

AESCHYLUS: AGAMEMNON

Barbara Goward

Aeschylus Agamemnon Companions To Greek And Roman Tragedy

John E. Thorburn

Aeschylus Agamemnon Companions To Greek And Roman Tragedy:

Aeschylus: Agamemnon Barbara Goward, 2005-09-22 A detailed study of the classic play examining it in its historical Aeschylus: Prometheus Bound Ian Ruffell, 2012-12-20 Prometheus Bound is a play beloved of revolutionaries context 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: 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 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 **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 A Companion to Greek Tragedy Justina Gregory, 2008-04-15 The Blackwell Companion to Greek Tragedy aesthetics 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 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 **Sophocles: Oedipus at Colonus** Adrian Kelly, 2013-10-10 In his final play Sophocles returns to the ever and practice 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 Aeschylus: Oresteia. Agamemnon ; Libation- bearers ; Eumenides Aeschylus, 2008 Aeschylus ca 525 456 BCE the dramatist who made Athenian tragedy one of the world's great art forms witnessed the establishment of democracy at Athens and fought against the Persians at Marathon He won the tragic prize at the City Dionysia thirteen times between ca 499 and 458 and in his later years was probably victorious almost every time he

put on a production though Sophocles beat him at least once Of his total of about eighty plays seven survive complete The second volume contains the complete Oresteia trilogy comprising Agamemnon Libation Bearers and Eumenides presenting the murder of Agamemnon by his wife the revenge taken by their son Orestes the pursuit of Orestes by his mother's avenging Furies his trial and acquittal at Athens Athena s pacification of the Furies and the blessings they both invoke upon the **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 the works 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: Orestes** Matthew Wright, 2013-11-01 Orestes was one of Euripides most popular plays in antiquity Its plot which centres on Orestes murder of his mother Clytemnestra and its aftermath is exciting as well as morally complex its presentation of madness is unusually intense and disturbing it deals with politics in a way which has resonances for both ancient and modern democracies and it has a brilliantly unexpected and ironic ending Nevertheless Orestes is not much read or performed in modern times Why should this be so Perhaps it is because Orestes does not conform to modern audiences expectations of what a Greek tragedy should be This book makes Orestes accessible to modern readers and performers by explicitly acknowledging the gap between ancient and modern ideas of tragedy If we are to appreciate what is unusual about the play we have to think in terms of its impact on its original audience What did they expect from a tragedy and what would they have made of Orestes **Euripides: Phoenician Women** Thalia Papadopolou, 2014-02-25 Phoenician Women one of Euripides later tragedies is an intriguing play that arguably displays some of his finest dramatic technique Rich in cast and varied in incident it is an example of Euripides experimentation with structure It dramatises the most fertile mythical tradition of the city of Thebes and its doomed royal family focusing in particular on the conflict between Eteocles and Polyneices as a result of their father Oedipus curse which eventually leads to mutual fratricide The play was very popular throughout antiquity and became part of the so called Byzantine Triad along with Hecuba and Orestes of plays studied in the school curriculum Thalia Papadopoulou here offers a thorough survey of the play in its historical context against the background of Athenian tragedy and Euripidean dramaturgy Employing various critical approaches she investigates the literary tradition and the dynamics of intertextuality Euripidean dramatic technique the use of rhetoric characterisation gender the function of the Chorus aspects of performance and the reception of the play from

