

Chapter 1 : Aeschylus » Brill Online

Sigla. This table refers only to the seven preserved plays, not the fragments, where (except in the case of papyrus fragments) sigla normally refer to mss. of the text in which a fragment is quoted.

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Chapter 2 : Elizabeth Barrett Browning - Wikipedia

Although narrative appears in all of Aeschylus' plays, its distribution is uneven. Seven Against Thebes, Suppliants, Choephoroi, and Eumenides contain comparatively small amounts, while there is something of an abundance in Persians, Agamemnon, and Prometheus Bound.

Slicing to the bone, they hacked and whacked as though at tunas or a haul of fish, using broken oars and bits of wreckage-and all about, groans and cries covered the sea. I7 Here again he is conspicuously absent: Lines tell of groans and cries but of no one in particular. His formulation is telling: The lamentation seems to exist on its own; no one is needed to make the cries. Again, the impersonal construction, coupled with a consistent use of the third person, elides the messenger from the scene. The narrative as a whole shows numerous signs of his self-effacement and only a "The text is vague concerning the object of the striking and slicing. See Belloni, Persiani ad I8 As we listen to his narrative we easily lose sight of the narrator and perhaps happily believe that we are listening to the story "tell itself. The messenger in Persians, in fact, locates Xerxes on a hill nearby: He had a seat in full view of the whole army, atop a high hill near the sea. Such a vantage point, it might be thought, would afford both the views the messenger describes and the remoteness from the events implicit in his impersonal constructions. Two arguments, however, tell against this view. First, the messenger never locates himself anywhere, and certainly never explicitly constitutes a noteworthy exception. The conclusion I draw is that the phenomenon here described is no more than a strong tendency. Cahen "Sur quelques traits" speaks of the messenger in this play as "un spectateur ideal. While the first-person obviously draws the messenger into the scene he describes, it is possible to discern a function in some of these cases which helps explain their appearance. Three of these four ,, serve to "get" the messenger from one place to another. In the first case , he has just described the disorder of the fleet in flight. He then turns to the army in Boeotia, and he must explain that he was there to see what happened. This is the first major change of scene in his story, and he must account for it by moving himself along with the action. The same can be said of hEneas at The army on its way home passes through Achaea and Thessaly, and so must the messenger. Similarly, he must move himself along with the army as it arrives in Magnesia, Macedonia, etc. It should not surprise us, then, if we find him doing both. But it is important to note that he speaks of himself as part of a first-person plural virtually only when he must. For a different explanation see Smethurst, Artistry While there is in principle no problem in assuming him to have been with Xerxes. I would argue that his failure to locate himself is crucial: That is, his silence in this regard is telling. Second, and more to the point. From atop the hill with Xerxes, I venture. These twin strategies reveal. As a tool of the poet, however. As a mere eyewitness whose narrative reflects the reality of his point of view and its consequent limitations, he runs the risk of inviting doubt. His self-effacement, however, defuses such skepticism by obscuring his status as a character. I give the surrounding lines as well: The multitude I could never recount nor name, not even if I had ten tongues, ten mouths, an unbreakable voice and a bronze heart inside.. Aside from these clear verbal echoes, the contexts of the two passages are quite close and lend themselves to comparison. The invocation of the Muses in Iliad 2 precedes the Catalogue of Ships, which, of course, is virtually a list of names nearly four hundred lines in length. The messenger in Persians has just given a similar list albeit somewhat shorter and is describing an enormous naval battle. The allusion is a natural one. Although he does not mention the Iliad2 passage, Blomfield comments: Although the two Odyssey passages are parallel as expressions of what Curtius calls the "inexpressibility topos" European Literature , clear verbal echoes as well as similarities of context What is the significance of this? This is not merely an echo of Homer, many of which occur throughout tragedy. Rather, the passage in Iliad2 presents a crucial moment of self-definition for the bard in which he situates himself with respect to his poem. Similarly, the messenger, as he virtually quotes Homer in this act of self-definition, suggests that his narrative strategy resembles that of the epic bard. And this suggestion proves fruitful, because it provides a framework for understanding the narrative practice of the messenger. For the bard, this act of self-definition, the invocation of the Muses, is also a moment of self-authorization. And the act of self-authorization implies the need for such an act, that is, an acknowledgment of the

