

COMPANIONS TO GREEK AND ROMAN TRAGEDY



AESCHYLUS: EUMENIDES

Robin Mitchell-Boyask

B L O O M S B U R Y

Aeschylus Eumenides Companions To Greek And Roman Tragedy

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Aeschylus Eumenides Companions To Greek And Roman Tragedy:

Aeschylus: Eumenides Robin Mitchell-Boyask, 2013-12-12 The Eumenides the concluding drama in Aeschylus sole surviving trilogy the Oresteia is not only one of the most admired Greek tragedies but also one of the most controversial and contested both to specialist scholars and public intellectuals It stands at the crux of the controversies over the relationship between the fledgling democracy of Athens and the dramas it produced during the City Dionysia and over the representation of women in the theatre and their implied status in Athenian society The Eumenides enacts the trial of Agamemnon s son Orestes who had been ordered under the threat of punishment by the god Apollo to murder his mother Clytemnestra who had earlier killed Agamemnon In the Eumenides Orestes hounded by the Eumenides Furies travels first to Delphi to obtain ritual purgation of his mother s blood and then at Apollo s urging to Athens to seek the help of Athena who then decides herself that an impartial jury of Athenians should decide the matter Aeschylus thus presents a drama that shows a growing awareness of the importance of free will in Athenian thought through the mythologized institution of the first jury trial

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The Cambridge Companion to Greek and Roman Theatre Marianne McDonald, Michael Walton, 2007-05-31 This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world Beginning with the earliest examples of dramatic presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond this 2007 Companion covers many aspects of these broad presentational societies Dramatic performances that are text based form only one part of cultures where presentation is a major element of all social and political life Individual chapters range across a two thousand year timescale and include specific chapters on acting traditions masks properties playing places festivals religion and drama comedy and society and commodity concluding with the dramatic legacy of myth and the modern media The book addresses the needs of students of drama and classics as well as anyone with an interest in the theatre s history and practice [A Companion to Aeschylus](#)

Jacques A. Bromberg, Peter Burian, 2023-03-20 *A COMPANION TO AESCHYLUS* In *A Companion to Aeschylus* a team of eminent Aeschyleans and brilliant younger scholars delivers an insightful and original multi authored examination the first comprehensive one in English of the works of the earliest surviving Greek tragedian This book explores Aeschylean drama and its theatrical historical philosophical religious and socio political contexts as well as the receptions and influence of Aeschylus from antiquity to the present day This companion offers readers thorough examinations of Aeschylus as a product of his time including his place in the early years of the Athenian democracy and his immediate and ongoing impact on tragedy It also provides comprehensive explorations of all the surviving plays including *Prometheus Bound* which many scholars have concluded is not by Aeschylus *A Companion to Aeschylus* is an ideal resource for students encountering the work of Aeschylus for the first time as well as more advanced scholars seeking incisive treatment of his individual works their cultural context and their enduring significance Written in an accessible format with the Greek translated into English and technical terminology avoided as much as possible the book belongs in the library of anyone looking for a fresh and authoritative account of works of continuing interest and importance to readers and theatre goers alike **Aeschylus:**

Suppliants Thalia Papadopoulou, 2014-02-25 *Aeschylus Suppliants* dramatises the myth of the fifty daughters of Danaos who flee Egypt and come to Argos as suppliants trying to escape forced marriage to their Egyptian cousins It was long considered to be the earliest surviving tragedy Even after the mid 20th century when new evidence established a later date for the play critics tended to condemn it for its alleged archaic features As a result it has long been underestimated although a careful examination reveals it to be one of the most exciting tragedies This companion employs a variety of critical approaches to set the play in its literary dramatic social and historical contexts and also offers a thorough examination of the performance of the tragedy investigating topics such as stage action music song and dance *The Plays of Aeschylus* A. F.

Garvie, 2013-10-16 *Aeschylus* is the oldest of the three great Greek tragedians Born probably in 525 or 524 BC he lived through the end of tyranny at Athens and the restitution of democracy He took part in the battle of Marathon in 490 and probably also in the battle of Salamis in 480 the subject of his *Persians* During his life he made at least two visits to Sicily and died there at Gela in 456 or 455 Those who wish may believe the late story that he was killed by a tortoise which an eagle dropped on his bald head mistaking it for a rock on which to crack the tortoise's shell This book deals with Aeschylus six extant plays in the chronological order of their first production *Persians* the earliest Greek tragedy that has come down to us *Seven against Thebes* *Suppliants* and the three plays of the *Oresteia* trilogy *Agamemnon* *Libation Bearers* and *Eumenides* It also contains also an essay on *Prometheus Bound* now generally thought not to be by Aeschylus but accepted as his in antiquity It is intended primarily as a readable introduction to the dramatist for A level students of Classical Civilisation and Ancient History and for the first two years of university courses It should be of interest also to students of other disciplines and to the non specialist reader *A Companion to Greek Democracy and the Roman Republic* Dean Hammer, 2014-11-17 A

