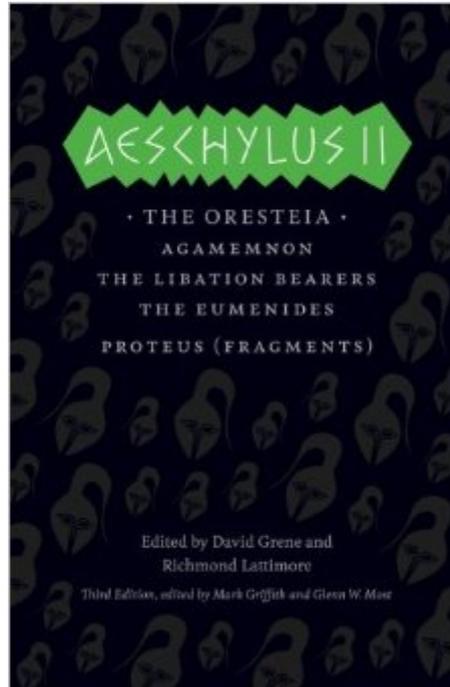


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# Aeschylus II: The Oresteia (The Complete Greek Tragedies)



## Synopsis

Aeschylus II contains *The Oresteia*, translated by Richmond Lattimore, and fragments of *Proteus*, translated by Mark Griffith. 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' 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.

## Book Information

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## Customer Reviews

Still the best combination for the average (undergrad) reader of accuracy and readability. Though I've never gotten over the fact that Lattimore inaccurately translates two DIFFERENT words as "daring," one of them being the Greek word "hubris." The result is that Helen is described as having hubris, directly contrary to the intent of the text (Paris, NOT Helen, is the epitome of hubris; Helen is something else, a kind of force of nature and a wild animal raised to deadly effect as a tame housepet, according to one metaphor).

Reading the original tragedians is a mind cleanse. Aeschylus has the knack for hard dark descriptions of destiny. Characters trapped in karmic trajectories that were initiated before they were even born. Abraham was stopped from killing Isaac, but Agamemnon's sacrifice of his favorite daughter to achieve the sack of Troy, brings down the famous house of Atreus. The description of her sacrifice curdles the blood & in the third play in the trilogy, the chorus of furies that chase Orestes, really gets off great lines in what is the world's 1st court room drama. Also Clytemnestra's dream of suckling a snake is a deep image for the ages.

This is a pretty decent set of plays by Aeschylus. I found the format of the book very easy to follow and interesting to read. I would recommend this book, as well as the first book (Aeschylus I) to anyone who want to read some of the Greek tragedies or anyone who wants to know more about this famous Greek tragedian. This book has the whole Oresteia within it, except for the final part, in which only fragments of the play survive, which the introduction of the book explains in greater detail.

They say Aeschylus was a great dramatist. Maybe you had to be there, in ancient Greece, to appreciate him. I find him boring and stuffy. Supposedly his plays were musicals, and we have none of the music. Small wonder I'm bored. Imagine West Side Story with the characters reciting the songs. The characters are annoying. We're supposed to feel sorry for Agamemnon, a murderer, slaveholder, rapist, and proponent of genocide. I don't think so. I don't really care when Clytemnestra kills him. Why not? He had it coming, for many reasons. He murdered his own

daughter just to get a smoother cruise to Troy. What an ass. Read it for its scholarly value, but don't pretend you enjoy it. You're not fooling anyone.

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