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"The tyrant is a child of PrideWho drinks from his sickening cup Recklessness and vanity,Until from his high crest headlongHe plummets to the dust of hope."Theses heroic Greek dramas have moved theatergoers and readers since the fifth century B.C. They tower above other tragedies and have a place on the College Board AP English reading list. Aeschylus (525-456 BC) brought a new grandeur and epic sweep to the drama of classical

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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

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pursuit of the fifty daughters of Danaus by the fifty sons of Aegyptus, and their final rescue by a heroic king.

From the perspective of the townspeople and the queen, Clytemnestra, Agamemnon follows the emotional journey of grief, rage, and revenge. Agamemnon had dedicated much of his life to a war that his brother started. He vowed to do whatever it takes to win—committing war crimes and killing innocents. But, even in victory, Agamemnon feels unsatisfied and plagued by the bloodshed he caused. Because of this, he decides to perform a ritual to clear his

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conscience and regain the gods' approval. After he fought for ten years in the Trojan war, Clytemnestra eagerly awaited the return of her husband, King Agamemnon. However, upon his arrival, she learns that he has sacrificed one of her loved ones to the gods, in order to win their favor. Though Agamemnon expressed slight remorse, he felt resolute in his actions, as he viewed the sacrifice as a necessity. Already devastated, Clytemnestra is driven to pure rage when she finds that Agamemnon also brought back a "spoil of war", Cassandra, a Trojan princess and prophetess, who has been punished by the god Apollo for

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refusing his advances. Though she is able to see the future, she is cursed to be never believed. Considered as Agamemnon's war prize, Cassandra is trapped in the kingdom, especially hopeless when she receives a vision of unescapable doom. Meanwhile, as Clytemnestra settles in her grief and rage, she creates a plot for vengeance, and much like her husband at war, is unconcerned about any collateral damage. As the first installment of the sole surviving Greek trilogy, Agamemnon is both a stand-alone piece and a compliment to later plays. With symbolism and precise prose, Agamemnon by

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Aeschylus depicts the consequences of warfare—both abroad and domestic. Featuring strong, dynamic, and well-developed characters and an emotional, dramatic plot, Agamemnon is an enthralling perspective on the fates of famous heroes from Greek mythology. This edition of Aeschylus' acclaimed tragedy, Agamemnon features a new, eye-catching cover and is reprinted in a modern, readable font. With these accommodations, contemporary readers are encouraged to revisit this classic and enthralling tale of revenge.

Includes articles about translations of the

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works of specific authors and also more general topics pertaining to literary translation.

Tales from Ovid

Agamemnon by Aiskhylos; Elektra by Sophokles;
Orestes by Euripides

The Recycling of Memory

(Penguin Classics Deluxe Edition)

An Iliad

Presents fresh translations of ten immortal plays in verse by the ancient Greek dramatist, including "Electra," "Medea," and "The Trojan Women," accompanied by scene headings, stage directions,

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introductions, and a glossary of people, gods, and places. Original.

In the Oresteia Aeschylus addressed the bloody chain of murder and revenge within the royal family of Argos. As they move 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. In Agamemnon, a king's decision to sacrifice his daughter and turn the tide of war inflicts lasting damage on his family, culminating in a terrible act of retribution; The Libation Bearers deals with the

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aftermath of Clytemnestra's regicide, as her son Orestes sets out to avenge his father's death; and in *The Eumenides*, Orestes is tormented by supernatural powers that can never be appeased. Forming an elegant and subtle discourse on the emergence of Athenian democracy out of a period of chaos and destruction, *The Oresteia* is a compelling tragedy of the tensions between our obligations to our families and the laws that bind us together as a society. The only trilogy in Greek drama that survives from antiquity, Aeschylus' *The Oresteia* is translated by Robert Fagles with an introduction,

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notes and glossary written in collaboration with W.B. Stanford in Penguin Classics. 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.

