



SURVIVING GREEK TRAGEDY

SURVIVING GREEK TRAGEDY

Robert Garland

Surviving Greek Tragedy

Aeschylus

Surviving Greek Tragedy:

Surviving Greek Tragedy Robert Garland, 2004 *Surviving Greek Tragedy* is a history of the physical survival to the present day of the thirty two extant tragedies of Aeschylus Sophocles and Euripides Beginning with the first revival of the plays in the fourth century BC it charts the course of their transmission down the centuries as they passed through the hands of actors readers scholars schoolteachers monks publishers translators and theatre directors Over the course of this 2 400 year period the plays were at different times performed copied quoted emended excerpted analysed taught translated censored adapted or merely left to moulder in a library as each successive culture charged with their safe keeping saw fit In the last thirty years Greek tragedy has become the medium through which most people encounter the classical heritage and in the book Garland gives extensive coverage to modern stagings of the plays all over the world taking this fascinating story right up to the present Fully illustrated with images from all the periods under discussion from Greek vase paintings to

Deborah Warner's production of *Medea* at the Queen's Theatre London [A Guide to Ancient Greek Drama](#) Ian C. Storey, Arlene Allan, 2013-11-08 This newly updated second edition features wide ranging systematically organized scholarship in a concise introduction to ancient Greek drama which flourished from the sixth to third century BC Covers all three genres of ancient Greek drama tragedy comedy and satyr drama Surveys the extant work of Aeschylus Sophocles Euripides Aristophanes and Menander and includes entries on lost playwrights Examines contextual issues such as the origins of dramatic art forms the conventions of the festivals and the theater drama's relationship with the worship of Dionysos political dimensions of drama and how to read and watch Greek drama Includes single page synopses of every surviving ancient Greek play

Catastrophe Survived Anne Pippin Burnett, 1971 Examining the seven Euripidean tragicomdeies this book contends that the plays plots compounded as they are of the opposite elements of good fortune and catastrophe result from experimentation with a new form intended to express a characteristically Euripidean view of reality The plays involve people scaled for comedy trying to live in a world ruled by the gods of tragedy making efforts sometimes noble sometimes sordid but in the end essentially futile Burnett shows how Euripides manipulates traditional scenes diverting and frustrating the expectations aroused in his audience and transforming their simple pity and terror into a response that is conscious complex and inescapably disturbing

Specimens of Greek Tragedy - Aeschylus and Sophocles
Aeschylus, Sophocles, 2008-12-01 Aeschylus 525 BC 456 BC was an ancient Greek playwright He is often recognized as the father or the founder of tragedy and is the earliest of the three Greek tragedians whose plays survive the others being Sophocles and Euripides Many of Aeschylus works were influenced by the Persian invasion of Greece which took place during his lifetime His play *The Persians* remains a quintessential primary source of information about this period in Greek history He wrote some 70 to 90 plays Some of which are *The Persians* *Seven Against Thebes* and *The Suppliants* Sophocles or Sofokles 496 BC 406 BC was the second of the three ancient Greek tragedians whose work has survived to the present day

His first plays were written later than those of Aeschylus and earlier than those of Euripides According to the Suda a 10th century encyclopedia Sophocles wrote 120 or more plays during the course of his life but only seven have survived in a complete form namely Ajax Antigone Trachinian Women Oedipus the King Electra Philoctetes and Oedipus at Colonus

The Encyclopedia of Greek Tragedy Hanna M. Roisman,2013-09-23 The Encyclopedia of Greek Tragedy is the first comprehensive reference work to cover all facets of the distinct form of dramatic theater that flourished in ancient Greece with its apex in the 5th century BCE Offers the first comprehensive reference work to cover all facets of the distinct form of dramatic theater that flourished in ancient Greece with its apex in the 5th century BCE Covers the 32 extant plays and playwrights of the period including the great surviving works of Aeschylus Sophocles Euripides and their contemporaries and considers lost works and surviving fragments Explores topics including the origins and history of Greek tragedy their texts language style and rhetoric as well as recurrent themes such as family death and adultery Provides an invaluable reference to the most important dramatic genre of the ancient Greek world and to the historical philosophical cultural and political contexts in which these plays were performed 3 Volumes www.wileyonlinelibrary.com/doi/10.1002/9781118625372 **Greek Tragedy** Edith Hall,2010-01-21 This is an invaluable introduction to ancient Greek tragedy which discusses every surviving play in detail and provides all the background information necessary for understanding the context and content of the plays Edith Hall argues that the essential feature of the genre is that it always depicts terrible human suffering and death but in a way that invites philosophical enquiry into their causes and effects This enquiry was played out in the bright sunlight of open air theatre which became a key marker of the boundary between living and dead The first half of the book is divided into four chapters which address the social and physical contexts in which the plays were performed the contribution of the poets actors funders and audiences the poetic composition of the texts their performance conventions main themes and focus on religion politics and the family The second half consists of individual essays on each of the surviving thirty three plays by the Greek tragedians and an account of the recent performance of Greek tragic theatre and tragic fragments An up to date Suggestions for further reading is included

