



DIONYSIAC POETICS AND
EURIPIDES' *BACCHAE*

Expanded edition, with a new afterword by the author

CHARLES SEGAL



Dionysiac Poetics And Euripides Bacchae Expanded Edition

Paulo Martins



Dionysiac Poetics And Euripides Bacchae Expanded Edition:

Dionysiac Poetics and Euripides' Bacchae Charles Segal, 1997-11-16 Includes afterword p 349 393 by the author
Dionysus and the Bacchae in the light of Recent Scholarship **Dionysiac Poetics and Euripides' Bacchae** Charles Segal, 1982 In his play Bacchae Euripides chooses as his central figure the god who crosses the boundaries among god man and beast between reality and imagination and between art and madness In so doing he explores what in tragedy is able to reach beyond the social ritual and historical context from which tragedy itself rises Charles Segal's reading of Euripides Bacchae builds gradually from concrete details of cult setting and imagery to the work's implications for the nature of myth language and theater This volume presents the argument that the Dionysiac poetics of the play characterize a world view and an art form that can admit logical contradictions and hold them in suspension Dionysiac Poetics and Euripides' Bacchae Charles Segal, 1990-01-01 In his play Bacchae Euripides chooses as his central figure the god who crosses the boundaries among god man and beast between reality and imagination and between art and madness In so doing he explores what in tragedy is able to reach beyond the social ritual and historical context from which tragedy itself rises Charles Segal's reading of Euripides Bacchae builds gradually from concrete details of cult setting and imagery to the work's implications for the nature of myth language and theater This volume presents the argument that the Dionysiac poetics of the play characterize a world view and an art form that can admit logical contradictions and hold them in suspension **Dionysus and Rome** Fiachra Mac Góráin, 2019-12-16 While most work on Dionysus is based on Greek sources this collection of essays examines the god's Roman and Italian manifestations Nine contributions address Bacchus' appearance at the crossroads of Greek and Roman cultures tracing continuities and differences between literary and archaeological sources for the god The essays offer coverage of Dionysus in Roman art Italian epigraphy Latin poetry including epic drama and elegy and prose including historiography rhetorical and Christian discourse The introduction offers an overview of the presence of Dionysus in Italy from the archaic to the imperial periods identifying the main scholarly trends with treatment of key Dionysian episodes in Roman history and literature Individual chapters address the reception of Euripides Bacchae across Greek and Roman literature from Athens to Byzantium Dionysus in Roman art of the archaic and Augustan periods the god's relationship with Fufuns and Liber in the 4th and 3rd centuries BCE Dionysian associations Bacchus in Cicero Ovid's Tristia 5.3 Bacchus in the writings of Christian Latin writers The collection sheds light on a relatively understudied aspect of Dionysus and will stimulate further research in this area *Technical Automation in Classical Antiquity* Maria Gerolemou, 2022-12-15 Technical automation the ability of man made or god made objects to move and act autonomously is not just the province of engineering or science fiction In this book Maria Gerolemou by taking as her starting point the close semantic and linguistic relevance of technical automation to natural automatism demonstrates how ancient literature performance and engineering were often concerned with the way nature and artifice interacted Moving across epic didactic tragedy comedy philosophy

and ancient science this is a brilliant assembly of evidence for the power of automatic theatre in ancient literature Gerolemou starts with the earliest Greek literature of Homer and Hesiod where Hephaestus self moving artefacts in the Iliad reflect natural forces of motion and the manufactured Pandora becomes an autonomous woman Her second chapter looks at Greek drama where technical automation is used to augment and undermine nature not only through staging and costume but also in plot devices where statues come to life and humans behave as automatic devices In the third chapter Gerolemou considers how the philosophers of the 4th century BCE and the engineers of the Hellenistic period with their mechanical devices contributed to a growing dialogue around technical automation and how it could help its audience glance and marvel at the hidden mechanisms of self motion Finally the book explores the ways technical automation is employed as an ekphrastic technique in late antiquity and early Byzantium *Dionysus, Christ, and the Death of God, Volume 1* Giuseppe

Fornari,2020-09-01 This magisterial reflection on the history and destiny of the West compares Greco Roman civilization and the Judeo Christian tradition in order to understand what both unites and divides them Mediation understood as a collective symbolic experience gives society unity and meaning putting human beings in contact with a universal object known as the world or reality But unity has a price the very force that enables peaceful coexistence also makes us prone to conflict As a result in order to find a common point of convergence of at one ment someone must be sacrificed Sacrifice then is the historical pillar of mediation It was endorsed in a cosmic religious sense in antiquity and rejected for ethical reasons in modernity where the Judeo Christian tradition plays an intermediate role in condemning sacrificial violence as such while accepting sacrifice as a voluntary act offered to save other human beings Today as we face the collapse of all shared mediations this intermediating solution offers a way out of our moral and cultural plight **Tragic Props and Cognitive**

