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Greek Tragedies 1 Prometheus Bound Three Greek Plays: Prometheus Bound, Agamemnon, The Trojan Women PROMETHEUS BOUND The Prometheus Bound of Aeschylus Greek Tragedies I Three Greek Plays THREE GREEK PLAYS PROMETHEUS BOUND, AGAMEMNON, THE TROJAN WOMAN The Prometheus Bound of Aeschylus.-The Agamemnon of Aeschylus. (Translated by E. Hamilton.). Prometheus Bound and Other Plays Greek Tragedies Aeschylus I The Oresteia Trilogy Prometheus Bound and Other Plays Aeschylus I Prometheus Bound and The Fragments of Prometheus Loosed Prometheus Bound Prometheus Bound: (annotated) (Worldwide Classics) Aeschylus: Persians ; Seven against Thebes ; Suppliants ; Prometheus bound Prometheus Bound Illustrated Agamemnon Aeschylus - Prometheus Bound Prometheus Bound Aeschylus - Prometheus Bound Aeschylus' Prometheus Bound and the Seven Against Thebes Prometheus Bound Prometheus Bound Prometheus Bound, with Intr. and Notes by A.O. Prickard Greek Tragedies: Aeschylus. Agamemnon. Aeschylus. Prometheus bound. Sophocles. Oedipus the king. Sophocles. Antigone. Euripides. Hippolytus Hippolytus Three Greek Plays Prometheus Bound, Agamemnon. The Trojan Women. Translated with Introductions by E. Hamilton Greek Tragedies Aeschylus - The Oresteia Trilogy (Agamemnon, Choephoroe [and] Eumenides) Prometheus Bound Aeschylus' Prometheus Bound and the Seven Against Thebes Prometheus Trilogy Prometheus Bound. with Introd. and Notes by A.O. Prickard Aeschylus: Prometheus Bound The Persians and Other Plays The Prometheus Bound. Translated with Introd. and Notes by Paul Elmer More Prometheus Bound and the Seven Against Thebes

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Aeschylus' Prometheus Bound and the Seven Against Thebes. COMPLETE VERSION - Brand New Copy Aeschylus' Prometheus Bound and the Seven Against Thebes By Aeschylus Classic Greek Literature Classical History for Teachers, Students and Academics New Editions in Greek and Ancient Literature The Seven against Thebes is the third play in an Oedipus-themed trilogy produced by Aeschylus in 467 BC. The trilogy is sometimes referred to as the Oedipodea. It concerns the battle between an Argive army led by Polynices and the army of Thebes led by Eteocles and his supporters. The trilogy won the first prize at the City Dionysia. Its first two plays, Laius and Oedipus as well as the satyr play Sphinx are no longer extant. Originally published in 1899, this book contains the Greek text

of Aeschylus' Prometheus Bound. The tragedy is prefaced with a history of Prometheus in Greek myth and an attempted reconstruction of the other two plays in the Prometheus trilogy, of which Prometheus Bound is the only extant piece. Prometheus Bound is an Ancient Greek tragedy based on the myth of Prometheus, a Titan who defies the gods, and gifts humanity with fire, for which he is subjected to eternal punishment. At the beginning, Kratos, Bia, and Hephaestus chain Prometheus to a mountain in the Caucasus. A chorus of Oceanids appear, attempting 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. After a visit from Io, Hermes comes to him, demanding that Prometheus tells him who it is that threatens to overthrow Zeus. Prometheus refuses, and Zeus strikes him with a thunderbolt that plunges Prometheus into the abyss. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Three classic Greek tragedies are translated and critically introduced by Edith Hamilton. "Prometheus Bound" is the first and only surviving play in a trilogy of tragedies called the Prometheia by Aeschylus featuring the Titan Prometheus who is bound to a rock as punishment by Zeus for providing the knowledge of fire to humans. The other two plays from the

trilogy unfortunately only survive in fragments and are "Prometheus Unbound" and "Prometheus the Fire-Bringer". "The Seven against Thebes" is the third play in an Oedipus-themed trilogy produced by Aeschylus in 467 BC. The trilogy is sometimes referred to as the Oedipodea. It concerns the battle between an Argive army led by Polynices and the army of Thebes led by Eteocles and his supporters. The trilogy won the first prize at the City Dionysia. Its first two plays, *Laius and Oedipus* as well as the satyr play *Sphinx* are no longer extant. Aeschylus (circa 525 BC – 455 BC) was the first of the three ancient Greek tragedians whose plays can still be read or performed, the others being Sophocles and Euripides. He is often described as the father of tragedy: our knowledge of the genre begins with his work and our understanding of earlier tragedies is largely based on inferences from his surviving plays. According to Aristotle, he expanded the number of characters in plays to allow for conflict amongst them, whereas previously characters had interacted only with the chorus. Only seven of his estimated seventy to ninety plays have survived into modern times. Aeschylus (c. 525-456 BCE) is the dramatist who made Athenian tragedy one of the world's great art forms. Seven of his eighty or so plays survive complete, including the *Oresteia* trilogy and the *Persians*, the only extant Greek historical drama. Fragments of his lost plays also survive. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. New edition of the legendary AESCHYLUS Ancient Greek tragedy written circa 460 BCE Translated by Theodore Alois Buckley Prometheus Bound (Ancient Greek: Προμηθεὺς Δεσμώτης, *Promētheus Desmōtēs*) 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. Synopsis 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.

