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# SOPHRON'S MIMES

*Text, Translation, and Commentary*

J. H. HORDERN

# Sophrans Mimes Text Translation And Commentary

**Thomas Galoppin, Elodie Guillon, Max  
Luaces, Asuman Lätzer-Lasar, Sylvain  
Lebreton, Fabio Porzia, Jörg  
Rüpke, Emiliano Rubens  
Urciuoli, Corinne Bonnet**

## **Sophrons Mimes Text Translation And Commentary:**

Sophron's Mimes Sophron, James H. Hordern, 2004 J H Hordern provides a text based on Kassel and Austin's *Poetae Comici Graeci* text but with significant additions translation and detailed commentary on the surviving fragments of Sophron's mimes The commentary deals with both literary and linguistic questions but focuses particularly on Sophron's relationship with earlier traditions for example iambus and his influence on later literature for example the work of Theocritus A substantial introduction furnishes an overview of the biographical evidence and discusses the vexed question of audience and performance arguing that the mimes were essentially symposiac entertainment rather than stage performances There is detailed discussion of Sophron's dialect and lexicon the textual tradition and his impact on post classical literature

Otherwise Than the Binary Jessica Elbert Decker, Danielle A. Layne, Monica Vilhauer, 2022-07-01 Otherwise Than the Binary approaches canonical texts and concepts in Ancient Greek philosophy and culture that have traditionally been understood as examples of binary thinking particularly concerning sexual difference In contrast to such patriarchal logic the essays within this volume explore how many of these seemingly strict binaries in ancient culture and thought were far more permeable and philosophically nuanced Each contribution asks if there are ways of thinking of antiquity differently namely to examine canonical works through a lens that expounds and even celebrates philosophies of difference so as to discover instances where authors of antiquity valorize and uphold the necessity of what has been seen as feminine foreign and or irrational As contemporary thinkers turn toward new ways of reading antiquity these selected studies will inspire other readings of ancient texts through new feminist methodologies and critical vantage points When examining the philosophers and notable figures of antiquity alongside their overt patriarchal and masculinist agendas readers are invited to rethink their current biases while also questioning how particular ideas and texts are received and read **Theater Outside Athens**

Kathryn Bosher, 2012-08-02 The first collection of essays on the development of Greek theater in ancient Sicily and South Italy written by specialists in a range of fields including literature archeology and history These different perspectives give a more complex picture of the development of western Greek theater than has hitherto been available **Socrates and the**

**Socratic Dialogue** Alessandro Stavru, Christopher Moore, 2017-11-20 Socrates and the Socratic Dialogue assembles the most complete range of studies on Socrates and the Socratic dialogue It focuses on portrayals of Socrates whether as historical figure or protagonist of Socratic dialogues in extant and fragmentary texts from Classical Athens through Late Antiquity Special attention is paid to the evolving power and texture of the Socratic icon as it adopted old and new uses in philosophy biography oratory and literature Chapters in this volume focus on Old Comedy Sophistry the first generation Socratics including Plato and Xenophon Aristotle and Aristoxenus Epicurus and Stoicism Cicero and Persius Plutarch Apuleius and Maximus Diogenes Laertius Libanius Themistius Julian and Proclus *A Cultural History of Theatre in*

*Antiquity* Martin Revermann, 2019-08-08 Theatre was at the very heart of culture in Graeco Roman civilizations and its

influence permeated across social and class boundaries The theatrical genres of tragedy comedy satyr play mime and pantomime operate in Antiquity alongside the conception of theatre as both an entertainment for the masses and a vehicle for intellectual political and artistic expression Drawing together contributions from scholars in Classics and Theatre Studies this volume uniquely examines the Greek and Roman cultural spheres in conjunction with one another rather than in isolation Each chapter takes a different theme as its focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