Guide To Greek Theatre And Drama Kenneth McLeish,Trevor R. Griffiths,2014-09-26 A new and definitive guide to the theatre of the ancient world The Guide to Greek Theatre and Drama is a meticulously researched and accessible survey into the place and purpose of theatre in Ancient Greece It provides a comprehensive author by author examination of the surviving plays of Aeschylus Sophocles Euripides Aristophanes and Menander as well as giving an insight into how and where the plays were performed who acted them out and who watched them It includes a fascinating discussion of the function of the essential characteristics of Greek drama including verse rhetoric music comedy and chorus Above all it offers a fascinating viewpoint onto the everyday values of the ancient Greeks values with a continuing influence over the theatre of the present day **Greek Tragedy After the Fifth Century** Vayos Liapis,Antonis K. Petrides,2019 What happened to Greek tragedy after the death of Euripides This book provides some

answers and a broad historical overview **A Companion to Greek Tragedy** John Ferguson,2013-11-06 This handbook provides students and scholars with a highly readable yet detailed analysis of all surviving Greek tragedies and satyr plays John Ferguson places each play in its historical political and social context important for both Athenian and modern audiences and he displays a keen discriminating critical competence in dealing with the plays as literature Ferguson is sensitive to the meter and sound of Greek tragedy and with remarkable success he manages to involve even the Greekless reader in an actual encounter with the Greek as poetry He examines language and metrics in relation to each tragedian's dramatic purpose thus elucidating the crucial dimension of technique that other handbooks mostly the work of philologists renounce in order to concentrate on structure and plot The result is perceptive criticism in which the quality of Ferguson's scholarship vouches for what he sees in the plays The book is prefaced with a general introduction to ancient Greek theatrical production and there is a brief biographical sketch of each tragedian Footnotes are avoided the object of this handbook is to introduce readers to the plays as dramatic poetry not to detail who said what about them There is an extensive bibliography for scholars and a glossary of Greek words to assist the student with the operative moral and stylistic terms of Greek tragedy *The Encyclopedia of Greek Tragedy* Hanna M. Roisman,2013-09-23 The Encyclopedia of Greek Tragedy is the first comprehensive reference work to cover all facets of the distinct form of dramatic theater that flourished in ancient Greece with its apex in the 5th century BCE Offers the first comprehensive reference work to cover all facets of the distinct form of dramatic theater that flourished in ancient Greece with its apex in the 5th century BCE Covers the 32 extant plays and playwrights of the period including the great surviving works of Aeschylus Sophocles Euripides and their contemporaries and considers lost works and surviving fragments Explores topics including the origins and history of Greek tragedy their texts language style and rhetoric as well as recurrent themes such as family death and adultery Provides an invaluable reference to the most important dramatic genre of the ancient Greek world and to the historical philosophical cultural and political contexts in which these plays were performed 3 Volumes www.wileyonlinelibrary.com/ref/greektragedy

Agamemnon Aeschylus,2021-10-31 Agamemnon Aeschylus This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it Agamemnon is the first of the three linked tragedies which make up The Oresteia trilogy comprising Agamemnon The Libation Bearers and The Eumenides the only surviving example of a complete trilogy of ancient Greek plays by the ancient Greek playwright Aeschylus Agamemnon describes the homecoming of Agamemnon king of Argos from the Trojan War and his return to his wife Clytemnestra who had been planning his murder in concert with her lover Aegisthus as revenge for Agamemnon's earlier sacrifice of their daughter Iphigenia **Prometheus Bound** Aeschylus,2021-11-14 Prometheus Bound Aeschylus Prometheus Bound is an Ancient Greek tragedy In antiquity it was attributed to Aeschylus but now is considered by some scholars to be the work of another hand and perhaps one as late as c 430 BC Despite these doubts of authorship the play's designation as Aeschylean has

