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The Persians, Aeschylus -
Reading Greek Tragedy Online
~~THE PERSIANS, by Aeschylus~~
~~FULL AUDIOBOOK~~ *The Persians*
by Aeschylus Exploring Greek
Tragedy: \"The Persians\" of
Aeschylus [Lecture] **Ancient**
Greek theater performance:

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Persian, Aeschylus

Aeschylus' The
Persians--Live at Epidaurus
*The Persians is the oldest
surviving drama by Aeschylus
(472 B.C.) Greek Tragedy
\"The Persians\" 30 Minute
Documentary \"The Persians\"*

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Persians By Aeschylus

was a great literary risk—here's how it paid off
Live from Epidaurus | The
Persians by Aeschylus |
National Theatre of Greece
(Livestream | 25.07.20) ~~050~~
~~Early Tragedy and Aeschylus~~
History of Theatre | Ancient

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Greece to Modern Day *What if Persia Conquered Greece?*

Live PROMETHEUS BOUND [1-87]

(original text - English subtitles) Theatre Erineos-Greece Classics Summarized:

The Oresteia Epidavros,

Greece: Perfect Acoustics

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Greek Lyric Poetry: Works of
Sappho, Pindar, and
Aeschylus Live performance
at ancient theatre of
Epidaurus **The Persian Wars**
in 5 Minutes ?????????? ???????
?? ?????????????? ??????????
????????? / 24, 25, 26.7 -

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????????? - ????????????

[Official Video] ~~An
Introduction to Greek
Theatre~~ The Persians

AESCHYLUS Audiobook **Ancient
Greece - The Greatest Show
on Earth 1. Democrats
Aeschylus, The Persians**

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Hubris Hybris *Persians* by
Aeschylus Translated by G.

M. Cookson: A Book Review

(No Spoilers) History

Summarized: Ancient Persia

~~The Persians — Greek Plays~~

~~(2/2) Persians (version 2) |~~

~~Aeschylus | Tragedy |~~

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~~Speaking Book | English~~

Aeschylus Choephoroi

(Libation Bearers) ~~Persians~~

~~By Aeschylus~~

The Persians (Ancient Greek: ???????, Persai, Latinised as Persae) is an ancient Greek tragedy written during the

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Classical period of Ancient Greece by the Greek tragedian Aeschylus. It is the second and only surviving part of a now otherwise lost trilogy that won the first prize at the dramatic competitions in

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Athens ' City Dionysia
festival in 472 BC, with
Pericles serving as choregos
.

~~The Persians — Wikipedia~~

"The Persians" (Gr:
"Persai"; Lat: "Persae") is

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Persians By Aeschylus

a tragedy by the ancient Greek playwright Aeschylus. First produced in 472 BCE, it is considered the oldest surviving play in the history of theatre, and also the only extant Greek tragedy that is based on

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contemporary events.

~~The Persians — Aeschylus —
Ancient Greece — Classical
---~~

Persians, one of a trilogy
of unconnected tragedies
presented in 472 bce by

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Persians By Aeschylus

Aeschylus. Persians is unique among surviving ancient Greek tragedies in that it dramatizes recent history rather than events from the distant age of mythical heroes. The play treats the decisive repulse

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of the Persians

~~Persians | play by Aeschylus
| Britannica~~

Persians by Aeschylus Date
and Historical Background.
Written in 472, Persians is
the oldest surviving Ancient

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Persians By Aeschylus

Greek tragedy. It was part of a... Characters and Setting. The scene is the Persian royal palace at Susa, near the tomb of Persia's recently deceased... Summary of Persians. At the ...

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~~Persians by Aeschylus~~

~~Greek mythology~~

Chorus Our war-loving king,
the king of all of Asia's
men, spreads his divine
battle flock of soldiers
across the face of the whole

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Persians By Aeschylus

earth, both by foot and by ship, trusting his mighty commanders. A child who, like Perseus, was born in the house of gold. A man equal to the gods. 71

~~Aeschylus (c.525 c.456 BC)~~

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Persians By Aeschylus

~~Persians: Translated by ...~~
Michael Billington notes in
The 101 Greatest Plays: From
Antiquity to the Present.
that Aeschylus' classical
play The Persians is the
oldest surviving work of
Western drama. First

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Persians By Aeschylus

performed at the City Dionysia in 472 BC, The Persians takes a nuanced approach to the matter of war and conquest. It was a direct inspiration for the French national anthem, 'La Marseillaise'.

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~~A Short Analysis of
Aeschylus' The Persians
Interesting ...~~

The Persians is not only the earliest extant play by Aeschylus, but the earliest surviving historical play in

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European literature. It also has the distinction of being the only surviving example of...

~~The Persians Persians,
Aeschylus — Essay —
eNotes.com~~

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Persians By Aeschylus

Persians was chosen many times over many centuries, by unknown but key decision-makers, to represent Aeschylus's work. The play was copied and recopied, first as a scroll and then a book. It was one of just

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Persians By Aeschylus

seven of his plays selected from an original total of perhaps 70 to 90. The earliest complete manuscript of Persians dates to around A.D. 1000. Known simply as "M" today, this manuscript was collected by Lorenzo de'

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Medici in the fifteenth century.