**The Paths of Greek** Enzo Passa, Olga Tribulato, 2019-08-19 This volume proposes a multidisciplinary approach to the history of Ancient Greek Each of its ten papers offers a methodological example of how the study of Greek can be greatly enhanced by a truly multidisciplinary perspective in which the analysis of language interacts with epigraphy textual philology and comparative linguistics yet without neglecting the role that linguistic features play in the texts in which they are used and hence in the culture which produced both The first four papers tackle epic language addressing eccentric pronouns and formulas the role and semantics of the middle perfect and the development of hexameter poetry in the colonial West The next two papers are devoted to lyric poetry and its linguistic influence in Greek literature and tackle fragments by Corinna and Epicharmus respectively The remaining four contributions look into a variety of topics spanning from early Ionic prose to the diachronic development of the Greek lexicon and its reception in Byzantine lexicography They all provide examples of how Greek literary language evolved across the centuries how it was perceived by ancient scholars and what contribution modern linguistic approaches can provide to our understanding of both these issues

**Animals in Greek and Roman Religion and Myth** Patricia A. Johnston, Attilio Mastrocinque, 2016-08-17 This volume brings together a variety of approaches to the different ways in which the role of animals was understood in ancient Greco Roman myth and religion across a period of several centuries from Preclassical Greece to Late Antique Rome Animals in Greco Roman antiquity were thought to be intermediaries between men and gods and they played a pivotal role in sacrificial rituals and divination the foundations of pagan religion The studies in the first part of the volume examine the role of the animals in sacrifice and divination The second part explores the similarities between animals on the one hand and men and gods on the other Indeed in antiquity the behaviour of several animals was perceived to mirror human behaviour while the selection of the various animals as sacrificial victims to specific deities often was determined on account of some peculiar habit that echoed a special attribute of the particular deity The last part of this volume is devoted to the study of animal metamorphosis and to this end a number of myths that associate various animals with transformation are examined from a variety of perspectives

**Greek Theatre in the Fourth Century BC** Eric Csapo, Hans Rupprecht Goette, J. Richard Green, Peter Wilson, 2014-08-22 Age old scholarly dogma holds that the death of serious theatre went hand in hand with the death of the city state and that the fourth century BC ushered in an era of theatrical mediocrity offering shallow

entertainment to a depoliticised citizenry The traditional view of fourth century culture is encouraged and sustained by the absence of dramatic texts in anything more than fragments Until recently little attention was paid to an enormous array of non literary evidence attesting not only the sustained vibrancy of theatrical culture but a huge expansion of theatre throughout and even beyond the Greek world Epigraphic historiographic iconographic and archaeological evidence indicates that the fourth century BC was an age of exponential growth in theatre It saw the construction of permanent stone theatres across and beyond the Mediterranean world the addition of theatrical events to existing festivals the creation of entirely new contexts for drama and vast investment both public and private in all areas of what was rapidly becoming a major industry This is the first book to explore all the evidence for fourth century ancient theatre its architecture drama dissemination staging reception politics social impact finance and memorialisation

**Naming and Mapping the Gods in the Ancient Mediterranean** Thomas Galoppin, Elodie Guillon, Max Luaces, Asuman Lätzer-Lasar, Sylvain Lebreton, Fabio Porzia, Jörg Rüpke, Emiliano Rubens Urciuoli, Corinne Bonnet, 2022-12-31 Ancient religions are definitely complex systems of gods which resist our understanding Divine names provide fundamental keys to gain access to the multiples ways gods were conceived characterized and organized Among the names given to the gods many of them refer to spaces cities landscapes sanctuaries houses cosmic elements They reflect mental maps which need to be explored in order to gain new knowledge on both the structure of the pantheons and the human agency in the cultic dimension By considering the intersection between naming and mapping this book opens up new perspectives on how tradition and innovation appropriation and creation play a role in the making of polytheistic and monotheistic religions Far from being confined to sanctuaries in fact gods dwell in human environments in multiple ways They move into imaginary spaces and explore the cosmos By proposing a new and interdisciplinary angle of approach which involves texts images spatial and archaeological data this book sheds light on ritual practices and representations of gods in the whole Mediterranean from Italy to Mesopotamia from Greece to North Africa and Egypt Names and spaces enable to better define differentiate and connect gods

