

Alcesti

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.

Euripides: *Alcestis*

The *Alcestis* of Euripides

Atene e Roma bullettino della società italiana della diffusione e l'incoraggiamento degli studi classici

Alcesti

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.

politica, parlamentare, sociale, artistica

Atene e Roma

Speculations, Simulations, and Stories of Love in the Athenian Culutre

Rassegna trimestrale dell'Associazione italiana di cultura classica

Sul mito di Alcesti 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, Alcesti 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 Alcesti 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.

o sia, L'amor sincero
Euripides' "Alcestis"
Illustrations of Euripides, on the
Alcestis

Euripides' Alcestis

Grade 6.

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

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Alcesti e Ciclope

Illustrations of Euripides, on the Ion and the

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Euripides and Alcestis Speculations, Simulations,
and Stories of Love in the Athenian

Culture University Press of America

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... Catalogue of Printed Books

The Plays of Euripides Including: Alcestis, Medea,
Hippolytus, Andromache, Ion, Trojan Women,
Electra, Iphigenia Among the Taurians

Alcestis, gr. u. ital. Euripide Alcesti

**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.

Le credenze d'oltretomba nelle opere letterarie dell'antichità classica

L'Alcesti di Euripide nell'Alcesti secondo Alberto Savinio

Alcestis [by B.W.Cornish].

Rivista di Roma

In the Alcestis, the title character sacrifices her own life to save that of her husband, Admetus, when he is presented with the opportunity to have someone die in his place.

Alcestis compresses within itself both tragedy and its apparent reversal, staging in the process fascinating questions about gender roles, family loyalties, the nature of heroism, and the role of commemoration. Alcestis is Euripides's earliest complete work and his only surviving play from the period preceding the outbreak of the Peloponnesian War. Currently dominant post-structuralist models of Greek tragedy focus on its 'oppositional' role in the discourse of war and public values. This study challenges not only this politicised model of tragic discourse but also both traditional masculinist and more recent feminist readings of the discourse and performance of gender in this remarkable play. The play survived in the performance repertoire of antiquity into the Roman period. Euripides' version strongly influenced the

reception of the myth through the middle ages into the Renaissance, and the story enjoyed a lively afterlife through opera. Alceste's contested reception in the last two centuries charts our changing understanding of tragedy. Niall Slater's study explores the reception and afterlife of the play, as well as its main themes, the myth before the play, the play's historical and social context and the central developments in modern criticism.

Le credenze d'oltretomba nelle opere letterarie dell'antichità classica

Supplement ...

Alceste

A Burlesque

Euripide sceglie i suoi argomenti tra i miti meno noti o si sofferma su aspetti secondari dei grandi cicli epici e tragici. Nel *Ciclope*, il celebre episodio dell'*Odissea* è riletto in chiave comica e burlesca; nell'*Alceste*, le sorti della giovane sposa che decide di morire al posto del suo amato, diventano pretesto per scandagliare il nesso amore-morte. Grande indagatore della doppiezza dell'animo umano, Euripide è considerato uno dei massimi poeti tragici dell'antichità. Dalla sua opera, scrive Umberto Albinì, «si finisce sempre per ricavare qualcosa che richiama interrogativi, minacce,

angosce attuali».

Euripides and Alcestis

The Bacchantes, Iphigenia at Aulis

Speculations, Simulations, and Stories
of Love