

# THE BACCHAE

BY EURIPIDES



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JACK HEWITT

DIONYSUS  
UNLEASHED:



# THE FROGS

BY ARISTOPHANES



18 - 22  
MARCH 2025

TWO SIDES,  
ONE NIGHT

# Bacchae The Frogs

**Joshua Billings**



## **Bacchae The Frogs:**

**God of Many Names** Mihai Spariosu, 1991 Tracing the interrelationship among play poetic imitation and power to the Hellenic world Mihai I Spariosu provides a revisionist model of cultural change in Greek antiquity Challenging the traditional and static distinction made between archaic and later Greek culture Spariosu's perspective is grounded in a dialectical understanding of values whose dominance depends on cultural emphasis and which shifts through time Building upon the scholarship of an earlier volume *Dionysus Reborn* Spariosu here continues to draw on Dionysus the God of many names of both poetic play and sacred power as a mythical embodiment of the two sides of the classical Greek mentality Combining philosophical reflection with close textual analysis the author examines the divided nature of the Hellenic mentality in such primary canonic texts as the *Iliad* the *Odyssey* the *Theogony* *Works and Days* the most well known of the Presocratic fragments Euripides *Bacchae* Aristophanes *The Frogs* Plato's *Republic* and *Laws* and Aristotle's *Poetics* and *Politics* Spariosu's model illuminates the many of the most enduring questions in contemporary humanistic study and addresses modern questions about the nature of the interrelation of poetry ethics and politics

**The Bacchae Euripides The Frogs Aristophanes** Francis Blessington, 2003 Translations into contemporary poetry of two masterpieces of the Golden Age of Greek theatre

Ritual Irony Helene P. Foley, 2019-03-15 *Ritual Irony* is a critical study of four problematic later plays of Euripides the *Iphigenia in Aulis* the *Phoenissae* the *Heracles* and the *Bacchae* Examining Euripides' representation of sacrificial ritual against the background of late fifth century Athens Helene P. Foley shows that each of these plays confronts directly the difficulty of making an archaic poetic tradition relevant to a democratic society She explores the important mediating role played by choral poetry and ritual in the plays asserting that Euripides' sacrificial metaphors and ritual performances link an anachronistic mythic ideal with a world dominated by chance or an incomprehensible divinity Foley utilizes the ideas and methodology of contemporary literary theory and symbolic anthropology addressing issues central to the emerging dialogue between the two fields Her conclusions have important implications for the study of Greek tragedy as a whole and for our understanding of Euripides' tragic irony his conception of religion and the role of his choral odes Assuming no specialized knowledge *Ritual Irony* is aimed at all readers of Euripidean tragedy It will prove particularly valuable to students and scholars of classics comparative literature and symbolic anthropology

*Mystery Cults, Theatre and Athenian Politics* Luigi Barzini, 2021-08-12 This new comparative reading of Euripides' *Bacchae* and Aristophanes' *Frogs* sets the two plays squarely in their contemporary social and political context and explores their impact on the audiences of the time Both were composed during a crucial period of Athenian political life following the oligarchic seizure of power in 411 BC and the restoration of democracy in 410 BC and were in all likelihood produced nearly simultaneously a few months before the rise of the Thirty Tyrants and the ensuing civil war They also demonstrate significant similarities that are particularly notable among extant Attic theatre productions including the role of the god Dionysos as protagonist and

