

Nero Other Plays

When Sydney Newman conceived the idea for Doctor Who in 1963, he envisioned a show in which the Doctor and his companions would visit and observe, but not interfere with, events in history. That plan was dropped early on and the Doctor has happily meddled with historical events for decades. This collection of new essays examines how the Doctor's engagement with history relates to Britain's colonial past, nostalgia for village life, Norse myths, alternate history, and the impact of historical decisions on the present.

Representing the largest expansion between editions, this updated volume of Ottemiller's Index to Plays in Collections is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

A collection of four of Euripides' plays - 'Heracles', 'Children of Heracles', 'Alcestis' and 'Cyclops'.

Excerpt from Nero Other Plays: Edited, With Introduction and Notes About the Publisher
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intentionally left to preserve the state of such historical works.

Tragedies of Tyrants

Nero & other plays

Nero, & other plays. Edited, with introduction and notes, by Herbert P. Horne [and others]. pp. viii. 488. [1904.].

And other plays. Ed. with introd. and notes

The Plays and Poems of William Heminge

& Other Plays; Ed

Nero and Other Plays. Edited with Introductions and Notes by Herbert P. Horne [et Al.]

The National Union Catalog, Pre-1956 Imprints

Nero

A lively and accessible guide to the rich literary, philosophical and artistic achievements of the notorious age of Nero.

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generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Containing his complete works, this text offers a biography of William Heminge, the son of Shakespeare's colleague John Heminge. It also includes texts of his two surviving tragedies, and the small group of poems assigned to him in contemporary manuscripts.

A decade after the Restoration of Charles II, a disturbing group of tragedies, dubbed by modern critics the horror or the blood-and-torture villain tragedies, burst onto the London stage. Ten years later they were gone - absorbed into the partisan frenzy which enveloped the theatre at the height of the Exclusion Crisis. Despite burgeoning interest, until now there has been no full investigation into why these deeply unsettling plays were written when they were and why they so fascinated audiences for the period that they held the stage. The author's contention is that the genre of horror gains its popularity at times of social dislocation. It reflects deep schisms in society, and English society was profoundly unsettled and in a (delayed) state of shock from years of social upheaval and civil conflict. Through recurrent images of monstrosity, madness, venereal disease, incest and atheism, Hermanson argues that the horror dramatists trope deep-seated and unresolved anxieties - engaging profoundly with contemporary discourse by abreacting the conspiratorial climate of suspicion and fear. Some go as far as to question unequivocally the moral and political value of monarchy, vilifying the office of kingship and pushing ideas of atheism further than in any drama produced since Seneca. This study marks the first comprehensive investigation of these macabre tragedies in which playwrights such as Nathaniel Lee, Thomas Shadwell, Elkanah Settle, Thomas Otway and the Earl of Rochester take their audience on an exploration of human iniquity, thrusting them into an examination of man's relationship to God, power, justice and evil.

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[Edited, With Introduction and Notes](#)

This 2003 book is a full-length study of Octavia, the only complete Roman drama of an historical subject, or fabula praetexta. The play deals with Nero's divorce from the princess Octavia, Claudius' daughter by Valeria Messalina, and with his subsequent marriage to Poppaea Sabina. Professor Ferri presents a critical edition of the text based on a fresh re-examination of the relevant manuscripts and provides a full discussion of textual issues. In the Introduction he argues that the play, wrongly ascribed to Seneca in our MSS, was composed in the late Flavian period, and that the author relied on pre-existing historical accounts written after the death of Nero. He also discusses in detail the style and language of the play, strongly influenced by Senecan tragedy, its relationship to the other plays of the Senecan corpus, and particularly to Hercules Oetaeus, its

stagecraft and post-Classical dramatic conventions, and the author's political position.

Refutes the commonly-held perception that Nero should be understood as the Antichrist figure in the Bible, and argues instead that this paradigm was a product of late antiquity. The paradigm's success facilitated its revival in the nineteenth century against the backdrop of the era's fin-de-siècle anxieties and religious controversies.

Renaissance Drama, an annual and interdisciplinary publication, is devoted to drama and performance as a central feature of Renaissance culture. The essays in each volume explore traditional canons of drama, the significance of performance (broadly construed) to early modern culture, and the impact of new forms of interpretation on the study of Renaissance plays, theatre, and performance.

Living in Rome under Caligula and later a tutor to Nero, Seneca witnessed the extremes of human behaviour. His shocking and bloodthirsty plays not only reflect a brutal period of history but also show how guilt, sorrow, anger and desire lead individuals to violence. The hero of Hercules Insane saves his own family from slaughter, only to commit further atrocities when he goes mad. The horrifying death of Astyanax is recounted in Trojan Women, and Phaedra deals with forbidden love. In Oedipus a nervous man discovers himself, while Thyestes recounts the bitter family struggle for a crown. Of

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uncertain authorship, Octavia dramatizes Nero's divorce from his wife and her deportation. The only Latin tragedies to have survived complete, these plays are masterpieces of vibrant, muscular language and psychological insight.

Octavia

Elizabeth I & Other Plays

Renaissance Drama 33

Nero and Other Plays. (The Two Angry Women of Abington [by H. Porter]. The Parliament of Bees.-Humour Out of Breath. [By J. Day.] Woman is a Weathercock. Amends for Ladies. [By J.N. Field].) Edited, with Introduction and Notes, by H.P. Horne, H. Ellis, A. Symons, and A.W. Verity

Peter Nero Plays Summer of '42, Gershwin and Others
the best plays of the old dramatists

The Mermaid series ; Nero & other plays

Nero, & Other Plays, Etc

Nero and other plays

A unique and beautifully written study of the comedy of the English stage from the Tudor period to the late twentieth century. It shows how this remarkably enduring genre has dealt with the tensions of social life.

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The Roman emperor Nero is remembered by history as the vain and immoral monster who fiddled while Rome burned. Edward Champlin reinterprets Nero's enormities on their own terms, as the self-conscious performances of an imperial actor with a formidable grasp of Roman history and mythology and a canny sense of his audience. Nero murdered his younger brother and rival to the throne, probably at his mother's prompting. He then murdered his mother, with whom he may have slept. He killed his pregnant wife in a fit of rage, then castrated and married a young freedman because he resembled her. He mounted the public stage to act a hero driven mad or a woman giving birth, and raced a ten-horse chariot in the Olympic games. He probably instigated the burning of Rome, for which he then ordered the spectacular punishment of Christians, many of whom were burned as human torches to light up his gardens at night. Without seeking to rehabilitate the historical monster, Champlin renders Nero more vividly intelligible by illuminating the motives behind his theatrical gestures, and revealing the artist who thought of himself as a heroic figure. Nero is a brilliant reconception of a historical account that extends back to Tacitus, Suetonius, and Cassius

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Dio. The effortless style and artful construction of the book will engage any reader drawn to its intrinsically fascinating subject.

Elizabeth I : The play concerns a travelling troupe of actors who perform their version of the Great Queen, Elizabeth. 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.

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Heracles and Other Plays

The Cambridge Companion to the Age of Nero

Edited with Introd. and Notes, by Herbert P. Horne [and Others]