Apuleius Metamorphoses to look at the different attitudes characters adopt towards magic as a key to deciphering the complex dynamics of the entire work The variety of responses to

magic is unveiled in the narrative as the protagonist Lucius encounters an assortment of characters either in embedded tales or in the main plot. A contextualized approach illuminates Lucius' relatively good fortune when compared to other characters in the novel; this results from his involvement with the magic of a sorcerer's apprentice rather than that of a real witch and signals the possibility of eventual salvation. A careful investigation of Lucius' attitude towards Isis in book 11 and his relationship with the witch slave girl Photis earlier on suggests that the novel's final book may be read as a second *Metamorphoses* consciously rewritten from a positive perspective. Last but not least, the book also breaks new ground by examining the narrative structure of the *Metamorphoses* against the background of the typical plotline found in the ideal romance. The comparison shows how Apuleius both follows and alters this plot, exploiting the genre to his own specific ends in keeping with his central theme of metamorphosis.

Rethinking Metonymy Sebastian Matzner, 2016-09-22 Although metonymy has long been recognized as being a central device in poetic language, it has received little critical attention in its own right. Not only has this created a gap in literary analytical scholarship which needs to be addressed, but it has also allowed for problematic appropriations of metonymy as a critical concept now widely in use in structuralist studies across the humanities. *Rethinking Metonymy* is the first monograph to confront and resolve these issues. It advances the theory of poetic language by developing a ground-breaking new definition of metonymy on the basis of an evaluation of examples in Greek tragedy and lyric poetry, considering these in conjunction with examples from classicizing and Romantic German poetry for the purposes of illustration and comparison, including works by Goethe, Schiller and Hölderlin. In addition to establishing the fundamental principle, different connotations and aesthetic effects of this important poetic device, the volume also demonstrates how the new arguments it offers have the potential to set an agenda for far-reaching reconsiderations in literary studies and beyond. It mobilizes analytical insights into the inner workings of metonymy by examining three case studies designed to explore the trope in critical practice, covering its role in creating a Hellenizing style, what happens to it in classic German translations of Aeschylus' *Agamemnon* and critically re-assessing its modern re-appropriations as a structuralist paradigm. Connecting classical perspectives with modern linguistic and literary theory, *Rethinking Metonymy* is a compelling and authoritative analysis that rehabilitates and brings much needed clarity to an oft-neglected literary device. Its combination of in-depth engagement with classical literature and cross-cultural and cross-linguistic comparison makes it an invaluable resource not only to specialists in Greek poetry but also to students and scholars engaged in literary analysis, translation criticism and structuralist studies across a much wider range of disciplines.

The Tragedy of the Athenian Ideal in Thucydides and Plato John T. Hogan, 2020-07-01 John T. Hogan's *The Tragedy of the Athenian Ideal in Thucydides and Plato* assesses the roles of Pericles, Alcibiades and Nicias in Athens' defeat in Thucydides' Peloponnesian War. Comparing Thucydides' presentation of political leadership with ideas in Plato's *Statesman* as well as *Laches*, *Charmides*, *Meno*, *Symposium*, *Republic*, *Phaedo*, *Sophist* and *Laws*, it concludes that Plato and Thucydides reveal Pericles as lacking the political

discipline sophrosune to plan a successful war against Sparta Hogan argues that in his presentation of the collapse in the Corcyraean revolution of moral standards in political discourse Thucydides shows how revolution destroys the morality implied in basic personal and political language This reveals a general collapse in underlying prudential measurements needed for sound moral judgment Furthermore Hogan argues that the Statesman's outline of the political leader serves as a paradigm for understanding the weaknesses of Pericles Alcibiades and Nicias in terms that parallel Thucydides' direct and implied conclusions which in Pericles' case he highlights with dramatic irony Hogan shows that Pericles failed both to develop a sufficiently robust practice of Athenian democratic rule and to set up a viable system for succession