Companion to Greek Democracy and the Roman Republic offers a comparative approach to examining ancient Greek and Roman participatory communities Explores various aspects of participatory communities through pairs of chapters one Greek one Roman to highlight comparisons between cultures Examines the types of relationships that sustained participatory communities the challenges they faced and how they responded Sheds new light on participatory contexts using diverse methodological approaches Brings an international array of scholars into dialogue with each other **Brill's Companion to Roman Tragedy** ,2015-08-11 Until the Renaissance the centrality of Roman tragedy in Western society and culture was unchallenged Studies on Roman Republican tragedy and on Imperial Roman tragedy by the contributors have been directing the gaze of scholarship back to Roman tragedy This volume has two goals first to demonstrate that Republican tragedy had a far more central role in shaping Imperial tragedy than is currently thought and quite possibly more important than Classical Greek tragedy Second the influence of other Roman literary genres on Roman tragedy is greater than has formerly been credited Studies on von Kleist and Shelley Eliot and Claus help reconstruct the ancient Roman stage by showing how moderns had thought to change it for contemporary aesthetics **Aeschylus: Prometheus Bound** Ian Ruffell,2012-12-20 Prometheus Bound is a play beloved of revolutionaries romantics and rebels with a fierce optimism tempered by an acute awareness of the compromises dangers and obsessions of political action This companion sets the play in its historical context explores its challenge to authority and traces its reception from the sixteenth to the twentieth century Many scholars have disputed its Aeschylean authorship but it has proved the most influential of tragedies outside academia Marx s favourite tragedy Prometheus Bound is also a foundational text for the genre of science fiction through its influence on Mary Shelley s Frankenstein In its open eyed celebration of technology and democracy it is the tragedy for the modern age **Aeschylus: Oxford Bibliographies Online Research Guide** Oxford University Press,2010-05-01 This ebook is a selective guide designed to help scholars and students of the ancient world find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated A reader will discover for instance the most reliable introductions and overviews to the topic and the most important publications on various areas of scholarly interest within this topic In classics as in other disciplines researchers at all levels are drowning in potentially useful scholarly information and this guide has been created as a tool for cutting through that material to find the exact source you need This ebook is just one of many articles from Oxford Bibliographies Online Classics a continuously updated and growing online resource designed to provide authoritative guidance through the scholarship and other materials relevant to the study of classics Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit [www aboutobo com](http://www.aboutobo.com) **Brill's**

Companion to the Reception of Aeschylus Rebecca Futo Kennedy, 2017-09-25 Brill's Companion to the Reception of Aeschylus explores the various ways Aeschylus' tragedies have been discussed, parodied, translated, revised, adapted, and integrated into other works over the course of the last 2500 years. Immensely popular while alive, Aeschylus' reception begins in his own lifetime. And while he has not been the most reproduced of the three Attic tragedians on the stage since then, his receptions have transcended genre and crossed to nearly every continent. While still engaging with Aeschylus' theatrical reception, the volume also explores Aeschylus off the stage in radio, the classroom, television, political theory, philosophy, science fiction, and beyond.

A Companion to Greek and Roman Historiography John Marincola, 2010-12-09 This two-volume Companion to Greek and Roman Historiography reflects the new directions and interpretations that have arisen in the field of ancient historiography in the past few decades. Comprises a series of cutting-edge articles written by recognised scholars. Presents broad chronological treatments of important issues in the writing of history and antiquity. These are complemented by chapters on individual genres and sub-genres from the fifth century B.C.E. to the fourth century C.E. Provides a series of interpretative readings on the individual historians. Contains essays on the neighbouring genres of tragedy, biography, and epic among others, and their relationship to history.

A Companion to Greek and Roman Political Thought Ryan K. Balot, 2012-12-26 A COMPANION TO GREEK AND ROMAN POLITICAL THOUGHT. Justice, virtue, and citizenship were at the center of political life in ancient Greece and Rome and were frequently discussed by classical poets, historians, and philosophers. This Companion illuminates Greek and Roman political thought in all its range, diversity, and depth. Thirty-four essays from leading scholars in history, classics, philosophy, and political science provide stimulating discussions of classical political thought ranging from the Archaic Greek epics to the final days of the Roman Empire and beyond. These essays strike a judicious yet thought-provoking balance between theoretical and historical perspectives. A Companion to Greek and Roman Political Thought is an authoritative guide to the ancient Greek and Roman political questions that continue to shape and challenge the modern world.

Aeschylus: Agamemnon Barbara Goward, 2005-09-22 A detailed study of the classic play examining it in its historical context.