Departures from Hesiod The treatment of the myth of Prometheus in *Prometheus Bound* is a radical departure from the earlier accounts found in Hesiod's *Theogony* (511-616) and *Works and Days* (42-105). Hesiod essentially portrays the Titan as a lowly trickster and semi-comic foil to Zeus's authority. Zeus's anger toward Prometheus is in turn responsible for mortal man's having to provide for himself; before, all of man's needs had been provided by the gods. Prometheus' theft of fire also prompts the arrival of the first woman, Pandora, and her jar of evils. 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.

Prometheus Trilogy There is evidence that *Prometheus Bound* was the first play in a trilogy conventionally called the *Prometheia*, but the other two plays, *Prometheus Unbound* and *Prometheus the Fire-Bringer*, survive only in fragments. In *Prometheus Unbound*, Heracles frees Prometheus from his chains and kills the eagle that had been sent daily to eat the Titan's perpetually regenerating liver. 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. *Prometheus Bound* is the starkest and strangest of the classic Greek tragedies, a play in which god and man are presented as radically, irreconcilably at odds. It begins with the shock of hammer blows as the Titan Prometheus is shackled to a rock in the Caucasus. This is his punishment for giving the gift of fire to humankind and for thwarting Zeus's decision to exterminate the human race. Prometheus's pain is unceasing, but he refuses to recant his commitment to humanity, to whom he has also brought the knowledge of writing, mathematics, medicine, and architecture. He hints that he knows how Zeus will be brought low in the future, but when Hermes demands that Prometheus divulge his secret, he refuses and is sent spinning into the abyss by a divine thunderbolt. To whom does humanity look for guidance: to the supreme deity or to the rebel Titan? What law controls the cosmos?

Prometheus Bound, one of the great poetic achievements of the ancient world, appears here in a splendid new translation by Joel Agee that does full justice to the harsh and keening music of the original Greek. Aeschylus (525-456 BC) brought a new grandeur and epic sweep to the drama of classical Athens, raising it to the status of high art. In *Prometheus Bound* the defiant Titan Prometheus is brutally punished by Zeus for daring to improve the state of wretchedness and servitude in which mankind is kept. The *Suppliants* tells the story of the fifty daughters of Danaus who must flee to escape enforced marriages, while Seven

Against Thebes shows the inexorable downfall of the last members of the cursed family of Oedipus. And *The Persians*, the only Greek tragedy to deal with events from recent Athenian history, depicts the aftermath of the defeat of Persia in the battle of Salamis, with a sympathetic portrayal of its disgraced King Xerxes. Philip Vellacott's evocative translation is accompanied by an introduction, with individual discussions of the plays, and their sources in history and mythology. Three classic Greek tragedies are translated and critically introduced by Edith Hamilton. *Aeschylus I* contains "The Persians," translated by Seth Benardete; "The Seven 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 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 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 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 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 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*, 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 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 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 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. *Greek Tragedies, Volume I* contains Aeschylus's "Agamemnon," translated by Richmond Lattimore; Aeschylus's "Prometheus Bound," translated by David Grene; Sophocles's "Oedipus the King," translated by David Grene; Sophocles's "Antigone," translated by Elizabeth Wyckoff; and Euripides's "Hippolytus," translated by David Grene. Sixty years ago, the University of Chicago Press 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 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 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 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 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*, 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 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 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 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. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork. Aeschylus (525–456 BC) brought a new grandeur and epic sweep to the drama of classical Athens, raising it to the status of high art. In Prometheus Bound the defiant Titan Prometheus is brutally punished by Zeus for daring to improve the state of wretchedness and servitude in which mankind is kept. The Suppliants tells the story of the fifty daughters of Danaus who must flee to escape enforced marriages, while Seven Against Thebes shows the inexorable downfall of the last members of the cursed family of Oedipus. And The Persians, the only Greek tragedy to deal with events from recent Athenian history, depicts the aftermath of the defeat of Persia in the battle of Salamis, with a sympathetic portrayal of its disgraced King Xerxes. Philip Vellacott's evocative translation is accompanied by an introduction, with individual discussions of the plays, and their sources in history and mythology. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. Henry David Thoreau's translation of "Prometheus Bound" was published in 1843 in the "Dial," the most important magazine of the American transcendentalist movement. This edition makes it available to a wide audience in book form for the first time. This edition also includes descriptions and fragments of the other two plays of Aeschylus' Prometheus trilogy. "Prometheus Bound" has been one of the most influential of the classical Greek tragedies, inspiring poems by Goethe, Shelly, Byron and others. But it is often misunderstood, because it is read in isolation. Read by itself, "Prometheus Bound" seems to tell the story of Prometheus' heroic resistance to Zeus' tyranny. But when we read the entire trilogy, we can see that the relation between Zeus and Prometheus is far more complex. "Prometheus Bound" has always been considered one of the greatest Greek tragedies—and this book lets us see that the Prometheus trilogy as a whole is more powerful than this one play. This edition includes an introduction by the great classical scholar, Nikolaus Wecklein, which has long been out of print. It also includes commentary by Charles Siegel, which makes an important new contribution to scholarship about reconstructing the Prometheus trilogy. 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. A chorus of 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. Oceanus, the Titan father of the Oceanids, 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. Aeschylus (525-456 BC) brought a new grandeur and epic sweep to the drama of classical Athens, raising it to the status of high art. The Persians, the only Greek tragedy to deal with events from recent Athenian history, depicts the final

