

Alcesti

Alcestis

A tragedy by the ancient Greek playwright Euripides, first produced at the Athens City Dionysia dramatic festival in 438 BCE (at which it won second prize). It is the oldest surviving work by Euripides, although at the time of its first performance he had already been producing plays for some 17 years. It presents the story of Alcestis, the wife of Admetus, who according to Greek mythology sacrificed her own life in order to bring her husband back from the dead.

Euripides and Alcestis

Euripides and Alcestis demonstrates the inherent presence of indeterminacy in Euripides' play, Alcestis. The author uses about eighty of the scholarly attempts to establish a determinate meaning of the play to exhibit the difficulty and lack of success in previous attempts at interpretation. She recognizes that the meaning of the play is surrounded by ambiguity and indeterminacy and provides an interpretation based on this knowledge. As an interpretation, the author focuses on Admetus' desire in relation to Alcestis' statue and his nature as a fifth century Athenian man while exposing Alcestis as a nonidentity. She also analyzes the issues of representation and spectatorship, showing that the theatrical performance is constructed in order to function as vehicles for the satisfaction of a dominant position—that of Admetus and the spectator of the performance.

The Alcestis of Euripides

A translation of Euripides's play focuses on the grief of King Admetos whose wife has sacrificed herself so that he might live

Alcestis

This volume is an accessible yet in-depth narratological study of Euripides' Alcestis - the earliest extant play of Euripides and one of the most experimental masterpieces of Greek tragedy, not only standing in place of a satyr-play but also preserving at least some of its typical features. Commencing from the widely-held view, so lamentably ignored within the domain of Classics, that a narratology of drama should be predicated upon the notion of narrative as verbal, as well as visual, rendition of a story, this unique volume contextualizes the play in terms of its reception by the original audience, locating the intricate narrative tropes of the plot in the dynamics of fifth-century Athenian mythology and religion.

Alcesti

Translated Into English Rhyming Verse With Explanatory Notes By Gilbert Murray.

Euripides' Alcestis

Euripides' Alcestis—perhaps the most anthologized Attic drama—is an ideal text for students reading their first play in the original Greek. Literary commentaries and language aids in most editions are too advanced or too elementary for intermediate students of the language, but in their new student edition, C. A. E. Luschnig and H. M. Roisman remedy such deficiencies. The introductory section of this edition provides historical and literary perspective; the commentary explains points of grammar, syntax, and vocabulary, as well as

elucidating background features such as dramatic conventions and mythology; and a discussion section introduces the controversies surrounding this most elusive drama. In their presentation, Luschnig and Roisman have initiated a new method for introducing students to current scholarship. This edition also includes a glossary, an index, a bibliography, and grammatical reviews designed specifically for students of Greek language and culture in their second year of university study or third year of high school. Luschnig and Roisman, who have published numerous articles and books on Greek literature, bring to this volume decades of experience teaching classical Greek. "General readers could well benefit from using this book, as it contains valuable literary discussion and explication of the conventions of Greek drama."—Daniel H. Garrison, author of *Sexual Culture in Ancient Greece* C. A. E. Luschnig, Professor of Classics at the University of Idaho in Moscow, is the author of *An Introduction to Ancient Greek* and *The Gorgon's Severed Head: Studies in Euripides' Alcestis, Electra, and Phoenissae*. H. M. Roisman, Professor of Classics at Colby College in Waterville, Maine, is the author of *Loyalty in Early Greek Epic and Tragedy* and *Nothing Is As It Seems: The Tragedy of the Implicit in Euripides' Hippolytus*.

Alcestis

The *Alcestis* of Euripides By Euripides *Alcestis* is an Athenian tragedy by the ancient Greek playwright Euripides. It was first produced at the City Dionysia festival in 438 BCE. Euripides presented it as the final part of a tetralogy of unconnected plays in the competition of tragedies, for which he won second prize; this arrangement was exceptional, as the fourth part was normally a satyr play. Its ambiguous, tragicomic tone—which may be "cheerfully romantic" or "bitterly ironic"—has earned it the label of a "problem play." *Alcestis* is, possibly excepting the *Rhesus*, the oldest surviving work by Euripides, although at the time of its first performance he had been producing plays for 17 years. Long before the start of the play, King Admetus was granted by the Fates the privilege of living past the allotted time of his death. The Fates were persuaded to allow this by the god Apollo (who got them drunk). This unusual bargain was struck after Apollo was exiled from Olympus for nine years and spent the time in the service of the Thessalian king, a man renowned for his hospitality who treated Apollo well. Apollo wishes to repay Admetus' hospitality and offers him freedom from death. The gift, however, comes with a price: Admetus must find someone to take his place when Death comes to claim him. The time of Admetus' death comes and he still has not found a willing substitute. His father, Pheres, is unwilling to step in and thinks that it is ludicrous that he should be asked to give up the life he enjoys so much as part of this strange deal. Finally, Admetus' devoted wife *Alcestis* agrees to be taken in his place because she wishes not to leave her children fatherless or be bereft of her lover. At the start of the play, she is close to death.