problematic nature of narrative authority. On this passage in the *Iliad* Ford comments: They, because of their "presence," have seen and thus know and are able to tell of the events. It will be, I trust, readily apparent that this logic of authorization is identical with that used by the messenger at line 1. In fact, the messenger uses the same verb as that which occurs at *Iliad* 2. These logical and verbal parallels render the allusion not only more sure, but more complex as well. In adopting the stance of the bard, the messenger lays claim to the narrative authority of the bard. And as the bard is differentiated from all catalogue and subject matter naval armada produce an unavoidable allusion to the *Iliad* 2 passage. The implications of this allusion are far-reaching, insofar as it suggests that the messenger, like the bard, stands outside of his narrative, fully knowledgeable about it. He no longer appears as merely one of the *dramatis personae*. But, of course, unlike the bard, the messenger claims to have seen the events himself. And as I have said, the logic of his authorization is the same as that of the Muses in *Iliad* 2. The messenger, like the bard, gives a catalogue and describes the battle. His position, it seems, is also akin to that of the Muses. As narrator, the one speaking, he resembles the bard, while his authority to speak that is, his knowledge derived from his eyewitness status resembles that of the Muses. As this allusion to *Iliad* 2 seems to move in two directions at once-toward the bard and toward the Muses-it is possible to see therein a reflection of the double claim of the messenger: Pucci "Language" elaborates the ambiguity inherent in the word *kleos*. Speaking of *Iliad* 2. *Kleos* that which is heard implies at once both irresponsible and truthful modes of repetition. As Ford points out, "there is a gap between the multifariousness of experience and an account of it in speech; and this gap is repeatedly portrayed by Homer as a gap between the powers of sight and speech" Homer This point of view, as the allusion suggests, strongly resembles that of the epic narrator. Speaking of *Iliad*, Dickson suggests that the oral poet embodies a fundamentally similar double strategy, reflected in Kalkhas and Nestor. Nestor, on the other hand, speaks from memory. This atemporal focus is in turn mirrored in the detached role of Kalkhas among his social peers. The figure of Nestor, by contrast, is thoroughly embedded within Akhaian society as the spokesman of its traditions. The figures of Kalkhas and Nestor exhibit different narrative strategies and delineate distinct narrative stances or foci in the text of the *Iliad*. It is tempting to entertain the possibility that together they trace the contours of the position occupied by the oral poet himself, and in so doing manifest some of its inherent tensions. This procedure makes it clear, I hope, that this play, which is structured around a lengthy *angelia*, displays a concern with the way the messenger functions in tragedy. This concern expresses itself in a manner perhaps surprising in its sophistication. We may, therefore, feel invited to ask to what extent such literary self-reference is important to this, our earliest, tragedy, and what this says about such practices later in the tradition. Is tragedy, for example, inevitably concerned with itself? That is, by means of approximating the voice of the bard, the messenger speaks with a comparable authority. If this is true, a new terrain with many questions opens for investigation. Does tragedy more generally view the messenger as an epic element? If so, what does this tell us about the importance of competing genres in tragedy? If genre may be viewed as a way of speaking, how does tragedy employ the juxtaposition of genres as a way of staging the interaction of modes of discourse? Finally, what are we to make of the survival of such an anachronistic, authoritative voice at the heart of a genre founded on rhetorical and even semantic conflict? An attempt to answer some of these questions may go part way toward explaining this "rebarbative or at best puzzling" convention. *Vita e Pensiero*, Problems in Getlercrl Lingristic.. University of Miami Press, With introduction, critical notes. Cambridge University Press, Cornell University Press, Princeton University Press, The, Art of the Erlripideun Messenger- Speec. Two Narrative Strategies in *Iliad* I. New Haven and London: Struktur und dramatische Funktion des Botenberichtes bei Aischylos und Sophokles. E de Jong, and J.

Chapter 3 : AESCHYLUS, Seven against Thebes | Loeb Classical Library

A "Grand Possible": Elizabeth Barrett Browning's Translations of Aeschylus's Prometheus Bound CLARA DRUMMOND
Elizabeth Barrett Browning (), one of the most enduring Victorian poets, published two.

