

GREEK AND ROMAN ACTORS

Aspects of an Ancient Profession

EDITED BY PAT EASTERLING AND EDITH HALL



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Greek And Roman Actors Aspects Of An Ancient Profession

Ioanna Karamanou



Greek And Roman Actors Aspects Of An Ancient Profession:

Greek and Roman Actors P. E. Easterling, Edith Hall, 2002-09-26 This collection of twenty essays examines the art profession and idea of the actor in Greek and Roman antiquity and has been commissioned and arranged to cast as much interdisciplinary and transhistorical light as possible on these elusive but fascinating ancient professionals It covers a chronological span from the sixth century BC to Byzantium and even beyond to the way that ancient actors have influenced the arts from the Renaissance to the twentieth century and stresses the huge geographical spread of ancient actors Some essays focus on particular themes such as the evidence for women actors or the impact of acting on the presentation of suicide in literature others offer completely new evidence such as graffiti relating to actors in Asia Minor others ask new questions such as what subjective experience can be reconstructed for the ancient actor There are numerous illustrations and all Greek and Latin passages are translated *A Companion to Plautus* Dorota Dutsch, George Fredrick Franko, 2020-02-25 An important addition to contemporary scholarship on Plautus and Plautine comedy provides new essays and fresh insights from leading scholars *A Companion to Plautus* is a collection of original essays on the celebrated Old Latin period playwright A brilliant comic poet Plautus moved beyond writing Latin versions of Greek plays to create a uniquely Roman cultural experience worthy of contemporary scholarship Contributions by a team of international scholars explore the theatrical background of Roman comedy the theory and practice of Plautus dramatic composition the relation of Plautus works to Roman social history and his influence on later dramatists through the centuries Responding to renewed modern interest in Plautine studies the Companion reassesses Plautus works plays that are meant to be viewed and experienced to reveal new meaning and contemporary relevance Chapters organized thematically offer multiple perspectives on individual plays and enable readers to gain a deeper understanding of Plautus reflection of and influence on Roman society Topics include metatheater and improvisation in Plautus the textual tradition of Plautus trends in Plautus Translation and modern reception in theater and movies Exploring the place of Plautus and Plautine comedy in the Western comic tradition the Companion Addresses the most recent trends in the study of Roman comedy Features discussions on religion imperialism slavery war class gender and sexuality in Plautus work Highlights recent scholarship on representation of socially vulnerable characters Discusses Plautus work in relation to Roman stages actors audience and culture Examines the plot construction characterization and comic techniques in Plautus scripts Part of the acclaimed Blackwell Companions to the Ancient World series *A Companion to Plautus* is an important resource for scholars instructors and students of both ancient and modern drama comparative literature classics and history particularly Roman history *The Cambridge Companion to Roman Comedy* Martin T. Dinter, 2019-04-04 Provides a comprehensive critical engagement with Roman comedy and its reception presented by leading international scholars in accessible and up to date chapters *A Handbook to the Reception of Greek Drama* Betine van Zyl Smit, 2016-02-29 *A Handbook to the Reception of Greek Drama* offers a series of original essays that

represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation transmission performance production and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

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

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

The Ancient Phonograph Shane Butler, 2016-04-22 A search for traces of the voice before the phonograph reconstructing a series of ancient soundscapes from Aristotle to Augustine Long before the invention of musical notation and long before that of the phonograph the written word was unrivaled as a medium of the human voice In *The Ancient Phonograph* Shane Butler

searches for traces of voices before Edison reconstructing a series of ancient soundscapes from Aristotle to Augustine Here the real voices of tragic actors ambitious orators and singing emperors blend with the imagined voices of lovesick nymphs tormented heroes and angry gods The resonant world we encounter in ancient sources is at first unfamiliar populated by texts that speak and sing often with no clear difference between the two But Butler discovers a commonality that invites a deeper understanding of why voices mattered then and why they have mattered since With later examples that range from Mozart to Jimi Hendrix Butler offers an ambitious attempt to rethink the voice as an anatomical presence a conceptual category and a source of pleasure and wonder He carefully and critically assesses the strengths and limits of recent theoretical approaches to the voice by Adriana Cavarero and Mladen Dolar and makes a rich and provocative range of ancient material available for the first time The Ancient Phonograph will appeal not only to classicists and to voice theorists but to anyone with an interest in the verbal arts literature oratory song and the nature of aesthetic experience

Euripides: Iphigenia in Tauris Euripides, 2000 Iphigenia in Tauris tells the story of the princess Iphigenia who was sacrificed by her father Agamemnon to expedite his campaign against Troy but was rescued by the goddess Artemis and transported to the land of the Taurians There she herself must perform human sacrifices as a priestess of Artemis in the local cult Troy has now been sacked and Agamemnon murdered by his wife and avenged by his son Orestes With his mother's blood on his hands Orestes is guided by Apollo to seek purification through bringing the image of the Tauric Artemis to Greece and so is reunited with his sister The drama centers on Orestes near sacrifice at Iphigenia's hands their recognition in the nick of time and their ingenious and thrilling escape to bring the cult of Artemis to Halae and Brauron near Athens Martin Cropp's first edition was originally published in 2000 and provided the first commentary on the play since those of Maurice Platnauer Oxford 1938 and Hans Strohm Munich 1949 It contributed significantly to a revival of interest in what had been a rather neglected and underrated play This new second edition will incorporate substantial revisions to the introduction and commentary and some corrections to the Greek text and translation in light of reviews of the first edition and other recent work