Euripides' Alcestis

Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

The Alcestis of Euripides

Alcestis is an Athenian tragedy by the ancient Greek playwright Euripides. It was first produced at the City Dionysia festival in 438 BCE. Euripides presented it as the final part of a tetralogy of unconnected plays in the competition of tragedies, for which he won second prize; this arrangement was exceptional, as the fourth part was normally a satyr play. Its ambiguous, tragicomic tone—which may be "cheerfully romantic" or "bitterly ironic"—has earned it the label of a "problem play."] *Alcestis* is, possibly excepting the *Rhesus*, the oldest surviving work by Euripides, although at the time of its first performance he had been producing plays for 17 years. Check out our other books at www.dogstailbooks.co.uk

Euripides' Alcestis

Sul mito di Alceste Euripide costruisce un dramma ambiguo, mescolando luoghi tipici della retorica tragica, elementi di marca satiresca, spunti di diatriba filosofica, intensificando l'aspetto paradossale della storia e restituendola come enigma che si condensa nel finale dominato dalla figura della donna velata. Un enigma che ispirerà, nel secondo dopoguerra, anche Alberto Savinio e la sua contestatissima pièce, *Alceste* di Samuele, dove il mito s'intreccia alla storia vera di una donna ebrea, suicidatasi per non essere d'intralcio al marito in un'Europa insanguinata dalla follia nazista. Il rapporto fra modello e riscrittura, però, non si risolve in semplice \"attualizzazione dell'antico\": è un ben più sottile gioco di prossimità e distanziamenti, un dialogo che teorizza il proprio farsi. La tessitura analogica che connette il mito al contemporaneo si rivela spazio complesso e conflittuale, in cui alla narrazione si affianca una contronarrazione, al tragico l'antitragico, al mito la sua dissoluzione: proprio in questo si mostra del resto la profonda affinità di Savinio con Euripide, abile a scovare nei miti tensioni ossimoriche e destabilizzanti. Da entrambi Alceste è messa in causa come incarnazione di un conflitto fra identità e rappresentazione (assenza e presenza), mentre lo scambio che sostanzia il suo sacrificio viene scandagliato su un piano in cui la dicotomia fra vita e morte si riduce a pura approssimazione. Di qui, dunque, la possibilità di esplorare il classico nel cuore di un Novecento disincantato e contraddittorio, nonché di riattraversare la riflessione saviniana sul teatro, sulla tragedia, sul contemporaneo.

The Alcestis of Euripides

Introd. Alcestis in myth and legend ; Alcestis in Greek literature ; Euripides and Alcestis ; Alcestis and the poets ; Alcestis and the critics ; The transmission of the text ; The metres of Alcestis ; Sources for the text ; Symbols used in the apparatus ; Metrical symbols and abbreviations -- The hypotheses -- The characters -- Text -- Commentary -- -- Editions : a select list.

The Alcestis

In *Friendship*, Italian philosopher Claudia Baracchi explores the philosophical underpinnings of friendship. Tackling the issue of friendship in the era of Facebook and online social networks requires courage and even a certain impertinence. The friendship relationship involves trust, fidelity, and availability for profound sharing. Sociologists assure us this attitude was never more improbable than in our time of dramatic anthropological reconfiguration. Research on friendship cannot therefore ignore ancient thought: with unparalleled depth, *Friendship* examines the broader implications of relationship, both emotional and political. Today, the grand socio-political structures of the world are trembling. The hold of valued paradigms that traditionally positioned individuals, determined their destinies, and assigned them their roles and reciprocal responsibilities is becoming uncertain. In these many global shifts, previously unforeseen possibilities for individual and collective becoming are unleashed. Perhaps friendship has to do with worlds that are not: that are not yet, and that should be desired all the more. Focusing on the works of Aristotle, Baracchi explores ancient reflections on friendship, in the belief that they have much to teach us about our relationships in the present day.

Alcestis

The *Gorgon's Severed Head* looks at three plays of Euripides, one early, one middle and one late in his career. Innovations in genre, in the use of the traditional stories, in the representation of women and of gender issues are present at every period. In all three plays characters are depicted creating themselves and each other. Chapter One on *Alcestis* looks at the artistry of the two main characters and is especially concerned with finding a role for Admetus, the play's most serious problem. The second chapter treats the physical displacement of the myth in Euripides' version of the *Electra-Orestes* story. A last section approaches the layers of time and space in *Phoenissae*.