remained conventional. The tragedy is based on the myth of Prometheus a Titan who defies the gods and gives fire to mankind acts for which he is subjected to perpetual punishment. The play is composed almost entirely of speeches and contains little action since its protagonist is chained and immobile throughout. At the beginning Kratos Authority Bia violence and the smith god Hephaestus chain the Titan Prometheus to a mountain in the Caucasus with Hephaestus alone expressing reluctance and pity and then departing. According to the author Prometheus is being punished not only for stealing fire but also for thwarting Zeus's plan to obliterate the human race. This punishment is especially galling since Prometheus was instrumental in Zeus's victory in the Titanomachy. The Oceanids appear and attempt to comfort Prometheus by conversing with him. Prometheus cryptically tells them that he knows of a potential marriage that would lead to Zeus's downfall. A Titan named Oceanus commiserates with Prometheus and urges him to make peace with Zeus. Prometheus tells the chorus that the gift of fire to mankind was not his only benefaction in the so called Catalogue of the Arts 447-506 he reveals that he taught men all the civilizing arts such as writing medicine mathematics astronomy metallurgy architecture and agriculture. Prometheus is then visited by Io a human maiden pursued by a lustful Zeus the Olympian transformed Io into a cow and a gadfly sent by Zeus's wife Hera has chased Io all the way from Argos. Prometheus forecasts Io's future travels telling her that Zeus will eventually end her torment in Egypt where she will bear a son named Epaphus. He says one of her descendants an unnamed Heracles thirteen generations hence will release him from his own torment. Finally Hermes the messenger god is sent down by the angered Zeus to demand that Prometheus tell him who threatens to overthrow him. Prometheus refuses and Zeus strikes him with a thunderbolt that plunges Prometheus into the abyss.

The Encyclopedia of Greek Tragedy

Hanna M. Roisman, 2013-09-23. The Encyclopedia of Greek Tragedy is the first comprehensive reference work to cover all facets of the distinct form of dramatic theater that flourished in ancient Greece with its apex in the 5th century BCE. Offers the first comprehensive reference work to cover all facets of the distinct form of dramatic theater that flourished in ancient Greece with its apex in the 5th century BCE. Covers the 32 extant plays and playwrights of the period including the great surviving works of Aeschylus Sophocles Euripides and their contemporaries and considers lost works and surviving fragments. Explores topics including the origins and history of Greek tragedy their texts language style and rhetoric as well as recurrent themes such as family death and adultery. Provides an invaluable reference to the most important dramatic genre of the ancient Greek world and to the historical philosophical cultural and political contexts in which these plays were performed. 3 Volumes www.wileyonlinelibrary.com/ref/greektragedy

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

The Cambridge Companion to Greek Tragedy P. E. Easterling, 1997-10-02

As a creative medium ancient Greek tragedy has had an extraordinarily wide influence many of the surviving plays are still part of the theatrical repertoire and texts like Agamemnon Antigone and Medea have had a profound effect on Western culture This Companion is not a conventional introductory textbook but an attempt by seven distinguished scholars to present the familiar corpus in the context of modern reading criticism and performance of Greek tragedy There are three main emphases on tragedy as an institution in the civic life of ancient Athens on a range of different critical interpretations arising from fresh readings of the texts and on changing patterns of reception adaptation and performance from antiquity to the present Each chapter can be read independently but each is linked with the others and most examples are drawn from the same selection of plays

The Oresteia

Aeschylus, 2018-12-19 In the Oresteia the only trilogy in Greek drama which survives from antiquity Aeschylus took as his subject the bloody chain of murder and revenge within the royal family of Argos Moving from darkness to light from rage to self governance from primitive ritual to civilized institution their spirit of struggle and regeneration becomes an everlasting song of celebration The Oresteia Ancient Greek is a trilogy of Greek tragedies written by Aeschylus in the 5th century BC concerning the murder of Agamemnon by Clytemnestra the murder of Clytemnestra by Orestes the trial of Orestes the end of the curse on the House of Atreus and pacification of the Erinyes The trilogy consisting of Agamemnon Choephoroi The Libation Bearers and The Eumenides The Furies also shows how the Greek gods interacted with the characters and influenced their decisions pertaining to events and disputes The only extant example of an ancient Greek theatre trilogy the Oresteia won first prize at the Dionysia festival in 458 BC Many consider the Oresteia to be Aeschylus finest work The principal themes of the trilogy include the contrast between revenge and justice as well as the transition from personal vendetta to organized litigation Aeschylus an ancient Greek playwright is often recognized as the father or the founder of tragedy He is the earliest of the three Greek tragedians whose plays survive extant the others being Sophocles and Euripides According to Aristotle he expanded the number of characters in plays to allow for conflict among them previously characters interacted only with the chorus Unfortunately only seven of an estimated 70 plays by Aeschylus have survived into modern

times one of these plays Prometheus Bound is sometimes thought not to be the work of Aeschylus At least one of Aeschylus's works was influenced by the Persian invasion of Greece which took place during his lifetime His play The Persians remains a good primary source of information about this period in Greek history The war was so important to Greeks and to Aeschylus himself that upon his death around 456 BC his epitaph included a reference to his participation in the Greek victory at Marathon but not to his success as a playwright