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Robert Fagles, winner of the PEN/Ralph Manheim Medal for Translation and a 1996 Academy Award in Literature from the American Academy of Arts and Letters, presents us with Homer's best-loved and most accessible poem in a stunning modern-verse translation. "Sing to me of the man, Muse, the man of twists and turns driven time and again off course, once he had plundered the hallowed heights of Troy." So begins Robert Fagles' magnificent translation of the *Odyssey*, which Jasper Griffin in the *New York Times Book Review* hails as "a distinguished achievement." If the *Iliad* is the world's

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greatest war epic, the *Odyssey* is literature's grandest evocation of an everyman's journey through life. Odysseus' reliance on his wit and wiliness for survival in his encounters with divine and natural forces during his ten-year voyage home to Ithaca after the Trojan War is at once a timeless human story and an individual test of moral endurance. In the myths and legends retold here, Fagles has captured the energy and poetry of Homer's original in a bold, contemporary idiom, and given us an *Odyssey* to read aloud, to savor, and to treasure for its sheer lyrical mastery. Renowned

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classicist Bernard Knox's superb introduction and textual commentary provide insightful background information for the general reader and scholar alike, intensifying the strength of Fagles's translation. This is an Odyssey to delight both the classicist and the general reader, to captivate a new generation of Homer's students.

Discovered in an Egyptian papyrus in 1896, the lyrics of Bacchylides are one of the great treasures of Greek poetry. These exquisite choral odes celebrate victories in the Pythian, Isthmian, Nemean, and Olympic games and chronicle the classical gods

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and heroes, eloquently revealing to us the spirit and world of Golden Age Greece. The poems are brilliantly translated by Robert Fagles, recently hailed by Garry Wills in the New Yorker as "the best living translator of ancient Greek drama, lyric poetry, and epic into modern English." First published in 1961, the book now includes a new translator's note by Fagles. " Fagles] has produced a work which is at once a faithful translation of Bacchylides in the fullest sense and something which stands and lives in its own right as a work of art."--Sir Maurice Bowra, from the Foreword "Fagles has created . . . a musical and

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craftsmanly series of verses. As a translator, Fagles has the merits of . . . keeping the lilting rhythms of Bacchylides alive in one's ear . . . and unearthing metaphors behind faded Greek words, of splitting the strings of compound adjectives into pungent clauses which lose nothing in color but make coordinated English."--Emily Vermeule, *American Journal of Philology* "The beauty, richness, and classic quality of Mr. Fagles's unrhymed verse make this translation a creative work and a valuable contribution to English letters."--Rae Dalven, *Poetry Classics and Translation*

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Agamemnon

Aeneid

Poetics

The Flower of Suffering

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award-winning translators.

From Robert Fagles's acclaimed translation, *An Iliad* telescopes Homer's Trojan War epic into a gripping monologue that captures both the heroism and horror of war. Crafted around the stories of Achilles and Hector, in language that is by turns poetic and conversational, *An Iliad* brilliantly refreshes this world classic. What emerges is a powerful performance of theatrical storytelling that vividly drives home the timelessness of mankind's compulsion toward violence.

The Tangled Ways of Zeus is a collection of studies written over the last twenty years by the distinguished classicist A. Sommerstein about various aspects of ancient Greek tragedy (and, in some cases, other related genres). It complements

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recent collection of studies in Greek comedy, *Talking about Laughter* (OUP, 2009). Some of the essays have not been published previously, others have appeared in books or journals hard to find outside major academic libraries. Each chapter deals with its own topic, but between them they build up a multifaceted picture of the dramatists (especially Aeschylus and Sophocles), the genre, and its interactions with the society, culture, and religion of classical Athens. Overviews the political, historical, and cultural background of Greek drama and provides informative overviews of ten widely studied plays.

Agamemnon; The Libation Bearers; The Eumenides
The Tangled Ways of Zeus

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The Odyssey - Classic Book

The Persians and Other Plays

The Complete Aeschylus

Here is a new Loeb Classical Library edition of Homer's stirring heroic account of the Trojan war and its passions. The eloquent and dramatic epic poem captures the terrible anger of Achilles, "the best of the Achaeans," over a grave insult to his personal honor and relates its tragic result--a chain of consequences that proves devastating for the Greek forces besieging Troy, for noble Trojans, and for Achilles himself. The poet gives us compelling characterizations of his protagonists as well as a remarkable study of the

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heroic code in antiquity. The works attributed to Homer include the two oldest and greatest European epic poems, the Odyssey and the Iliad. These have been published in the Loeb Classical Library for three quarters of a century, the Greek text facing a faithful and literate prose translation by A. T. Murray. William F. Wyatt now brings the Loeb's Iliad up to date, with a rendering that retains Murray's admirable style but is written for today's readers.