*Theatre and Metatheatre* Elodie Paillard, Silvia Sueli Milanezi, 2021-11-22 The aim of this book is to explore the definitions of theatre and metatheatre that scholars use when studying the ancient Greek world Although in modern languages their meaning is mostly straightforward both concepts become problematical when applied to ancient reality In fact theatre as well as metatheatre are used in many different sometimes even contradictory ways by modern scholars Through a series of papers examining questions related to ancient Greek theatre and dramatic performances of various genres the use of those two terms is problematized and put into question Must ancient Greek theatre be reduced to what was performed in proper theatre buildings And is everything that was performed within such buildings to be considered as theatre How does the definition of what is considered as theatre evolve from one period to the other As for metatheatre the discussion revolves around the interaction between reality and fiction in dramatic pieces of all genres The various definitions of metatheatre are also explored and explicated by the papers gathered

in this volume as well as the question of the distinction between paratheatre understood as paratragedy comedy and metatheatre Readers will be encouraged by the diversity of approaches presented in this book to re think their own understanding and use of theatre and metatheatre when examining ancient Greek reality      **Performing Greek Comedy** Alan Hughes, 2012 A new account of Greek comedy performance from its sixth century origins to New Comedy drawing upon fresh visual evidence      *A Guide to Hellenistic Literature* Kathryn Gutzwiller, 2008-04-15 This book is a guide to the extraordinarily diverse literature of the Hellenistic period A guide to the literature of the Hellenistic age from the death of Alexander the Great in 323 BCE to the Battle of Actium in 31 BC Provides overviews of the social political intellectual and literary historical contexts in which Hellenistic literature was produced Introduces the major writers and genres of the period Provides information about style meter and languages to aid readers with no prior knowledge of the language in understanding technical aspects of literary Greek Distinctive in its coverage of current issues in Hellenistic criticism including audience reception the political and social background and Hellenistic theories of literature      *Insularity, Identity and Epigraphy in the Roman World* Javier Velaza, 2017-05-11 This book explores the subject of islands their essence and identity their isolation and their relationships in the Ancient world It investigates Greek and Roman concepts of insularity and their practical consequences for the political economic and social life of the Empire The contributions examine whether being related to an island was an externally or internally distinctive feature and whether a tension between insularity and globalisation can be detected in this period The book also looks at whether there is an insular material culture an island based approach to sacredness or an island based category of epigraphy      Satyr Play Carl Shaw, 2014-05-28 Satyr Play is the first book to offer an integrated analysis of Greek comedy and satyr drama Using a literary historical approach Carl A Shaw argues that comedy and satyr plays influenced each other in nearly all stages of their development Although satyr drama was written by tragedians and employed a number of formal tragic elements the humorous chorus of half man half horse satyrs encouraged sustained interaction between poets of comedy and satyr play From sixth century proto drama through classical productions staged at the Athenian City Dionysia to bookish Alexandrian plays of the third century the remains of comic and satyric performances reveal a range of literary aesthetic historical religious and geographical connections Shaw analyzes the details of this interplay diachronically looking at a wide range of literary and material evidence He shows that ancient critics and poets allude to comic satyric associations in surprising ways vases depict fascinating performative connections and the plays themselves share titles plots modes of humor and occasionally even a chorus of satyrs Satyr Play uncovers and examines the complex shifting relationship between comedy and satyr drama offering insight into the development of these genres and the Greek theatrical experience as a whole      **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      **Cultures of**