defeat of Persia in the battle of Salamis, through the eyes of the Persian court of King Xerxes, becoming a tragic lesson in tyranny. In *Prometheus Bound*, the defiant Titan Prometheus is brutally punished by Zeus for daring to improve the state of wretchedness and servitude in which mankind is kept. *Seven Against Thebes* shows the inexorable downfall of the last members of the cursed family of Oedipus, while *The Suppliants* relates the pursuit of the fifty daughters of Danaus by the fifty sons of Aegyptus, and their final rescue by a heroic king. *Greek Tragedies, Volume I* contains Aeschylus's "Agamemnon," translated by Richmond Lattimore; Aeschylus's "Prometheus Bound," translated by David Grene; Sophocles's "Oedipus the King," translated by David Grene; Sophocles's "Antigone," translated by Elizabeth Wyckoff; and Euripides's "Hippolytus," translated by David Grene. Sixty years ago, the University of Chicago Press 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 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 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 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 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*, 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 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 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 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. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. *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 is often

regarded as the father of Greek tragedy; he moved play writing from the simple interaction of a single character and a chorus to one where many characters interact and thereby create more dynamic and dramatic situations. AEschylus, was the son of Euphorion, and a scion of a Eupatrid or noble family. He was born at Eleusis 525 B.C., or, as the Greeks calculated time, in the fourth year of the 63rd Olympiad. He first worked at a vineyard and whilst there claimed to have been visited by Dionysus in a dream and told to turn his attention to the tragic art. It was a dream that would deliver a rich and incredible legacy through his writing talents. His earliest tragedy, composed when he was twenty-six years of age, failed to win the fabled Dionysia, (a revered festival of theatre) and it was not until fifteen years later that he gained this victory in 484BC going on to win it again in 472 BC (for The Persians), 467 BC (for Seven Against Thebes) and 463 BC (for The Suppliants). AEschylus was also known for his military skills and was ready to fight in defence of Athens whenever the call was made. He and his brother, Cynegeirus, fought against Darius's invading Persian army at the Battle of Marathon in 490 BCE and, although the Greeks won against overwhelming odds, Cynegeirus died in the battle, which had a naturally had a profound effect on AEschylus. He made several visits to the important Greek city of Syracuse in Sicily at the invitation of the tyrant Hieron, and it is thought that he also travelled extensively in the region of Thrace. His writing continued to be the envy of others. With the series of plays of which Seven Against Thebes was a part, his supremacy was undisputed. He was the -father of tragedy.- AEschylus made many changes to dramatic form. The importance of the chorus was demoted and a second added to give prominence to the dialogue and making that interchange the leading feature of the play. He removed all deeds of bloodshed from the public view, and in their place provided various spectacular elements, improving the costumes, making the masks more expressive and convenient, and probably adopting the cothurnus to increase the stature of the performers. Finally, he established the custom of contending for the prize with trilogies, an inter-connecting set of three independent dramas. The closing years of the life of AEschylus were mainly spent in Sicily, which he had first visited soon after his defeat at the Dionysia by Sophocles. AEschylus returned to Athens to produce his Oresteian trilogy, probably the finest of his works, although the Eumenides, the last of the three plays, revealed so openly his aristocratic tendencies that he became extremely unpopular, and returned to Sicily for the last time in 458 BCE and it was there that he died, while visiting the city of Gela in 456 or 455 BCE.