Biographer Julia Markus states the poet "believed that she had African blood through her grandfather Charles Moulton", but [5] there is no evidence of this although other branches of her family had African blood through relationships between plantation owners and slaves. What the family believed to be their genealogy in relation to Jamaica is unclear. In some cases inheritance was given on condition that the name was used by the beneficiary; the English gentry and "squirearchy" had long encouraged this sort of name changing. Given this strong tradition, Elizabeth used "Elizabeth Barrett Moulton Barrett" on legal documents and before she was married often signed herself "Elizabeth Barrett Barrett" or "EBB" initials which she was able to keep after her wedding. All lived to adulthood except for one girl, who died at the age of three, when Elizabeth was eight. The children all had nicknames: She rode her pony, went for family walks and picnics, socialised with other county families, and participated in home theatrical productions. But unlike her siblings, she immersed herself in books as often as she could get away from the social rituals of her family. She was baptized in at Kelloe parish church, although she had [6] already been baptised by a family friend in her first week of life. In Mr Barrett privately published *The Battle of Marathon*, an epic-style poem, though all copies remained within the family. Her father called her the "Poet Laureate of Hope End" and encouraged her work. The result is one of the largest collections of juvenilia of any English writer. Mary Russell Mitford described the young Elizabeth at this time, as having "a slight, delicate figure, with a shower of dark curls falling on each side of a most expressive face; large, tender eyes, richly fringed by dark eyelashes, and a smile like a sunbeam. She had intense head and spinal pain with loss of mobility. Various biographies link this to a riding accident at the time she fell while trying to dismount a horse, but there is no evidence to support the link. Sent to recover at the Gloucester spa, she was treated in the absence of symptoms supporting another diagnosis for a spinal problem. She would become dependent on them for much of her adulthood; the use from an early age may well have contributed to her frail health. Biographers such as Alethea Hayter have suggested this may also have contributed to the wild vividness of her imagination and the poetry that it produced. Following lawsuits and the abolition of slavery Mr Barrett incurred great financial and investment losses that forced him to sell Hope End. Although the family was never poor, the place was seized and put up for sale to satisfy creditors. Always secret in his financial dealings, he would not discuss his situation and the family was haunted by the idea that they might have to move to Jamaica. Between and , she was living, with her family, at Belle Vue in Sidmouth. The site has now been renamed Cedar Shade and redeveloped. A blue plaque at the entrance to the site attests to this. In , some years after the sale of Hope End, the family settled at 50 Wimpole Street. Two tragedies then struck. In February her brother Samuel died of a fever in Jamaica. Then her favourite brother Edward "Bro" was drowned in a sailing accident in Torquay in July. This had a serious effect on her already fragile health. She wrote to Mitford, "That was a very near escape from madness, absolute hopeless madness". Her health began to improve, though she saw few people other than her immediate family. She received comfort from a spaniel named Flush, a gift from Mary Mitford. Between and Barrett Browning was prolific in poetry, translation and prose. Her volume *Poems* made her one of the most popular writers in the country, and inspired Robert Browning to write to her. He wrote, "I love your verses with all my heart, dear Miss Barrett," praising their "fresh strange music, the affluent language, the exquisite pathos and true new brave thought. Elizabeth had already produced a large amount of work, but Browning had a great influence on her subsequent writing, as did she on his: Some critics state that her activity was, in some ways, in decay before she met Browning: As an intellectual presence and a physical being, she was becoming a shadow of herself. After a private marriage at St Marylebone Parish Church, they honeymooned in Paris before moving to Italy, in September, which became their home almost continuously until her death. The Brownings were well respected, and even famous. Elizabeth grew stronger and in , at the age of 43, between four miscarriages, she gave birth to a son, Robert Wiedeman Barrett Browning, whom they called Pen. Their son later married, but

had no legitimate children. The couple came to know a wide circle of artists and writers including William Makepeace Thackeray , sculptor Harriet Hosmer who, she wrote, seemed to be the "perfectly emancipated female" and Harriet Beecher Stowe. In she met Margaret Fuller , and the female French novelist George Sand in , whom she had long admired. Among her intimate friends in Florence was the writer Isa Blagden , whom she encouraged to write novels. Engrossed in Italian politics, she issued a small volume of political poems titled *Poems before Congress* "most of which were written to express her sympathy with the Italian cause after the outbreak of fighting in ". She dedicated this book to her husband. Her last work was *A Musical Instrument*, published posthumously. Her last word was *Some modern scientists speculate her illness may have been hypokalemic periodic paralysis* , a genetic disorder that causes weakness and many of the other symptoms she described. Elizabeth opposed slavery and published two poems highlighting the barbarity of slavers and her support for the abolitionist cause: In "Runaway" she describes a slave woman who is whipped, raped, and made pregnant as she curses the slavers. The date of publication of these poems is in dispute, but her position on slavery in the poems is clear and may have led to a rift between Elizabeth and her father. After the Jamaican slave uprising of 1832, her father and uncle continued to treat the slaves humanely. *Sonnets from the Portuguese* was published in 1850. There is debate about the origin of the title. However, "my little Portuguese" was a pet name that Browning had adopted for Elizabeth and this may have some connection. *Aurora Leigh* was an important influence on Susan B. Something of this has been perceived in art when its glory was at the fullest. Something of a yearning after this may be seen among the Greek Christian poets, something which would have been much with a stronger faculty". She explored the religious aspect in many of her poems, especially in her early work, such as the sonnets. She was interested in theological debate, had learned Hebrew and read the Hebrew Bible. *Brightwen Binyon* beat 44 other designs. It was based on the timber-framed Market House, which was opposite the site. It was completed in 1870. However, Nikolaus Pevsner was not impressed by its style. In 1900, it became a public library. *How do I love thee? Let me count the ways. I love thee to the depth and breadth and height My soul can reach, when feeling out of sight For the ends of being and ideal grace. I love thee freely, as men strive for right. I love thee purely, as they turn from praise. I love thee with a love I seemed to lose With my lost saints. I love thee with the breath, Smiles, tears, of all my life; and, if God choose, I shall but love thee better after death.* Her sense of Art is pure in itself. Her popularity in the United States and Britain was further advanced by her stands against social injustice, including slavery in the United States, injustice toward Italian citizens by foreign rulers, and child labour. *Lilian Whiting* published a biography of Barrett Browning which describes her as "the most philosophical poet" and depicts her life as "a Gospel of applied Christianity". In this critical analysis, Whiting portrays Barrett Browning as a poet who uses knowledge of Classical literature with an "intuitive gift of spiritual divination". It was an enormous success, both artistically and commercially, and was revived several times and adapted twice into movies. In *Aurora Leigh*, however, she created a strong and independent woman who embraces both work and love. *Leighton* writes that because Elizabeth participates in the literary world, where voice and diction are dominated by perceived masculine superiority, she "is defined only in mysterious opposition to everything that distinguishes the male subject who writes