~~A Guide to Aeschylus's
"Persians" | The Getty Iris~~
The Persians essays are
academic essays for
citation. These papers were

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written primarily by students and provide critical analysis of The Persians by Aeschylus. The Context of Aeschylus' Original Production, and the Effect on the Structure and Message of 'The Persians'

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The Importance of the Chorus
in Aeschylus' presentation
of the Persian Invasion

~~The Persians Summary |
GradeSaver~~

The Persians (Persai) is the
earliest of Aeschylus'

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Persians By Aeschylus

extant plays. It was performed in 472 BC. It was based on Aeschylus' own experiences, specifically the Battle of Salamis. It is unique among surviving Greek tragedies in that it describes a recent

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historical event.

~~Aeschylus — Wikipedia~~

For the whole populace of
the Asian nation has come
and murmurs against its
youthful King, nor does any
courier or horseman arrive

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Persians By Aeschylus

at the city of the Persians,
who left behind them the
walled defence of Susa and
Agbatana and Cissa's ancient
ramparts, and went forth,
some on horseback, some in
galleys, others on foot
presenting a dense array of

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war .

~~Aeschylus, Persians, line 1~~
Directed by Dimitris
Lignadis, artistic director
of the National Theatre of
Greece, Persians by
Aeschylus is the first

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Persians By Aeschylus

production to be live-streamed from Epidaurus.

~~The Persians review—a triumph of empathy for a time of ...~~

The Life of Aeschylus
AESCHYLUS, the son of

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Euphorion, was born in the last quarter of the sixth century B.C., probably about 513 or 512 B.C. The great Persian Wars occurred during his early manhood, and he fought, certainly at Marathon (where his brother

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was billed in action) and probably also at Artemisium, Salamis, and Plataea.

~~Aeschylus — The Complete
Greek Tragedies~~

The Persians (472 BC) is both the oldest extant

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ancient drama and a historical document about the most significant armed conflict during the second Persian invasion of Greece: the Battle of Salamis.

Aeschylus' tragedy focuses on one of the most pivotal

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battles in human history, in which the dramatist personally fought.

~~The Persians — Athens & Epidaurus Festival~~

The Persians by Aeschylus is a radically unconventional

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Greek tragedy in several ways. First, most Greek tragedies are set in a semi-mythical heroic age, around the time of the Trojan war.

~~The Persians Summary~~

~~eNotes.com~~

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Persians By Aeschylus

One of a trilogy of unconnected tragedies presented in 472 bc, Persians (Greek Persai) is unique among surviving tragedies in that it dramatizes recent history rather than events from the

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distant age of mythical heroes. The play treats the decisive repulse of the Persians from Greece in 480, in particular their defeat at the Battle of Salamis.

~~Aeschylus — The plays |~~

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~~Britannica~~

Aeschylus Persians

Translated by Janet Lembke &

C.J. Herington Originally

performed in 472 BC,

produced by Pericles seven

years after the Battle of

Salamis, which is reported

Download File PDF Persians By Aeschylus

during the play.

~~Aeschylus Persians An open square in Susa, capital of~~
~~...~~

The Persians (472 BCE) is the oldest ancient Greek drama that has survived in

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Persians By Aeschylus

full to the present day. It is also a historical record of the most important battle of the second Persian invasion of Greece (and one of the most crucial conflicts in human history), the Battle of Salamis,

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in which the play's author,
Aeschylus, took part.

The Persians is an Athenian
tragedy by the ancient Greek
playwright Aeschylus. First

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Persians By Aeschylus

produced in 472 BC, it is the oldest surviving play in the history of theatre. It dramatises the Persian response to news of their military defeat at the Battle of Salamis (480 BC), which was a decisive episode

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Persians By Aeschylus

in the Greco-Persian Wars; as such, the play is also notable for being the only extant Greek tragedy that is based on contemporary events.

Collects a selection of the

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ancient Greek dramatist's works, and includes an introduction that places the plays in historical and dramatic context and explains the developments of ancient Greek theater.

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Persians By Aeschylus

An accurate and readable new translation, with introduction, extensive explanatory notes, and up-to-date bibliography, of four of Aeschylus' plays, including the unique historical tragedy Persians

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and the hugely influential
Prometheus Bound.

The Persians Aeschylus
Translated by Robert Potter
An Ancient Greek Tragedy The
Persians takes place in
Susa, which at the time was

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one of the capitals of the Persian Empire, and opens with a chorus of old men of Susa, who are soon joined by the Queen Mother, Atossa, as they await news of her son King Xerxes' expedition against the Greeks.

