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| Nota di contenuto | Preliminary Material -- 1 Introduction / Eric Dodson-Robinson -- 2 Imago res mortua est: Senecan Intertextuality / Christopher Trinacty -- 3 Seneca Tragicus and Stoicism / Christopher Star -- 4 Senecan Tragedy and the Politics of Flavian Literature / Peter J. Davis -- 5 Seneca Rediscovered: Recovery of Texts, Reinvention of a Genre / Gianni Guastella -- 6 The Reception of Seneca in the Crowns of Aragon |

and Castile in the Fourteenth and Fifteenth Centuries / Tomàs Martínez Romero -- 7 The Reception of the Tragedies of Seneca in the Sixteenth and Seventeenth Centuries in France / Florence de Caigny and Eric Dodson-Robinson -- 8 Germany and the Netherlands: Tragic Seneca in Scholarship and on Stage / Joachim Harst -- 9 Early 'English Seneca': From 'Coterie' Translations to the Popular Stage / Jessica Winston -- 10 Shakespeare vs. Seneca: Competing Visions of Human Dignity / Patrick Gray -- 11 Senecan Gothic / Helen Slaney -- 12 Nineteenth- and Early Twentieth-Century Receptions of Seneca Tragicus / Francesco Citti -- 13 Seneca Our Contemporary: The Modern Theatrical Reception of Senecan Tragedy / Ralf Remshardt -- 14 Rereading Seneca: The Twenty-First Century and Beyond / Siobhán McElduff -- Index.

Sommario/riassunto

In Brill's Companion to the Reception of Senecan Tragedy, Eric Dodson-Robinson incorporates essays by specialists working across disciplines and national literatures into a subtle narrative tracing the diverse scholarly, literary and theatrical receptions of Seneca's tragedies. The tragedies, influential throughout the Roman world well beyond Seneca's time, plunge into obscurity in Late Antiquity and nearly disappear during the Middle Ages. Profound consequences follow from the rediscovery of a dusty manuscript containing nine plays attributed to Seneca: it is seminal to both the renaissance of tragedy and the birth of Humanism. Canonical Western writers from Antiquity to the present have revisited, transformed, and eviscerated Senecan precedents to develop, in Dodson-Robinson's words, 'competing tragic visions of agency and the human place in the universe.'