Gender and Communication in Euripides' Plays James Harvey Kim On Chong-Gossard, 2008 In Greek tragedy women constantly struggle to control language This book shows how aspects of women's communication—song, silence and secret keeping—as female verbal genres and the challenges of speaking out of place constitute a decisive factor in Euripides' portrayal of gender

Agenorid Myth in the ›Bibliotheca‹ of Pseudo-Apollodorus Johanna Astrid Michels, 2022-11-21 The Bibliotheca of Pseudo Apollodorus perhaps the best known mythographic text stands out for its comprehensive aim and state of preservation The handbook has regularly been disregarded as a repository of standard myths or as a primary witness to archaic stories a reductive view at once underestimating and romanticizing the merits of the Bibliotheca This monograph unlocks the Bibliotheca as a literary work in its own right by offering the first systematic commentary on an essential selection: the Cretan and Theban myths in Bibl. III 1-56 and by presenting an in-depth analysis of the text In so doing this volume closes a gap in current research from which a philological commentary is entirely missing The main part of the study focuses on various aspects of composition and organization by addressing structuring principles, narratorial interventions and the author's method and sources It lays to rest persistent misconceptions about the representative character of the Bibliotheca's myths; the author's merits and his source use all of which have divided the scholarship to this date In addition it provides an update on the author, date, purpose and readership, text history and book division of the Bibliotheca

Thirteen Offprints from the Classical Review and the Classical Quarterly John Maxwell Edmonds, 1908

Letters in Plautus Emilia A. Barbiero, 2022-12-15 The letters in Plautus are potent tools for making and thinking about Plautine comedy inside Plautine comedy Emilia Barbiero demonstrates that Plautus embedded letters to reify the internal performance and evince its theatricality by means of the epistolary medium's script-like ability to precipitate presence in absence These missives thus serve as emblems of the dramatic script and in their onstage composition and recitation they cast a portrait of the plays' textual origins into the plays themselves But by virtue of their inscription with a premise which is identical to that of the comedies they inhabit the Plautine letters also reproduce the relationship between the playwright's Greek models and his Latin translations: the mirror effect created by a dramatic text inscribed, read and realized within a dramatic text whose plot it also duplicates generates a *mise en abyme* which ultimately serves to contemplate problems of novelty and literary

ownership that beset Plautus literary endeavor **Tragic Pathos** Dana LaCourse Munteanu, 2011-11-10 Scholars have often focused on understanding Aristotle's poetic theory and particularly the concept of catharsis in the Poetics as a response to Plato's critique of pity in the Republic. However, this book shows that while Greek thinkers all acknowledge pity and some form of fear as responses to tragedy, each assumes for the two emotions a different purpose, mode of presentation, and to a degree, understanding. This book reassesses expressions of the emotions within different tragedies and explores emotional responses to and discussions of the tragedies by contemporary philosophers, providing insights into the ethical and social implications of the emotions *Pindar's Pythian Twelve: A Linguistic Commentary and a Comparative Study* Laura Massetti, 2024-04-15 Pindar's Pythian Twelve is the only choral lyric epinicion in our possession composed for the winner of a non-athletic competition. Often regarded as an ode of straightforward interpretation, close analysis of the text reveals that it presents several challenges to modern readers. This book offers an updated translation of the text and an investigation of the main interpretative issues of the epinicion with the aid of historical linguistics. By identifying devices which Pindar might have inherited from earlier periods of poetic language, the study provides insights into the thematic aspects of the ode as well as on Pindar's compositional technique **The Eerdmans Encyclopedia of Early Christian Art and Archaeology** Finney, 2017 One of the most widely respected theological dictionaries put into one volume, abridged form. Focusing on the theological meaning of each word, the abridgment contains English keywords for each entry, tables of English and Greek keywords, and a listing of the relevant volume and page numbers from the unabridged work at the end of each article or section The Journal of Education, 1910 Time and Space in Ancient Myth, Religion and Culture SNF-Projekt, Menelaos Christopoulos, Athina Papachrysostomou, 2017-10-10 From Homer to Sophocles and Greek Middle Comedy and from Plato and Protagoras to Ovid, this volume features a panoramic and cross-generic overview of the diverse handling and ad hoc elaboration of the overarching literary notions of time and space. The twenty-one contributions of this volume, written by an international group of esteemed scholars, provide an equal number of hermeneutic approaches to individual, distinct aspects of Greek and Latin literature. The volume is purposely designed not as a linear display of knowledge but rather as an anthology of select paradigms that aim to demonstrate the multidimensional function and multifaceted role of the twin notions of time and space throughout ancient Greek and Latin literary texts. The volume opens with analyses of conspicuous cases from epic poetry, proceeds with examples from drama, tragedy, and comedy, and concludes with diverse instances of chronotopes, empirical, imaginary, and even shifting ones in various literary genres. The volume is of greatest relevance since it meets the cultural and theoretical trends of today's Classics. It therefore will attract not only the interest of specialised Classicists but it is also intended for a wider general readership **Greek Interjections** Lars Nordgren, 2015-10-16 Interjections in Ancient Greek have long lacked a comprehensive account despite their frequent occurrence in major texts. The present study of their semantics and pragmatics encompasses all items encountered in Greek drama from the 5th