antiquity to modern times Euripides: Trojan Women Barbara Goff, 2013-10-16 Set at the end of the Trojan war Euripides Trojan Women depicts the women of Troy as they wait to be taken into slavery While choral songs recall the death throes of the great city the scenes between the old gueen Hekabe and the women of her family explore the consequences of the defeat from the rape of Cassandra through the triumphant self exculpation of Helen to the pitiful death of the child Astyanax who is thrown from the walls of his ravaged city Barbara Goff sets the play in its historical dramatic and literary contexts and provides a scene by scene analysis which brings out the pace and intellectual vigour of the play The main themes are fully discussed and the book also introduces readers to the issues that have divided critics such as the extent to which the play responds to the historical events of the Peloponnesian War The final chapter which deals with the reception of the play offers new insights into several modern works Aeschylus, Libation Bearers C. W. Marshall, 2017 Theatre and theodicy Reperformance and recognition Chorus and characterization Matricide and madness Appendix ancient illustrations of Libation bearers Glossary of Greek terms Guide to further reading Selected chronology Bibliography Index Suppliant Women Ian C. Storey, 2013-11-01 Euripides Suppliant Women is an unfairly neglected master work by the most controversial of the three great tragedians of Ancient Greece It dramatises the story of one of the proudest moments in Athenian mythical history the intervention of Theseus in support of international law to force the burial of the Argives who were killed during their attack on Thebes But Euripides adds new characters to the story and presents the myth in a different and sometimes ambiguous light A sense of uncertainty and undercutting pervades this play which dramatises the sufferings of the innocent in war and then at the end foretells more war As well as presenting a scene by scene analysis this book will discuss the date and background of the play whether people and events from contemporary Athens can be glimpsed in the drama the problems of staging and finally the story in later tradition **Euripides: Alcestis** Niall W. Slater, 2013-09-12 This open access edition explores the reception and afterlife of the Alcestis as well as its main themes the myth before the play the play s historical and social context and the central developments in modern criticism In the Alcestis the title character sacrifices her own life to save that of her husband Admetus when he is presented with the opportunity to have someone die in his place Alcestis compresses within itself both tragedy and its apparent reversal staging in the process fascinating questions about gender roles family loyalties the nature of heroism and the role of commemoration Alcestis is Euripides s earliest complete work and his only surviving play from the period preceding the outbreak of the Peloponnesian War Currently dominant post structuralist models of Greek tragedy focus on its oppositional role in the discourse of war and public values This study challenges not only this politicised model of tragic discourse but also both traditional masculinist and more recent feminist readings of the discourse and performance of gender in this remarkable play The play survived in the performance repertoire of antiquity into the Roman period Euripides version strongly influenced the reception of the myth through the middles ages into the Renaissance and the story enjoyed a lively afterlife through opera Alcestis contested reception in the

last two centuries charts our changing understanding of tragedy The ebook editions of this book are available open access under a CC BY NC ND 4 0 licence on bloomsburycollections com Open access was funded by Emory University

Aeschylean Tragedy Alan H. Sommerstein, 2013-10-16 Aeschylus was the dramatist who made Athenian tragedy one of the world's great art forms In this completely revised and updated edition of his book Alan H Sommerstein analysing the seven extant plays of the Aeschylean corpus one of them probably in fact the work of another author and utilising the knowledge we have of the seventy or more whose scripts have not survived explores Aeschylus poetic dramatic theatrical and musical techniques his social political and religious ideas and the significance of his drama for our own day Special attention is paid to the Oresteia trilogy and the other surviving plays are viewed against the background of the four play productions of which they formed part There are chapters on Aeschylus theatre on his satyr dramas and on his dramatisations of Homer's Iliad and Odyssey and a detailed chapter by chapter guide to further reading No knowledge of Greek is assumed and all texts are guoted in translation The Facts on File Companion to Classical Drama John E. Thorburn, 2005 Surveys important Greek and Roman authors plays characters genres historical figures and more Euripides: Children of Heracles Florence Yoon, 2020-01-09 This book is an accessible guide through the many twists and turns of Euripides Children of Heracles providing several frameworks through which to understand and appreciate the play Children of Heracles follows the fortunes of Heracles family after his death Euripides confronts characters and audience alike with an extraordinary series of plot twists and ethical challenges as the persecuted family of refugees struggles to find asylum in Athens before taking revenge on its enemy Eurystheus It is a fast paced story that explores the nature of power and its abuse focusing on the appropriate treatment and behaviour of the powerless and the obligations and limitations of asylum The audience must continually re evaluate the play s moral dimensions as the characters respond to complications that range from the fantastic to the frighteningly realistic Yoon situates Children of Heracles in its literary context showing how Euripides constructs a unique kind of tragic plot from a wide range of conventions It also explores the centrality of the dead Heracles and the leading role given to the socially powerless and the dramatically marginal Finally it discusses the historical contexts of the play s original performance and its political resonance both then and now **Euripides: Iphigenia Among the Taurians** Isabelle Torrance, 2020-05-07 Provides background context plot summary and analysis a survey of criticism and of the reception of the play from the Hellenistic period to modern times including performance history

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