The Theatricality of Greek Tragedy Graham Ley,2010-06-15

Ancient Greek tragedy has been an inspiration to Western culture but the way it was first performed has long remained in question In The Theatricality of Greek Tragedy Graham Ley provides an illuminating discussion of key issues relating to the use of the playing space and the nature of the chorus offering a distinctive impression of the performance of Greek tragedy in the fifth century BCE Drawing on evidence from the surviving texts of tragedies by Aeschylus Sophocles and Euripides Ley explains how scenes with actors were played in the open ground of the orchestra often considered as exclusively the dancing place of the chorus In reviewing what is known of the music and dance of Greek antiquity Ley goes on to show that in the original productions the experience of the chorus expressed in song and dance and in interaction with the characters remained a vital characteristic in the performance of tragedy Combining detailed analysis with broader reflections about the nature of ancient Greek tragedy as an art form this volume supplemented with a series of illustrative drawings and diagrams will be a

necessary addition to the bookshelf of anyone interested in literature theater or classical studies

The Oxford Handbook of Greek Drama in the Americas

Kathryn Bosher,Fiona Macintosh,Justine McConnell,Patrice Rankine,2015-11-05 The Oxford Handbook of Greek Drama in the Americas is the first edited collection to discuss the performance of Greek drama across the continents and archipelagos of the Americas from the beginning of the nineteenth century to the present The study and interpretation of the classics have never been restricted by geographical or linguistic boundaries but in the case of the Americas long colonial histories have often imposed such boundaries arbitrarily This volume tracks networks across continents and oceans and uncovers the ways in which the shared histories and practices in the performance arts in the Americas have routinely defied national boundaries With contributions from classicists Latin American specialists theatre and performance theorists and historians the Handbook also includes interviews with key writers including Nobel Laureate Derek Walcott Charles Mee and Anne Carson and leading theatre directors such as Peter Sellars Carey Perloff H ctor Daniel Levy and Heron Coelho This richly illustrated volume seeks to define the complex contours of the reception of Greek drama in the Americas and to articulate how these different engagements at local national or trans continental levels as well as across borders have been distinct both from each other and from those of Europe and Asia

Greek Tragedy Laura

Swift,2016-10-06 The latest volume in the Classical World series this book offers a much needed up to date introduction to Greek tragedy and covers the most important thematic topics studied at school or university level After a brief analysis of the genre and main figures it focuses on the broader questions of what defines tragedy what its particular preoccupations are

and what makes these texts so widely studied and performed more than 2 000 years after they were written As such the book will be of interest to students taking broad courses on Greek tragedy while also being suitable for the general reader who wants an overview of the subject All passages of tragedy discussed are translated by the author and supplementary information includes a chronology of all the surviving tragedies a glossary and guidance on further reading [Greek Tragedy on the Move](#) Edmund Stewart, 2017-06-16 Greek tragedy is one of the most important cultural legacies of the classical world with a rich and varied history and reception yet it appears to have its roots in a very particular place and time The authors of the surviving works of Greek tragic drama Aeschylus Sophocles and Euripides were all from one city Athens and all lived in the fifth century BC unsurprisingly it has often been supposed that tragic drama was inherently linked in some way to fifth century Athens and its democracy Why then do we refer to tragedy as Greek rather than Attic or Athenian as some scholars have argued This volume argues that the story of tragedy's development and dissemination is inherently one of travel and that tragedy grew out of and became part of a common Greek culture rather than being explicitly Athenian Although Athens was a major panhellenic centre by the fifth century a well established network of festivals and patrons had grown up to encompass Greek cities and sanctuaries from Sicily to Asia Minor and from North Africa to the Black Sea The movement of professional poets actors and audience members along this circuit allowed for the exchange of poetry in general and tragedy in particular which came to be performed all over the Greek world and was therefore a panhellenic phenomenon even from the time of the earliest performances The stories that were dramatized were themselves tales of travel the epic journeys of heroes such as Heracles Jason or Orestes and the works of the tragedians not only demonstrated how the various peoples of Greece were connected through the wanderings of their ancestors but also how these connections could be sustained by travelling poets and their acts of retelling

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