The Oresteia, consists of the three tragedies Agamemnon, The Libation Bearers and The Eumenides. This trilogy of plays, written a number of years B.C.E., dramatizes one of the earliest, most

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culturally significant myths of Ancient Greek civilization—how a series of revenge/power-motivated murders in the family of King Agamemnon of Mycenae eventually leads to the establishment of democratic justice. One of the few surviving complete examples of Classical Greek drama, the trilogy is populated by archetypal characters, whose actions explore themes relating to the nature and purpose of revenge, and the relationship between humanity and spirituality (the gods). Aeschylus was the earliest of the great Greek tragedians and the principal creator of Greek drama. He is called the 'Father of Tragedy'. The only trilogy of tragedy plays to survive from

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Ancient Greece features the ageless themes of the nature of fate and the relationship between justice, revenge, and religion.

The Oresteian trilogy (Agamemnon, Libation Bearers, Eumenides) established the themes of Greek tragedy - the inexorable nature of Fate, the relationship between justice, revenge, and religion. The plays dramatize the murder of Agamemnon by his wife Clytemnestra, the revenge of her son Orestes, and his judgement by the court of Athens. This new translation seeks to preserve the plays' qualities as theatre and as literature.

Agamemnon, Choephoroe, Eumenides

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Odyssey

The Odyssey

Waste-Site Stories

Sophocles

Greek tragedy occupies a prominent place in the development of early Greek thought. However, even within the partial renaissance of debates about tragedy's roots in the popular thought of archaic Greece, its potential connection to the early philosophical tradition remains, with few exceptions, at the periphery of current interest. This book aims to show

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that our understanding of Aeschylus' Oresteia is enhanced by seeing that the trilogy's treatment of Zeus and Justice (Dikê) shares certain concepts, assumptions, categories of thought, and forms of expression with the surviving fragments and doxography of certain Presocratic thinkers (especially Anaximander, Xenophanes, Heraclitus, and Parmenides). By examining several aspects of the tragic trilogy in relation to Presocratic debates about theology and cosmic justice, it shows how such scrutiny

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may affect our understanding of the theological 'tension' and metaphysical assumptions underpinning the Oresteia's dramatic narrative. Ultimately, it argues that Aeschylus bestows on the experience of human suffering, as it is given in the contradictory multiplicity of the world, the status of a profound form of knowledge: a meeting point between the human and divine spheres.

The love of Penelope and Ulysses is undying. Penelope and Ulysses explores the historical and yet contemporary journey

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into the life and struggles of Penelope, a woman who refuses to be dispirited or defeated. Hers is a strange, complex, and multifaceted world. Her life, surrounded by war, is inextricably shaped by the decisions that men have made for her. Even so, Penelope refuses to be a spectator—a pawn in men's schemes. She rides the waves of turbulence and danger, surviving on her wit, guile, and pure intelligence. She skillfully weaves her seductive plots to ultimately control the men who would control her. All the while, she schemes,

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always working toward her escape and eventual freedom. Penelope is well-read in the philosophies of her world, well trained in battle, and keeps her own counsel. From a life of solitude, she explores the most turbulent adventure of all—the quest for self-actualization, the ownership of her self.

The Oresteia Agamemnon; The Libation Bearers; The Eumenides Penguin

Aeneas appears in The Illiad in vague snatches and starts as a traveling warrior of great piety who was loosely connected

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to the foundation of Rome. Virgil weaves these fragments into a powerful myth about the founding of Rome in The Aeneid. Aeneas travels from his native Troy to Italy then wages victorious war upon the Latins.

Essays

A Journey into the Deepest and Most Longing Love between Man and Woman
Septem contra Thebas

Three Theban Plays

Masterpieces of Classic Greek Drama

This spellbinding, groundbreaking translation reenergizes Aeschylus' enduring saga of split

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loyalties, bloody sacrifice, and the efforts to bring peace after generations of strife. The most renowned of Aeschylus' tragedies and one of the foundational texts of Western literature, the Oresteia trilogy is about cycles of deception and brutality within the ruling family of Argos. In Agamemnon, afflicted queen Clytemnestra awaits her husband's return from war to commit a terrible act of retribution for the murder of her daughter. The next two plays, radically retitled here as The Women at the Graveside and Orestes in Athens, deal with the aftermath of the regicide, Orestes' search to avenge his father's death, and the ceaseless torment of the young prince. A powerful discourse on the formation of democracy

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after a period of violent chaos, The Oresteia has long illuminated the tensions between loyalty to one's family and to the greater community. Now, Oliver Taplin's "vivid and accessible translation" (Victoria Mohl) captures the lyricism of the original, in what is sure to be a classic for generations to come.