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Expressing her anxiety and unease, Atossa narrates "what is probably the first dream sequence in European theatre." This is an unusual beginning for a tragedy by Aeschylus; normally the chorus would not appear

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until slightly later, after a speech by a minor character. An exhausted messenger arrives, who offers a graphic description of the Battle of Salamis and its gory outcome. He tells of the Persian defeat, the

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names of the Persian
generals who have been
killed, and that Xerxes had
escaped and is returning.
The climax of the
messenger's speech is his
rendition of the battle cry
of the Greeks as they

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Persians By Aeschylus

charged: "On, sons of
Greece! Set free / Your
fatherland, your children,
wives, / Homes of your
ancestors and temples of
your gods! / Save all, or
all is lost!" (401-405). At
the tomb of her dead husband

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Darius, Atossa asks the chorus to summon his ghost:
"Some remedy he knows,
perhaps, / Knows ruin's
cure" they say. On learning
of the Persian defeat,
Darius condemns the hubris
behind his son's decision to

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invade Greece. He particularly rebukes an impious Xerxes' decision to build a bridge over the Hellespont to expedite the Persian army's advance. Before departing, the ghost of Darius prophesies another

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Persian defeat at the Battle
of Plataea (479 BCE): "Where
the plain grows lush and
green, / Where Asopus'
stream plumps rich Boeotia's
soil, / The mother of
disasters awaits them there,
/ Reward for insolence, for

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scorning God." Xerxes finally arrives, dressed in torn robes ("grief swarms," the Queen says just before his arrival, "but worst of all it stings / to hear how my son, my prince, / wears tatters, rags" (845-849))

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and reeling from his crushing defeat. The rest of the drama (908-1076) consists of the king alone with the chorus engaged in a lyrical *kommós* that laments the enormity of Persia's defeat.

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The Persians is a classic tragedy of Aeschylus' , written circa 472 B.C.

Aeschylus I contains "The Persians," translated by Seth Benardete; "The Seven

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Against Thebes," translated by David Grene; "The Suppliant Maidens," translated by Seth Benardete; and "Prometheus Bound," translated by David Grene. Sixty years ago, the University of Chicago Press

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undertook a momentous project: a new translation of the Greek tragedies that would be the ultimate resource for teachers, students, and readers. They succeeded. Under the expert management of eminent

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classicists David Grene and Richmond Lattimore, those translations combined accuracy, poetic immediacy, and clarity of presentation to render the surviving masterpieces of Aeschylus, Sophocles, and Euripides in

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an English so lively and compelling that they remain the standard translations. Today, Chicago is taking pains to ensure that our Greek tragedies remain the leading English-language versions throughout the

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twenty-first century. In this highly anticipated third edition, Mark Griffith and Glenn W. Most have carefully updated the translations to bring them even closer to the ancient Greek while retaining the

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vibrancy for which our English versions are famous. This edition also includes brand-new translations of Euripides' Medea, The Children of Heracles, Andromache, and Iphigenia among the Taurians,

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fragments of lost plays by Aeschylus, and the surviving portion of Sophocles's satyr-drama *The Trackers*. New introductions for each play offer essential information about its first production, plot, and reception in

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antiquity and beyond. In addition, each volume includes an introduction to the life and work of its tragedian, as well as notes addressing textual uncertainties and a glossary of names and places

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mentioned in the plays. In addition to the new content, the volumes have been reorganized both within and between volumes to reflect the most up-to-date scholarship on the order in which the plays were

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originally written. The result is a set of handsome paperbacks destined to introduce new generations of readers to these foundational works of Western drama, art, and life.

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Dr Broadhead assesses the Persae as a work of dramatic art, considers how far Aeschylus' patriotism has coloured his presentation of the tragedy, discusses the possibility that the play is

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part of a tetralogy, and reviews the evidence for a Sicilian text.

Aeschylus' Persians is the earliest extant Greek tragedy and sole surviving historical tragedy. Produced

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in 472 BC, the play tells the story of the defeat of the Persian king Xerxes in his attempt to expand his empire by conquering Greece and his return in rags to Persia to face the condemnation of his elders.

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The first product of the Western imagination to represent the causes and limits of imperialist conquest, the Persians is particularly relevant today. The play is rich in verbal and visual imagery and

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unflinching in its depiction of the horrors of a defeated invasion and the glory of a successful defence. But the Persians is not merely a paean to Western freedom, democracy, courage and technological supremacy; it

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is a meditation on the tendency inherent in wealth, power and success to take on a momentum of their own and to push societies to the brink of ruin.

This is a literary study of

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Aeschylus' Persians alongside Herodotus' Histories, which offers a comprehensive understanding what actually happened at the battle of Salamis and afterwards. Thomas Harrison examines the political and

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ideological motivating factors underpinning Persai in the context of the times. Aeschylus' Persians is not only the first surviving Greek drama. It is also the only tragedy to take for its subject historical rather

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than mythical events: the repulse of the army of Xerxes at Salamis in 480 B.C. It has frequently been mined for information on the tactics of Salamis or the Greeks' knowledge of Persian names or institutions, but

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it also has a broader value, one that has not often been realised. What does it tell us about Greek representations of Persia, or of the Athenians' self-image? What can we glean from it of the politics of

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early fifth-century Athens,
or of the Athenians'
conception of their empire?
How, if at all, can such
questions be approached
without doing violence to
the Persians as a drama?
What are the implications of

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the play for the nature of
tragedy?

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