century BC applies a moderate minimalism theory driven method Readers are offered a thorough and detailed study of this elusive and in several respects deviant class of linguistic items **Euripidis Fabulae** Euripides,1966 **The Music of**

Tragedy Naomi A. Weiss,2024-05-21 The Music of Tragedy offers a new approach to the study of classical Greek theater by examining the use of musical language imagery and performance in the late work of Euripides Naomi Weiss demonstrates that Euripides allusions to music making are not just metatheatrical flourishes or gestures towards musical and religious practices external to the drama but closely interwoven with the dramatic plot Situating Euripides experimentation with the dramaturgical effects of mousike within a broader cultural context she shows how much of his novelty lies in his reinvention of traditional lyric styles and motifs for the tragic stage If we wish to understand better the trajectories of this most important ancient art form The Music of Tragedy argues we must pay closer attention to the role played by both music and text **Theatre and Metatheatre** Elodie Paillard,Silvia Sueli Milanezi,2021-11-22 The aim of this book is to explore the

definition s of theatre and metatheatre that scholars use when studying the ancient Greek world Although in modern languages their meaning is mostly straightforward both concepts become problematical when applied to ancient reality In fact theatre as well as metatheatre are used in many different sometimes even contradictory ways by modern scholars Through a series of papers examining questions related to ancient Greek theatre and dramatic performances of various genres the use of those two terms is problematized and put into question Must ancient Greek theatre be reduced to what was performed in proper theatre buildings And is everything was performed within such buildings to be considered as theatre How does the definition of what is considered as theatre evolve from one period to the other As for metatheatre the discussion revolves around the interaction between reality and fiction in dramatic pieces of all genres The various definitions of metatheatre are also explored and explicated by the papers gathered in this volume as well as the question of the distinction between paratheatre understood as paratragedy comedy and metatheatre Readers will be encouraged by the diversity of approaches presented in this book to re think their own understanding and use of theatre and metatheatre when examining ancient Greek reality **Augustan Poetry and the Roman Republic** Joseph Farrell,Damien P.

Nelis,2013-06-13 Augustan Poetry and the Roman Republic explores the liminal status of the Augustan period with its inherent tensions between a rhetoric based on the idea of res publica restituta and the expression of the need for a radical renewal of the Roman political system It attempts to examine some of the ways in which the Augustan poets dealt with these and other related issues by discussing the many ways in which individual texts handle the idea of the Roman Republic Focusing on the works of the major Augustan poets Vergil Horace Propertius and Ovid the contributions in this collection look at the under studied aspect of their poetry namely the way in which they constructed and investigated images of the Roman Republic and the Roman past *Euripidis Fabulae* Euripides,1963

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