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# Euripides Fabulae Vol I Oxford Classical Texts

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Antigone  
Euripidou Ion  
Greek Poems to the Gods  
Medea and Other Plays  
Iphigenia among the Taurians, Bacchae, Iphigenia at Aulis, Rhesus  
Virgil, Aeneid, 4.1-299  
The Library of Greek Mythology  
Dionysus and Rome  
Roman Comedy  
The Oxford Handbook of Greek and Roman Comedy  
Hippolytus And The Bacchae  
A Plain Introduction to the Criticism of the New Testament for the Use of Biblical Students  
Euripidis Fabulae: Helena. Phoenissae. Orestes. Bacchae. Iphigenia Avlidensis. Rhesus  
Hippolytos  
Sophoclea  
Theatre and Metatheatre  
The Oxford Handbook of Heracles  
Euripide  
Euripidea  
Orestes  
Aristophanes and Politics  
Euripides, "Ion"  
Early Greek Myth  
Tragedy as Philosophy in the Reformation World  
On Heroes  
The Oxford Handbook of Opera  
The Pregnant Male as Myth and Metaphor in Classical Greek Literature  
Theogony  
Pragmatic Approaches to Drama  
Euripides  
Ovid, Metamorphoses, 3.511-733  
Brill's Companion to Euripides (2 vols)  
Fabulae  
Euripides: Hecuba  
Medea (Adansonian Greek Plays) (Hardcover)  
Orestes and Other Plays  
A Companion to Euripides  
Homeric Hymns

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### **Antigone** Oxford University Press

"The first half of the volume is devoted to the exposition of the ancient evidence, literary and iconographic, for the traditions of Heracles' life and deeds. After a chapter each on the hero's childhood and his madness, the canonical cause of his Twelve Labors, each of the Labors themselves receives detailed treatment in a dedicated chapter. The 'Parerga' or 'Side-Labors' are then treated in a similar level of detail in seven further chapters. In the second half of the book the Heracles tradition is analysed from a range of thematic perspectives. After consideration of the contrasting projections of the figure across the major literary genres, Epic, Tragedy, Comedy, Philosophy, and in the iconographic register, a number of his myth-cycle's diverse fils rouges are pursued: Heracles' fashioning as a folkloric quest-hero; his relationships with the two great goddesses, the Hera that persecutes him and the Athena that protects him; and the rationalisation and allegorisation of his cycle's constituent myths. The ways are investigated in which Greek communities and indeed Alexander the Great exploited the figure both in the fashioning of their own identities and for political advantage. The cult of Heracles is considered in its Greek manifestation, in its syncretism with that of the Phoenician Melqart, and in its presence at Rome, the last study leading into discussion of the use made of Heracles by the Roman emperors themselves and then by early Christian writers. A final chapter offers an authoritative perspective on the limitless subject of Heracles' reception in the western tradition"--

### **Euripidou Ion** Oxford University Press

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### **Greek Poems to the Gods** Cambridge University Press

This new Oxford Classical Text of Sophocles is the product of many years of close collaboration between the two editors. Most of the major difficulties of text and interpretation have been discussed in graduate seminars held in Oxford. The evidence of the manuscript tradition has been carefully assessed, and the results of one important discovery have been exploited for the first time. It has also been possible to take account of many little-known or forgotten conjectures, mostly due to critics of the nineteenth century, and some of these have been adopted or given a place in the

apparatus criticus. A number of other conjectures are correctly attributed for the first time, and in a few passages the editors have ventured to offer proposals of their own.

### **Medea and Other Plays** Univ of California Press

Produced more frequently on the ancient stage than any other tragedy, Orestes retells with striking innovations the story of the young man who kills his mother to avenge her murder of his father. Though eventually exonerated, Orestes becomes a fugitive from the Furies (avenging spirits) of his mother's blood. On the brink of destruction, he is saved in the end by Apollo, who had commanded the matricide. Powerful and gripping, Orestes sweeps us along with a momentum that starting slowly, builds inevitably to one of the most spectacular climaxes in all Greek tragedy.

### **Iphigenia among the Taurians, Bacchae, Iphigenia at Aulis, Rhesus** Oxford University Press

Love and tragedy dominate book four of Virgil's most powerful work, building on the violent emotions invoked by the storms, battles, warring gods, and monster-plagued wanderings of the epic's opening. Destined to be the founder of Roman culture, Aeneas, nudged by the gods, decides to leave his beloved Dido, causing her suicide in pursuit of his historical destiny. A dark plot, in which erotic passion culminates in sex, and sex leads to tragedy and death in the human realm, unfolds within the larger horizon of a supernatural sphere, dominated by power-conscious divinities. Dido is Aeneas' most significant other, and in their encounter Virgil explores timeless themes of love and loyalty, fate and fortune, the justice of the gods, imperial ambition and its victims, and ethnic differences. This course book offers a portion of the original Latin text, study questions, a commentary, and interpretative essays. Designed to stretch and stimulate readers, Ingo Gildenhard's incisive commentary will be of particular interest to students of Latin at both A2 and undergraduate level. It extends beyond detailed linguistic analysis to encourage critical engagement with Virgil's poetry and discussion of the most recent scholarly thought.

### **Virgil, Aeneid, 4.1-299** Franklin Classics Trade Press

This contribution by Gesine Manuwald provides an introduction to all varieties of 'Roman comedy', including primarily fabula palliata ('New Comedy', as represented by Plautus and Terence) as well as fabula togata, fabula Atellana, mimus and pantomimus. It examines the major developments in the establishment of these dramatic genres, their main characteristics, the performance contexts for them in Republican Rome, and their reception. The presentation of the key facts is accompanied by a description of the influential turns and recent trends in scholarship on Roman comedy. The essay is designed for scholars, teachers and (graduate) students who have some familiarity with Roman literature and are looking for (further) orientation in the area of Roman comedy.