architect of religious and political action and the presence of Demetrian and Dionysiac mystic choruses as proponents of the appeasement of civil discord as the cure for Athens ills Focusing on the mystic civic and political content of both *Bacchae* and *Frogs* this volume offers not only a new reading of the plays but also an interdisciplinary perspective on the special characteristics of mystery cults in Athens in their political context and the nature of theatrical audiences and their reaction to mystic themes Its illumination of the function of each play at a pivotal moment in fifth century Athenian politics will be of value to scholars and students of ancient Greek drama religion and history *Humanist Essays (Routledge Revivals)* Gilbert Murray, 2014-04-23 First published in 1964 this is a short collection of both literary and philosophical essays Whilst two essays consider Greek literature written at the point at which the Athenian empire was breaking apart another group explore the background from which Christianity arose considering Paganism and the religious philosophy at the time of Christ These in particular display Gilbert Murray's profound belief in ethics and disbelief in all revelational religions as well as his conviction that the roots of our society lie within Greek civilization Finally there is an interesting discussion of Order and the motives of those who seek to overthrow it *Acting Like Men* Karen Bassi, 1998 Examines the concept of gender in relation to Greek drama ***The Comic Body in Ancient Greek Theatre and Art, 440-320 BCE*** Alexa Piqueux, 2022-06-16 Using both textual and iconographic sources this richly illustrated book examines the representations of the body in Greek Old and Middle Comedy how it was staged perceived and imagined particularly in Athens Magna Graecia and Sicily The study also aims to refine knowledge of the various connections between Attic comedy and comic vases from South Italy and Sicily the so called phryx vases After introducing comic texts and comedy related vase paintings in the regional contexts *The Comic Body in Ancient Greek Theatre and Art 440 320 BCE* considers the generic features of the comic body characterized as it is by a specific ugliness and a constant motion It also explores how costumes masks padding phallus clothing accessories and gestures contribute to the characters visual identity in relation with speech it analyzes the cultural social aesthetic and theatrical conventions by which spectators decipher the body This study thus leads to a re examination of the modalities of comic mimesis in particular when addressing sexual codes in cross dressing scenes which reveal the artifice of the fictional body It also sheds light on how comic poets make use of the scenic or imaginary representations of the bodies of those who are targets of political social or intellectual satire There is a particular emphasis on body movements where the book not only deals with body language and the dramatic function of comic gesture but also with how words confer a kind of poetic and unreal motion to the body ***The Rhesus of Euripides*** Euripides, 2022-09-15 *The Rhesus* of Euripides is a series of verse translations of Greek dramatic poetry written by Euripides with commentaries and explanatory notes It has been translated into English rhyming verse with explanatory notes by Gilbert Murray Regius professor of Greek in the University of Oxford Euripides was a tragedian of classical Athens Along with Aeschylus and Sophocles he is one of the three ancient Greek tragedians for whom any plays have survived in full Euripides is identified with theatrical innovations that have profoundly

influenced drama down to modern times especially in the representation of traditional mythical heroes as ordinary people in extraordinary circumstances

**Dionysian Imagery in Fifth-century Athens** Thomas H. Carpenter, 1997 *Dionysian Imagery in Fifth Century Athens* is a response to the question What can surviving visual sources reveal about fifth century Attic perceptions of Dionysos In this sequel to his book *Dionysian Imagery in Archaic Greek Art* 1986 Thomas Carpenter defines a methodology for using ancient Greek imagery as evidence for cultural and religious activity based on an empirical rather than theoretical approach Red figure vases provide the richest source of Dionysian iconography but the significant volume of evidence supplied by architectural sculpture coins and the theatre also demands attention The conclusions that Carpenter draws from his extensive study challenge commonly held views about the meaning of Dionysian imagery women depicted with the god in red figure vase scenes are demonstrated to be semi divine nymphs rather than human maenads and cannot be seen as evidence for maenadic practices in Attic cults although many fifth century depictions are mock heroic the Dionysos of the comic theatre is never represented nor is the god ever dressed in feminine clothing It is also argued that the introduction of accessories associated with ecstatic worship in Dionysian scenes can be explained with reference to narratives rather than attributed to cult practices While seeking to unravel the important social and cultural implications of this religious imagery Carpenter takes care to point out the problems inherent in the evidence available for scrutiny

**The Philosophical Stage** Joshua Billings, 2024-06-04 A bold new reconception of ancient Greek drama as a mode of philosophical thinking *The Philosophical Stage* offers an innovative approach to ancient Greek literature and thought that places drama at the heart of intellectual history Drawing on evidence from tragedy and comedy Joshua Billings shines new light on the development of early Greek philosophy arguing that drama is our best source for understanding the intellectual culture of classical Athens In this incisive book Billings recasts classical Greek intellectual history as a conversation across discourses and demonstrates the significance of dramatic reflections on widely shared theoretical questions He argues that neither literature nor philosophy was a defined category in the fifth century BCE and develops a method of reading dramatic form as a structured investigation of issues at the heart of the emerging discipline of philosophy A breathtaking work of intellectual history by one of today's most original classical scholars *The Philosophical Stage* presents a novel approach to ancient drama and sets a path for a renewed understanding of early Greek thought