A Companion to Ancient Greek and Roman Music Tosca A. C. Lynch, Eleonora Rocconi, 2020-07-08 A COMPANION TO ANCIENT GREEK AND ROMAN MUSIC. A comprehensive guide to music in Classical Antiquity and beyond. Drawing on the latest research on the topic, A Companion to Ancient Greek and Roman Music provides a detailed overview of the most important issues raised by the study of ancient Greek and Roman music. An international panel of contributors, including leading experts as well as emerging voices in the field, examine the ancient Art of the Muses from a wide range of methodological, theoretical, and practical perspectives. Written in an engaging and accessible style, this book explores the pervasive presence of the performing arts in ancient Greek and Roman culture, ranging from musical mythology to music theory and education, as well as archaeology and the practicalities of performances in private and public contexts. But this Companion also explores the broader roles played by music in the Graeco-Roman world, examining

philosophical psychological medical and political uses of music in antiquity and aspects of its cultural heritage in Mediaeval and Modern times This book debunks common myths about Greek and Roman music casting light on yet unanswered questions thanks to newly discovered evidence Each chapter includes a discussion of the tools or methodologies that are most appropriate to address different topics as well as detailed case studies illustrating their effectiveness This book Offers new research insights that will contribute to the future developments of the field outlining new interdisciplinary approaches to investigate the importance of performing arts in the ancient world and its reception in modern culture Traces the history and development of ancient Greek and Roman music including their Near Eastern roots following a thematic approach Showcases contributions from a wide range of disciplines and international scholarly traditions Examines the political social and cultural implications of music in antiquity including ethnicity regional identity gender and ideology Presents original diagrams and transcriptions of ancient scales rhythms and extant scores that facilitate access to these vital aspects of ancient music for scholars as well as practicing musicians Written for a broad range of readers including classicists musicologists art historians and philosophers A Companion to Ancient Greek and Roman Music provides a rich informative and thought provoking picture of ancient music in Classical Antiquity and beyond *Aeschylus: Prometheus Bound* Ian Ruffell, 2012-05-10 This companion sets Prometheus Bound in its historical context explores its challenge to authority and traces its reception from the seventeenth to the twentieth centuries *A Companion to Greek Tragedy* Justina Gregory, 2008-04-28 The Blackwell Companion to Greek Tragedy provides readers with a fundamental grounding in Greek tragedy and also introduces them to the various methodologies and the lively critical dialogue that characterize the study of Greek tragedy today Comprises 31 original essays by an international cast of contributors including up and coming as well as distinguished senior scholars Pays attention to socio political textual and performance aspects of Greek tragedy All ancient Greek is transliterated and translated and technical terms are explained as they appear Includes suggestions for further reading at the end of each chapter and a generous and informative combined bibliography *Sophocles: Oedipus at Colonus* Adrian Kelly, 2013-10-10 In his final play Sophocles returns to the ever popular character of Oedipus the blind outcast of Thebes the ultimate symbol of human reversal whose fall he had so memorably treated in the Oedipus Tyrannus In this play Sophocles brings the aged Oedipus to Athens where he seeks succour and finds refuge despite the threatening arrival of his kinsman Creon who tries to tempt and then force the old man back under Theban control Oedipus resistance shows a fierceness in no way dimmed by incapacity but he also refuses to aid his repentant son Polyneices in his coming attack on Thebes manifesting once more the passion and harshness which mark his character so thoroughly His mysterious death at the end of the play witnessed only by Theseus himself seems the sole fitting end for such an exceptional and problematic figure transforming Oedipus into one of the powerful dead whose beneficence towards Athens heralds a positive future for the city This useful companion provides background context a synopsis and detailed analysis of the play *Objects as Actors*

Melissa Mueller, 2016-01-13 *Objects as Actors* charts a new approach to Greek tragedy based on an obvious yet often overlooked fact: Greek tragedy was meant to be performed. As plays were incomplete without physical items, theatrical props. In this book, Melissa Mueller ingeniously demonstrates the importance of objects in the staging and reception of Athenian tragedy. As Mueller shows, props such as weapons, textiles, and even letters were often fully integrated into a play's action. They could provoke surprising plot turns, elicit bold viewer reactions, and provide some of tragedy's most thrilling moments. Whether the sword of Sophocles's Ajax, the tapestry in Aeschylus's *Agamemnon*, or the tablet of Euripides's *Hippolytus*, props demanded attention as a means of uniting or disrupting time, space, and genre. Insightful and original, *Objects as Actors* offers a fresh perspective on the central tragic texts and encourages us to rethink ancient theater as a whole.

Euripides: Iphigenia in Tauris Emily Kearns, 2023-03-16 Euripides' *Iphigenia among the Taurians* has been a popular and influential text from antiquity onwards. It is a suspenseful drama set on the Black Sea coast in what is now Crimea, which explores themes of family loyalty, Greeks and barbarians, and the nature of the gods. The plot combines an unrecognised meeting between Iphigenia, now a priestess of Artemis among the Taurians, and her brother Orestes, who with his friend Pylades has been captured and brought to her for sacrifice, with an exciting escape attempt for all three, ultimately brought about by divine intervention. This edition includes a full Introduction to the literary and production aspects of the play, while the Commentary elucidates problems of language as well as interpretation. These combine to make the play fully accessible to intermediate-level undergraduates and graduate students wishing to read it in the original Greek.

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