Euripides: the Children of Heracles William Allan, 2001 This play is a powerful and challenging tragedy of exile and supplication Driven from Argos the children of Heracles flee as fugitives until they are granted asylum in Athens The amorality of the powerful and the vulnerability of refugees make this a drama of continuing relevance Greek text with facing translation introduction and commentary

A Social and Economic History of the Theatre to 300 BC Eric Csapo, Peter Wilson, 2020-01-16 This is the second volume of A Social and Economic History of the Theatre to 300 BC and focuses exclusively on theatre culture in Attica Rural Dionysia and the rest of the Greek world It presents and discusses in detail all the documentary and material evidence for theatre culture and dramatic production from the first two centuries of theatre history namely the period c 500 to c 300 BC The traditional assumption is laid to rest that theatre was an exclusively or primarily Athenian institution with the inclusion of all sources of information for theatrical performances in twenty two deme

sites and over one hundred and twenty independent Greek and some non Greek cities All texts are translated and made accessible to non specialists and specialists alike The volume will be a fundamental work of reference for all classicists and theatre historians interested in ancient theatre and its wider historical contexts *Refiguring Tragedy* Ioanna Karamanou, 2019-05-20 This book brings together case studies delving into different unstudied aspects of the Nachleben of selected lost tragedies either in their once extant form or in their fragmentary state in later periods of time It seeks to explore the ways in which the plays in question were reworked discussed represented or reperformed within varying frameworks Notably enough research on the reception of tragic fragments could yield insight not only into the receiving work but also into the facets of the source text that have attracted attention in its subsequent refigurations It could thus shed light on the ideological and cultural routes through which these fragmentary tragedies were received by the poet the scholar the artist the viewer the reader and the spectator in each case The complex process of the refiguration of a fragmentarily preserved play within different contexts could form a yardstick of its cultural power and elucidate the dynamics of fragmentation in modern times the volume is of particular interest to scholars in the fields of classics reception cultural and performance studies as well as to readers fascinated by Greek tragedy and its vibrant afterlife **The Cambridge History of Musical Performance** Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

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

Lycurgan Athens and the Making of Classical Tragedy

Johanna Hanink, 2014-06-19 The first account of how Athens invented the notion of classical tragedy during the later fourth century BC

Renaissance Drama 39 Jeffrey Masten, William N. West, 2011-02-25 Renaissance Drama an annual and interdisciplinary publication is devoted to drama and performance as a central feature of Renaissance culture The essays in each volume explore traditional canons of drama the significance of performance broadly construed to early modern culture and the impact of new forms of interpretation on the study of Renaissance plays theater and performance

Redefining

Dionysos Alberto Bernabé, Miguel Herrero de Jáuregui, Ana Isabel Jiménez San Cristóbal, Raquel Martín

Hernández, 2013-06-26 This book contributes to the understanding of Dionysos the Greek god of wine dancing theatre and ecstasy by putting together 30 studies of classical scholars They combine the analysis of specific instances of particular dimensions of the god in cult myth literature and iconography with general visions of Dionysos in antiquity and modern times Only from the combination of different perspectives can we grasp the complex personality of Dionysos and the forms of his presence in different cults literary genres and artistic forms from Mycenaean times to late antiquity The ways in which Dionysos was experienced may vary in each author each cult and each genre in which this god is involved Therefore instead of offering a new all encompassing theory that would immediately become partial the book narrows the focus on specific aspects of the god Redefinition does not mean finding again the essence of the god but obtaining a more nuanced knowledge of the ways he was experienced and conceived in antiquity

The Poetics in its Aristotelian Context

Pierre Destrée, Malcolm Heath, Dana L. Munteanu, 2020-03-18 This volume integrates aspects of the Poetics into the broader corpus of Aristotelian philosophy It both deals with some old problems raised by the treatise suggesting possible solutions through contextualization and also identifies new ways in which poetic concepts could relate to Aristotelian philosophy In the past contextualization has most commonly been used by scholars in order to try to solve the meaning of difficult concepts in the Poetics such as catharsis mimesis or tragic pleasure In this volume rather than looking to explain a specific concept the contributors observe the concatenation of Aristotelian ideas in various treatises in order to explore some aesthetic moral and political implications of the philosopher's views of tragedy comedy and related genres Questions addressed include Does Aristotle see his interest in drama as part of his larger research on human natures What are the implications of tragic plots dealing with close family members for the polis What should be the role of drama and music in the education of citizens How does dramatic poetry relate to other arts and what are the ethical ramifications of the connections How specific are certain emotions to literary genres and how do those connect to Aristotle's extended account of pathos Finally how do internal elements of composition and language in poetry relate to other domains of Aristotelian thought The Poetics in its Aristotelian Context offers a fascinating new insight to the Poetics and will be of use to anyone working on the Poetics or Aristotelian philosophy more broadly