Chapter 4 : David Barrett Facebook, Twitter & MySpace on PeekYou

Let us examine the messenger-speech in Aeschylus' Persians as a test case for the convention more broadly. I choose this text in part because it is our earliest tragedy: questions of development within the genre become clarified by the earliest evidence.

Synopsis[edit] The theme of Prometheus Bound is the conflict between force and justice. The supreme god Zeus has recently assumed control of the universe from the Titans and is ruling like a petty tyrant. He has bound Prometheus to a rock in a remote corner of the earth because Prometheus gave the gift of fire to humankind, a race whom Zeus had sought to destroy. To the original Athenian audience, which had expelled the tyrant Hippias only in b. It is surprising to find that these references are applied to the god Zeus, usually depicted in Aeschylean tragedy as the defender of justice. Pandora is entirely absent from Prometheus Bound, and Prometheus becomes a human benefactor and divine king-maker, rather than an object of blame for human suffering. Perhaps foreshadowing his eventual reconciliation with Prometheus, we learn that Zeus has released the other Titans whom he imprisoned at the conclusion of the Titanomachy. In Prometheus the Fire-Bringer , the Titan finally warns Zeus not to lie with the sea nymph Thetis , for she is fated to give birth to a son greater than the father. Not wishing to be overthrown, Zeus would later marry Thetis off to the mortal Peleus ; the product of that union will be Achilles , Greek hero of the Trojan War. Grateful for the warning, Zeus finally reconciles with Prometheus. Debate over authenticity[edit] Scholars at the Great Library of Alexandria unanimously deemed Aeschylus to be the author of Prometheus Bound. These doubts initially took the form of the so-called "Zeus Problem," or the argument that the playwright who demonstrated such piety toward Zeus in The Suppliants and Agamemnon could not have been the same playwright who, in Prometheus Bound, inveighs against Zeus for violent tyranny. Herington, however, repeatedly argued for it. Influential scholars such as M. West , [8] and Alan Sommerstein, [9] have made arguments against authenticity. Those who trust in the verdict of antiquity and still favor Aeschylean authorship have dated the play anywhere from the s to BC. The matter may never be settled to the satisfaction of all. As Griffith himself, who argues against authenticity, puts it: Moreover, a performance of the play itself rather than a depiction of the generic myth appears on fragments of a Greek vase dated c. Johann Wolfgang von Goethe wrote a poem on the theme, as did Lord Byron. Memorable lines[edit] The production used a real skene building whose roof was the landing and dance platform for the Chorus of Oceanids.

Chapter 5 : The Persians - Wikipedia

Narrative and the Messenger in Aeschylus' Persians. About us. Editorial team.

Chapter 6 : Narrative and the Messenger in Aeschylus' Persians | James Barrett | Academic Room

Get this from a library! Prometheus bound: translated from the Greek of Aeschylus ; and miscellaneous poems, by the translator.. [Elizabeth Barrett Browning; Aeschylus.].

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Chapter 9 : Prometheus Bound - Wikipedia

EVIDENCE FOR THE COLOMETRY OF AESCHYLUS' SEPTEM It is not entirely clear by what process of calculation the figure "H letters" was reached.