**Resistance in the Hellenistic East** Paul J. Kosmin, Ian S. Moyer, 2022-06-02 This collaborative volume examines revolts and resistance to the successor states formed after Alexander the Great's conquest of the Persian empire as a transregional phenomenon. The editors have assembled an array of specialists in the study of the various regions and cultures of the Hellenistic world: Judea, Egypt, Babylonia, Central Asia, and Asia Minor, in an effort to trace comparisons and connections between episodes and modes of resistance. The volume seeks to unite the currently dominant social scientific orientation to ancient resistance and revolt with perspectives often coming from religious studies that are more attentive to local cultural, religious, and moral frameworks. In reassessing these frameworks, contributors move beyond Greek/non-Greek binaries to examine resistance as complex and entangled acts and articulations of resistance are not purely nativistic or nationalist but conditioned by local traditions of government, historical memories of prior periods, as well as emergent transregional Hellenistic political and cultural idioms. *Cultures of Resistance in the Hellenistic East* is organized into three parts. The first part investigates the Great Theban Revolt and the Maccabean Revolt, the central cases for large organized and prolonged military uprisings against the Hellenistic kingdoms. The second part examines the full gamut of indigenous self-assertion and resistant action, including theologies of monarchic inadequacy, patterns of historical periodization and textual interpretation, and claims to sites of authority. The volume's final part turns to the more ambiguous assertions of local autonomy and identity that emerge in the frontier regions that slipped in and out of the grasp of the great Hellenistic powers. [Ancient and](#)

[Medieval Greek Etymology](#) Arnaud Zucker, Claire Le Feuvre, Maria Chriti, 2025-03-17 This volume on ancient Greek synchronic etymology offers a set of papers evidencing the cultural significance of etymological commitment in ancient and medieval literature. It continues a collective work begun in a first volume under the same title of reflection on and valorization of the significance, development, and impact of the Greek etymologizing thought. The three sections illustrate the variety of approaches to the same object, which was much more than a technical way of studying language for Greek writers. Contributions focus on the functions of etymology as they were intended by the authors according to their own aims. The wide range of genres and authors and the interplay between theoretical reflection and applied practice demonstrate the importance of etymology in Greek culture. The studies proposed here show how versatile the uses of etymology are in ancient texts, appearing both technical and inspired, literary and philosophical, serious and playful, lexicological and conceptual. Part of them deals with the link and difference between etymology and etiology. The work is of special interest to scholars on etymology in ancient Greek scholarship and on more general issues in lexicology, semiology, and folk etymology.

**Theocritus and the Invention of Fiction** Mark Payne, 2007-04-12 The bucolic Idylls of Theocritus are the first literature to invent a fully fictional world that is not an image of reality but an alternative to it. It is thereby distinguished from the other Idylls and from Hellenistic poetry as a whole. This book examines these poems in the light of ancient and modern conceptions of fictionality. It explores how access to this fictional world is mediated by form and how this world

appears as an object of desire for the characters within it The argument culminates in a fresh reading of Idyll 7 where Professor Payne discusses the encounter between author and fictional creation in the poem and its importance for the later pastoral tradition Close readings of Theocritus Callimachus Hermesianax and the Lament for Bion are supplemented with parallels from modern contemporary fiction and an extended discussion of the heteronymic poetry of Fernando Pessoa

**Platonic Drama and its Ancient Reception** Nikos G. Charalabopoulos, 2012-04-05 As prose dramatic texts Plato's dialogues would have been read by their original audience as an alternative type of theatrical composition The paradox of the dialogue form is explained by his appropriation of the discourse of theatre the dominant public mode of communication of his time The oral performance of his works is suggested both by the pragmatics of the publication of literary texts in the classical period and by his original role as a Sokratic dialogue writer and the creator of a fourth dramatic genre Support comes from a number of pieces of evidence from a statue of Sokrates in the Academy fourth century BC to a mosaic of Sokrates in Mytilene fourth century AD which point to a centuries old tradition of treating the dialogues in the context of performance literature and testify to the significance of the image of Plato the prose dramatist for his original and subsequent audiences **Brill's Companion to Theocritus**, 2021-08-16 Through the variety of its scholarly perspectives Brill Companion to Theocritus offers a tool for the study of one of antiquity's foremost poets Offering a thorough examination of textual transmission ancient commentaries literary dialect and poetic forms the present volume considers Theocritus work from novel theoretical perspectives such as gender and emotions It expands the usual field of inquiry to include religion and the poet's reception in Late Antiquity and early modern times The various chapters promote Theocritus profile as an erudite poet who both responds to and inaugurates a rich and variegated tradition The combination of these various perspectives places Theocritus at the crossroads of Ptolemaic patronage contemporary society and art



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