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 *Acting Gods, Playing Heroes, and the Interaction between Judaism, Christianity, and Greek Drama in the Early Common Era* Courtney J. P. Friesen, 2023-07-07 Winner of the 2025 Canadian Society of Biblical Studies Beare Award While many ancient Jewish and Christian leaders voiced opposition to Greek and Roman theater this volume demonstrates that by the time the public performance of classical drama ceased at the end of antiquity the ideals of Jews and Christians had already been shaped by it in profound and lasting ways Readers are invited to explore how gods and heroes famous from Greek drama animated the imaginations of ancient individuals and communities as they articulated and reinvented their religious visions for a new era In this study Friesen demonstrates that Greek theater's influence is evident within Jewish and Christian intellectual formulations narrative constructions and practices of ritual and liturgy Through a series of interrelated case studies the book examines how particular plays through texts and performances scenes images and heroic personae retained appeal for Jewish and Christian communities across antiquity The volume takes an interdisciplinary approach involving classical Jewish and Christian studies and brings together these separate avenues of scholarship to produce fresh insights and a reevaluation of theatrical drama in relation to ancient Judaism and Christianity *Acting Gods Playing Heroes and the Interaction between Judaism Christianity and Greek Drama in the Early Common Era* allows students and scholars of the diverse and evolving religious landscapes of antiquity to gain fresh perspectives on the interplay between the gods and heroes both human and divine of Greeks and Romans Jews and Christians as they were staged in drama and depicted in literature **The Reception of Aeschylus' Plays through Shifting Models and Frontiers**, 2016-11-21 *The Reception of Aeschylus Plays through Shifting Models and Frontiers* addresses the need for an integrated approach to the study and staging of Aeschylus plays It offers an invigorating discussion about the transmission and reception of his plays and explores the interrelated tasks of editing translating adapting and remaking them for the page and the stage The volume seeks to reshape current debates about the place of his tragedies in the curriculum and the repertory in a scholarly manner that is accessible and innovative Each chapter makes a significant and original contribution to its selected topic but the collective strength of the volume rests on its simultaneous appeal to readers in theatre studies classical studies performance studies comparative studies translation studies adaptation studies and naturally reception studies

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Table of Contents Greek And Roman Actors Aspects Of An Ancient Profession

1. Understanding the eBook Greek And Roman Actors Aspects Of An Ancient Profession
 - The Rise of Digital Reading Greek And Roman Actors Aspects Of An Ancient Profession
 - Advantages of eBooks Over Traditional Books
2. Identifying Greek And Roman Actors Aspects Of An Ancient Profession
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in a Greek And Roman Actors Aspects Of An Ancient Profession
 - User-Friendly Interface
4. Exploring eBook Recommendations from Greek And Roman Actors Aspects Of An Ancient Profession
 - Personalized Recommendations
 - Greek And Roman Actors Aspects Of An Ancient Profession User Reviews and Ratings

- Greek And Roman Actors Aspects Of An Ancient Profession and Bestseller Lists
- 5. Accessing Greek And Roman Actors Aspects Of An Ancient Profession Free and Paid eBooks
 - Greek And Roman Actors Aspects Of An Ancient Profession Public Domain eBooks
 - Greek And Roman Actors Aspects Of An Ancient Profession eBook Subscription Services
 - Greek And Roman Actors Aspects Of An Ancient Profession Budget-Friendly Options
- 6. Navigating Greek And Roman Actors Aspects Of An Ancient Profession eBook Formats
 - ePub, PDF, MOBI, and More
 - Greek And Roman Actors Aspects Of An Ancient Profession Compatibility with Devices
 - Greek And Roman Actors Aspects Of An Ancient Profession Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Greek And Roman Actors Aspects Of An Ancient Profession
 - Highlighting and Note-Taking Greek And Roman Actors Aspects Of An Ancient Profession
 - Interactive Elements Greek And Roman Actors Aspects Of An Ancient Profession
- 8. Staying Engaged with Greek And Roman Actors Aspects Of An Ancient Profession
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Greek And Roman Actors Aspects Of An Ancient Profession
- 9. Balancing eBooks and Physical Books Greek And Roman Actors Aspects Of An Ancient Profession
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Greek And Roman Actors Aspects Of An Ancient Profession
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Greek And Roman Actors Aspects Of An Ancient Profession
 - Setting Reading Goals Greek And Roman Actors Aspects Of An Ancient Profession
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Greek And Roman Actors Aspects Of An Ancient Profession
 - Fact-Checking eBook Content of Greek And Roman Actors Aspects Of An Ancient Profession
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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