**Commenting on the Past** Jane D. Chaplin, Irene Peirano Garrison, Christopher Stray, 2025-09-01 This *Festschrift* celebrates the career of Christina S Kraus For nearly four decades Professor Kraus has been an influential voice contributing to and sometimes defining numerous sub fields in the study of classical literature from commentaries to prose style and from Greek tragedy to Roman historians She has collaborated with scholars to produce volumes on the commentary as a genre of scholarship and the idea of the canon She is perhaps best known for her work on Livy and Roman historiography In seeking to honor this extensive and varied body of work the editors invited contributions from scholars reflecting Professor Kraus's range The resulting volume is divided into

four sections Roman historians papers on Caesar Livy and Tacitus prose style Caesar Cicero Livy Polybius and Seneca intertextuality Sallust Virgil Livy Tacitus Augustine and commentaries and reception Tacitism G E Gierig commentaries on Vitruvius and George Bernard Shaw In addition to their thematic unity the papers are brought together both by cross references and by the editors introduction which highlights the interconnections among the individual contributions The introduction also provides summaries of the essays

*Aristophanes in Britain* Peter Swallow, 2023 This lively and wide ranging study explores the reception of Aristophanes in the long nineteenth century It examines both political and aesthetic strands of this reception and argues that Aristophanic reception in the period was always a process of speaking to contemporary issues making Old Comedy new

*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 *Fufluns* 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

**The Oxford Classical Dictionary** Simon Hornblower, Antony Spawforth, Esther Eidinow, 2012-03-29 The revised third edition of the Oxford Classical Dictionary is the ultimate reference on the classical world containing over 6 200 entries The 2003 revision includes minor corrections and updates and all Latin and Greek words in the text are now translated into English

*Hippolytus and The Bacchae of Euripides* Euripides, Aristophanes, 1906

**Maurice Maeterlinck** Mary Ellen Macdonald Clark, 1915

**OCR Classical Civilisation AS and A Level Components 21 and 22** Robert Hancock-Jones, James Renshaw, Laura Swift, 2017-08-24 This textbook is endorsed by OCR and supports the specification for AS and A Level Classical Civilisation first teaching September 2017 It covers Components 21 and 22 from the Culture and the Arts Component Group Greek Theatre by James Renshaw and Laura Swift Imperial Image by Robert Hancock Jones Why was tragedy and comedy so central to Athenian life How did drama challenge Athenians to reflect on their way of living How did the emperor Augustus present himself as the restorer of Rome's greatness To what extent did he provide an example to later political figures as a promoter of his regime This book guides AS and A Level students to a greater understanding of these issues The Greek Theatre chapter explores the festival context in which tragedies and comedies were performed and then

analyses three plays Oedipus the King by Sophocles Bacchae by Euripides and Frogs by Aristophanes The Imperial Image chapter analyses the self presentation of Rome s most dynamic emperor who claimed to have found Rome a city of bricks but left it a city of marble The ideal preparation for the final examinations all content is presented by experts and experienced teachers in a clear and accessible narrative Ancient literary and visual sources are described and analysed with supporting images Helpful student features include study questions quotations from contemporary scholars further reading and boxes focusing in on key people events and terms Practice questions and exam guidance prepare students for assessment A Companion Website is available at [www.bloomsbury.com/class/civ](http://www.bloomsbury.com/class/civ) as a level

The National Union Catalog, Pre-1956 Imprints Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1968

A Companion to Tragedy Rebecca Bushnell, 2009-03-30 A Companion to Tragedy is an essential resource for anyone interested in exploring the role of tragedy in Western history and culture Tells the story of the historical development of tragedy from classical Greece to modernity Features 28 essays by renowned scholars from multiple disciplines including classics English drama anthropology and philosophy Broad in its scope and ambition it considers interpretations of tragedy through religion philosophy and history Offers a fresh assessment of Ancient Greek tragedy and demonstrates how the practice of reading tragedy has changed radically in the past two decades

**Classics in 19th and 20th Century Cambridge** Christopher Stray, 2020-08-30 Eight essays in which Classicists examine the history of their own subject as taught and practised at Cambridge University in the nineteenth and twentieth centuries when the foundations were laid for the modern contours of the subject

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