### **The Library of Greek Mythology** Simon and Schuster

Brill's Companion to Euripides, as well as presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks, provides scholars and students with compelling fresh perspectives upon a broad range of issues in the field of Euripidean studies.

### **Dionysus and Rome** Oxford University Press, USA

This English translation, with introduction and notes, an extensive glossary, maps, and topical

bibliographies, explores religious authority and revealed knowledge and is indispensable for the study of Homer, heroes, literature, religion, and culture in the Roman Empire and Late Antiquity. Paperback edition is available from the Society of Biblical Literature ([www.sbl-site.org](http://www.sbl-site.org)).

**Roman Comedy** Open Book Publishers

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 Handbook of Greek and Roman Comedy** BRILL

This new, fully-annotated translation by a leading expert on Hesiodic poems combines accuracy with readability and includes an introduction and explanatory notes on these two works by one of the oldest known Greek poets. The *Theogony* contains a systematic genealogy and account of the struggles of the gods, and the *Works and Days* offers a compendium of moral and practical advice for a life of honest husbandry.

**Hippolytus And The Bacchae** Penguin UK

Helen of Troy engages with the ancient origins of the persistent anxiety about female beauty, focusing on this key figure from ancient Greek culture in a way that both extends our understanding of that culture and provides a useful perspective for reconsidering aspects of our own.

**A Plain Introduction to the Criticism of the New Testament for the Use of Biblical Students** Penguin UK

This volume collects papers on pragmatic perspectives on ancient theatre. Scholars working on literature, linguistics, theatre will find interesting insights on verbal and non-verbal uses of language in ancient Greek and Roman Drama. Comedies and tragedies spanning from the 5th century B.C.E. to the 1st century C.E. are investigated in terms of im/politeness, theory of mind, interpersonal pragmatics, body language, to name some of the approaches which afford new interpretations of difficult textual passages or shed new light into nuances of characterisation, or possibilities of performance. Words, silence, gestures, do things, all the more so in dramatic dialogues on stage. *Euripidis Fabulae: Helena. Phoenissae. Orestes. Bacchae. Iphigenia Avlidensis. Rhesus* Walter de Gruyter GmbH & Co KG

This volume is a companion to the new text of Sophocles, published as part of the Oxford Classical Texts series. The editors present their views on a large number of controversial passages in the plays to provide an illuminating survey of Sophoclean scholarship, and a detailed textual analysis.

**Hippolytos** Oxford University Press

*Hecuba* was the most widely read play of Euripides from antiquity to the Renaissance, appealing to readers and spectators for its controversial treatment of moral themes: revenge, war and slavery, violence, human sacrifice, gender and ethnic relations. It narrates the death of *Hecuba's* daughter *Polyxena*, sacrificed by the Greeks to placate the ghost of *Achilles*, and that of her son *Polydorus*, killed out of greed by the Thracian king who was supposed to protect him. *Hecuba* successfully plots a cruel and shocking revenge against the killer. The play is now at the centre of the attention of scholars and performing artists. This edition offers new textual and interpretive suggestions, and provides detailed guidance on problems of language as well as employing conceptual tools from contemporary linguistics. It will be useful for upper-level undergraduates and graduate students, as well as of interest to scholars.

**Sophoclea** Walter de Gruyter GmbH & Co KG

Written during the long battles with Sparta that were to ultimately destroy ancient Athens, these six plays by Euripides brilliantly utilize traditional legends to illustrate the futility of war. *The Children of Heracles* holds a mirror up to contemporary Athens, while *Andromache* considers the position of women in Greek wartime society. In *The Suppliant Women*, the difference between just and unjust battle is explored, while *Phoenician Women* describes the brutal rivalry of the sons of King *Oedipus*, and the compelling *Orestes* depicts guilt caused by vengeful murder. Finally, *Iphigenia in Aulis*, Euripides' last play, contemplates religious sacrifice and the insanity of war. Together, the plays offer a moral and political statement that is at once unique to the ancient world, and prophetically relevant to our own.

**Theatre and Metatheatre** John Wiley & Sons

Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience, and creators.

**The Oxford Handbook of Heracles** BRILL

A new translation of an important text for Greek mythology used as a source book by classicists from antiquity to Robert Graves, *The Library of Greek Mythology* is a complete summary of early Greek myth, telling the story of each of the great families of heroic mythology, and the various adventures associated with the main heroes and heroines, from *Jason* and *Perseus* to *Heracles* and *Helen of Troy*. Using the ancient system of detailed histories of the great families, it contains invaluable genealogical diagrams for maximum clarity.

**Euripide** Cambridge University Press

Translated by John Davie with an Introduction and Notes by Richard Rutherford.

**Euripidea** Oxford Handbooks

Euripides' *Ion* is a highly complex and elusive play and thus poses considerable difficulties to any interpreter. On the basis of a new recension of the text, this commentary offers explanations of the language, literary technique, and realia of the play and discusses the main issues of interpretation. In this way the reader is provided with the material required for an appreciation of this entertaining as well as provocative dramatic composition.

**Orestes** Walter de Gruyter GmbH & Co KG

The Oxford Handbook of Greek and Roman Comedy marks the first comprehensive introduction to

and reference work for the unified study of ancient comedy. From its birth in Greece to its end in

Rome, from its Hellenistic to its Imperial receptions, no topic is neglected. The 41 essays offer cutting-edge guides through comedy's immense terrain.

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