Aeschylus' Oresteia, the only ancient tragic trilogy to survive, is one of the great foundational texts of Western culture. It begins with Agamemnon, which describes Agamemnon's return from the Trojan War and his murder at the hands of his wife Clytemnestra, continues with her murder by their son Orestes in Libation Bearers, and concludes with Orestes' acquittal at a court founded by Athena in Eumenides.

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The trilogy thus traces the evolution of justice in human society from blood vengeance to the rule of law, Aeschylus' contribution to a Greek legend steeped in murder, adultery, human sacrifice, cannibalism, and endless intrigue.

D. S. Carne-Ross (1921-2010) was one of the finest critics of classical literature in English translation after Arnold. More than four decades of Carne-Ross's writings are represented in this volume, which includes criticism of both ancient and modern writers, in addition to historical-critical studies of translation, discriminating analyses of translators widely read today, and investigations in the relationship between translation, criticism, and

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literary creation. This book will appeal to a wide audience including classicists, specialists in reception and translation studies, students of comparative literature, and literary readers. Two chapters give readings of the Odyssey and the Oresteia; others focus on significant and influential translators of those works. Two long essays give extended accounts of two of the most widely read twentieth-century translators of Greek and Latin, Robert Fitzgerald and Richmond Lattimore; there are also incisive studies of translations by H.D., David Ferry, Christopher Logue and others. Some essays focus on a particular work, author, or genre in translation, for example, Pindar's Pythian 12, Horace,

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Greek tragedy, and Greek epigram. The first and the final chapters use translation as a point of departure in order to investigate questions about transfers between ancient and modern literatures. In all the essays, translated works are considered in their relation to Greek or Roman literature and also as contributions to English literature, as a source of innovation for it, or as a way of laying bare connections between past and present moments. When Michael Hofmann and James Lasdun's groundbreaking anthology *After Ovid* (also Faber) was published in 1995, Hughes's three contributions to the collective effort were nominated by most critics as outstanding. He had shown that rare translator's

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gift for providing not just an accurate account of the original, but one so thoroughly imbued with his own qualities that it was as if Latin and English poet were somehow the same person. Tales from Ovid, which went on to win the Whitbread Prize for Poetry, continued the project of recreation with 24 passages, including the stories of Phaeton, Actaeon, Echo and Narcissus, Procne, Midas and Pyramus and Thisbe. In them, Hughes's supreme narrative and poetic skills combine to produce a book that stands, alongside his Crow and Gaudete, as an inspired addition to the myth-making of our time.

**And Other Studies In and Around Greek Tragedy
The Iliad**

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An Oresteia Tragedies

The ancient philosopher's treatise on dramatic and literary theory. This historic work contains Aristotle's thoughts on poetry—lyric, epic—and drama—comedy, tragedy, satyr. It remains one of the core volumes for those with an interest in theory, criticism, philosophy, and the arts. Delving into such topics as plot, character, rhythm, language, and catharsis, Poetics is a remarkable and essential work, sparking debate among scholars to this very day.

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The great war epic of Western literature, translated by acclaimed classicist Robert Fagles, and featured in the Netflix series *The OA*. A Penguin Classic Dating to the ninth century B.C., Homer's timeless poem still vividly conveys the horror and heroism of men and gods wrestling with towering emotions and battling amidst devastation and destruction, as it moves inexorably to the wrenching, tragic conclusion of the Trojan War. Renowned classicist Bernard Knox observes in his superb introduction that although the violence of the *Iliad* is grim and relentless, it coexists with both images of civilized life and a

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poignant yearning for peace. Combining the skills of a poet and scholar, Robert Fagles, winner of the PEN/Ralph Manheim Medal for Translation and a 1996 Academy Award in Literature from the American Academy of Arts and Letters, brings the energy of contemporary language to this enduring heroic epic. He maintains the drive and metric music of Homer's poetry, and evokes the impact and nuance of the Iliad's mesmerizing repeated phrases in what Peter Levi calls "an astonishing performance." This Penguin Classics Deluxe edition also features French flaps and deckle-edged paper. For more than seventy years,

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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.