Function Colleen Chaston,2010 By applying aspects of cognitive psychology to a study of three key tragic props this book examines the importance of visual imagery in ancient Greek tragedy The shield the urn and the mask are props which serve as controls for investigating the connection between visual imagery and the spectators intellectual experience of tragic drama As vehicles for conceptual change the props point to a function of imagery in problem solving Connections between the visual and the cognitive in tragedy particularly through image shape and its potential for various meanings add a new perspective to scholarship on the role of the visual in ancient performance These connections also add weight to the importance of imagery in contemporary problem solving and creative thought **Euripides' Bacchae** Euripides,1998

English translation of Euripides tragedy based on the mythological story of King Pentheus of Thebes and his fateful encounter with the god Dionysus Includes helpful notes an introductory essay on Euripides and the history and production of the play glossary bibliography and other helpful tools **The Masons and the Mysteries in 18th Century Drama**

Matthew Leigh,2019-12-02 The fathers of modern freemasonry sought a classical pedigree for their rituals and forms of association This volume offers the first academic study of how freemasons writing in the first half of the 18th century

deployed their knowledge of antiquity to bolster this claim and how the creative literature of the period reflected their ideas
 The scholarly investigation of freemasonry is a relatively new phenomenon The writings of active freemasons tend either to generate new masonic myths or to focus on the minutiae of insignia rank and ritual Only in the last 50 years have non masons given serious thought to freemasonry as a social practice and to its place within the intellectual and political life of Enlightenment Europe and beyond Study of masonic elements in literary texts lags much further behind This volume offers the first English translations of three mid 18th century comedies on female curiosity about this exclusively male order and shows how they reflect contemporary attempts to forge a link with ancient mystery cult The theatrical aspect of masonic ritual and the ancient mysteries is examined in depth This volume opens up important new ground in classical reception and 18th century theatre history **Augustan Poetry. New Trends and Revaluations** Paulo Martins,2018-12-31 **Euripides: Bacchae** Sophie Mills,2006-02-24 More complex than straightforward notions of the Dionsyiac Euripides Dionysus blurs the dividing line between many of the fundamental categories of Greek life male and female Greek and barbarian divine and human This text explores his place in Athenian religion detailing what Euripides makes of him in the play **Intellectual Poets in Theory and on Stage** John P. Given (III.),2001 **Hidden Paths** Chiara Thumiger,2007 Hidden paths analyses the representation of character in Greek tragedy focusing on one of the most important and controversial theatre plays of all times the Bacchae Euripides last play has always been a favourite enjoying an enormous success for centuries on and off the stage This book argues that in the representation of characters in the play we can find a development in the view of self and representation of man This development which is also to be partly traced in the works of Sophocles and in earlier plays by Euripides finds a fuller expression in the Bacchae and culminates in the catastrophe of ignorance and incommunicability which has Pentheus at its centre The construction of character in the text and the view of self which it entails are explored through a meticulous analysis of keywords while verbal usage imagery and style are exposed as the very stuff of characterisation The book uncovers the hidden paths along which human life is experienced in the play and through which human characterisation materializes from the fabric of the text **American Journal of Philology** Basil Lanneau Gildersleeve,Charles William Emil Miller,Benjamin Dean Meritt,Tenney Frank,Harold Fredrik Cherniss,Henry Thompson Rowell,1998 Each number includes Reviews and book notices **The Wooster Group and Its Traditions** Johan Callens,2004 This is the first collection of critical essays to appear about the Wooster Group Since the 1970s this groundbreaking New York based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions As demonstrated by the assembled critics each of them an authority in the field these traditions extend into the past as well as into the future through the Wooster Group s impact on the latest generation of performance artists The company s consequent institutionalization is posited and challenged in the essays constituting Part I of the collection Part II tackles the work in progress mapping its idiomatic stage vocabulary and

providing case studies ranging from Frank Dell's *The Temptation of St Antony* to *To You The Birdie Phedre* Part III presents productions by kindred artists such as Elevator Repair Service the Builders Association Cannon Company and Richard Maxwell Lavishly illustrated with photographs this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional artistic and historical contexts **Arion**, 1999 **Bulletin of the Institute of Classical Studies of the University of London** University of London. Institute of Classical Studies, 2007 **Euripides and Tragic Theatre in the Late Fifth Century** Martin Cropp, Kevin Hargreaves Lee, David Sansone, 2000 **Illinois Classical Studies**, 2000 **Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus** Roger Travis, 1999-06-10 In this book Roger Travis brings together poetics and psychology to study the tragic chorus in Sophocles *Oedipus at Colonus* Beginning from Quintilian's definition of allegory as extended metaphor Travis argues that in *Oedipus at Colonus* the chorus of old men forms an allegorical relationship with the aged Oedipus which depends in turn upon the chorus's own likeness to the Athenian audience The play relates Oedipus allegorically to the audience through the tragic chorus and transforms Oedipus's relation to the body of his mother Jocasta into a new relation to the land of Attica Corresponding readings of Aeschylus *Suppliants* and Euripides *Bacchae* further explore the chorus's role in expressing the relation of the individual to the maternal body Employing a flexible combination of Lacanian and object relations psychoanalytic theory Travis investigates the tragic text's conception of the problems of human existence The introduction provides a useful survey of the advantages and disadvantages of various psychological approaches to tragedy making this an important volume for students and scholars alike

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