L'Alcesti di Euripide nell'Alcesti secondo Alberto Savinio

The Alcestis of Euripides

Alcestis

This volume contains fourteen papers on Greek literature, historiography and philosophy. Its titles seeks to bring out the author's intention to explore the consequences of the paradox that goes with interpreting messages that were never meant to be heard by us, but are nevertheless widely believed to be significant to our understanding of our own historical situation: only by conscientiously measuring the distance that separates us from the Greeks may we hope to avoid the risk of conforming them to current standards and beliefs, and of throwing away in the process both the possibility to understand them and the relevance such an understanding may have to our own ideas and prejudices. Two papers on the history of classical scholarship discuss various ways in which classicists have handled this paradox.

The Alcestis of Euripides

Publisher description

Illustrations of Euripides, on the Alcestis

The present book is intended to represent the first volume of a long series, which will be devoted to collect studies, proceedings, and papers in the field of Humanities. The title “Mantua Humanistic Studies” reminds us to a historical town in northern Italy, Mantua, that had been for a long time the capital of one of the most powerful and culturally influencing dynasties of the Renaissance: the Gonzaga family. Mantua has an extraordinary richness in terms of history, arts, and tradition of studies, and is now one of the main Unesco Heritage sites. Among the artists who have left their masterworks in the city, we can find Pisanello, Andrea Mantegna, Leon Battista Alberti, Giulio Romano, Rubens, Titian, and many others. Even if in the time of the Gonzagas the city had a strong history of humanistic studies, mainly established by the great teacher Vittorino Da Feltre, during the following centuries Mantua gradually lost great part of its cultural influence, especially after the end of the leading dynasty at the beginning of the 18th Century. Maybe the only real exception was the renowned “Accademia Nazionale Virgiliana”. Nevertheless, in very recent years some Italian Academic Institutions and Universities have rediscovered the cultural importance of the town, and they moved here with some of their Bachelor and Master degrees: the Politecnico of Milano, the University of Verona and, in 2018, the University of Modena and Reggio Emilia. More and more students are moving into our old city every year, and the future could really be bright in the terms of culture, teaching, and research. “Mantua Humanistic Studies” would like to be a small – but maybe not useless – contribution to what could be a “second Renaissance” for the capital of the Gonzagas, offered by a small but active Scientific Publishing House which was born and still operates in this small but incredible town.

Illustrations of Euripides, on the Ion and the Bacchae...on the Alcestis

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

The Alcestis of Euripides, ed., with an intr. and notes, by H.W. Hayley

Brill's Companion to Euripides offers 49 specially commissioned essays from leading international scholars which give critical examinations of the progress and direction of numerous wide-ranging debates about various aspects of Euripidean drama. Each chapter, as well as covering a wide diversity of thematic angles, provides readers with an authoritative and state-of-the-art survey of current thinking and research in a particular subject area. Recent advances in scholarship have raised new questions about Euripides and Attic drama, and have overturned some long-standing assumptions and canons. Besides presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks, this companion provides scholars and students with compelling fresh perspectives upon a broad range of issues in the rapidly evolving field of Euripidean studies.

Friendship

[Italiano]:Il volume miscellaneo *Templa serena*. Studi in onore di Enrico Flores, raccoglie 37 contributi, offerti da colleghi, amici e allievi. Racchiude saggi su diversi argomenti, tratti dalla letteratura greca (Eschilo, Eupoli, Euripide, Epicuro), da vari generi di prosa (Cicerone, Floro, Seneca, Tacito, Apuleio, Gellio) e poesia latina (Virgilio, Orazio, Ovidio, Giovenale), dalla letteratura moderna e contemporanea (Dante, Giovanni Pontano, Giordano Bruno, Italo Svevo, Enea Silvio Piccolomini), spaziando tra indagini di carattere linguistico, esegetico, filosofico e storico. In buona parte la raccolta muove da alcuni tra gli interessi più vivi disseminati nelle pagine e nei discorsi del maestro Flores: Epicuro, Ennio, Lucrezio, De Saussure, l'Africa, la guerra. La raccolta, a dieci anni dal suo pensionamento, è nata dalla volontà di offrire un segno di amicizia e di sincera stima al maestro e collega./[English]:

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971

The universal practice of selecting and excerpting, summarizing and canonizing, arranging and organizing texts and visual signs, either in carefully dedicated types of manuscripts or not, is common to all manuscript cultures. Determined by intellectual or practical needs, this process is never neutral in itself. The resulting proximity and juxtaposition of previously distant contents, challenge previous knowledge and trigger further developments. With a vast selection of highly representative case studies – from India, Islamic Asia and Spain to Ethiopian cultures, from Ancient Christian to Coptic, and Medieval European domains – this volume deals with manuscripts planned or growing and resulting in time to comprise ‘more than one’. Whatever their contents – the natural world and related recipes, astronomical tables or personal notes, documentary, religious and even highly revered holy texts – codicological and textual features of these manuscripts reveal how similar needs received different answers in varying contexts and times.

Alcestis

The Gorgon's Severed Head

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