9780140275360

Explorations in the aesthetics of waste and the material infrastructure of memory.

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First performed in 458BC, Aeschylus's trilogy of plays - known collectively as The Oresteia - remains perhaps the great masterpiece of Ancient tragic drama. Telling the bloody story of the House of Atreus, Aeschylus's tragedy stages an eternal debate about justice and revenge that remains relevant more than two millenia later. Now available in the Bloomsbury Revelations series in this classic and authoritative translation by Hugh Lloyd-Jones, this book contains the text of all three plays - Agamemnon, The Libation Bearers and The Eumenides - with extensive scholarly annotation throughout.

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Theology, Justice, and the Cosmos in Aeschylus'
>Oresteia< and Presocratic Thought
Oedipus the King; Oedipus at Colonus; Antigone
The Libation-Bearers
Destiny, the Inward Quest, Temporality and Life
Ten Plays

King Oedipus/Oedipus at Colonus/Antigone
Three towering works of Greek tragedy
depicting the inexorable downfall of a doomed
royal dynasty The legends surrounding the
house of Thebes inspired Sophocles to create
this powerful trilogy about humanity's
struggle against fate. King Oedipus is the

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devastating portrayal of a ruler who brings pestilence to Thebes for crimes he does not realize he has committed and then inflicts a brutal punishment upon himself. Oedipus at Colonus provides a fitting conclusion to the life of the aged and blinded king, while Antigone depicts the fall of the next generation, through the conflict between a young woman ruled by her conscience and a king too confident of his own authority. Translated with an Introduction by E. F.

WATLING

One of the founding documents of Western culture and the only surviving ancient Greek

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trilogy, the Oresteia of Aeschylus is one of the great tragedies of all time. The three plays of the Oresteia portray the bloody events that follow the victorious return of King Agamemnon from the Trojan War, at the start of which he had sacrificed his daughter Iphigeneia to secure divine favor. After Iphigeneia's mother, Clytemnestra, kills her husband in revenge, she in turn is murdered by their son Orestes with his sister Electra's encouragement. Orestes is pursued by the Furies and put on trial, his fate decided by the goddess Athena. Far more than the story of murder and ven-geance in the

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royal house of Atreus, the Oresteia serves as a dramatic parable of the evolution of justice and civilization that is still powerful after 2,500 years. The trilogy is presented here in George Thomson's classic translation, renowned for its fidelity to the rhythms and richness of the original Greek. This new, modern translation of The Iliad is fast-moving, action-oriented presentation which will be especially helpful to those first encountering this classic work. Very close to the original, without the padding that so often gets in the way.--Harry Levin, Harvard University.

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Aeschylus 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. Only seven of his estimated seventy to ninety plays have survived into modern times. Fragments of some other plays have survived in quotes and more continue to be discovered on Egyptian papyrus, often giving us surprising insights into his work.

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Oresteia

The Aeneid

The Plays and Fragments

The Theban Plays

Penelope and Ulysses

In this innovative rendition of The Oresteia, the poet, translator, and essayist Anne Carson combines three different visions -- Aischylos' Agamemnon, Sophokles' Elektra, and Euripides' Orestes, giving birth to a wholly new experience of the classic Greek triumvirate of vengeance. Carson's accomplished rendering combines

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elements of contemporary vernacular with the traditional structures and rhetoric of Greek tragedy, opening up the plays to a modern audience. --from publisher description.

The great epic of Western literature, translated by the acclaimed classicist Robert Fagles A Penguin Classic Robert Fagles, winner of the PEN/Ralph Manheim Medal for Translation and a 1996 Academy Award in Literature from the American Academy of Arts and Letters, presents us with Homer's best-loved and most accessible poem in a stunning modern-verse translation.

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"Sing to me of the man, Muse, the man of twists and turns driven time and again off course, once he had plundered the hallowed heights of Troy." So begins Robert Fagles' magnificent translation of the Odyssey, which Jasper Griffin in the New York Times Book Review hails as "a distinguished achievement." If the Iliad is the world's greatest war epic, the Odyssey is literature's grandest evocation of an everyman's journey through life. Odysseus' reliance on his wit and williness for survival in his encounters with divine and natural forces during his ten-year

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introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

“There is no greater gift to man than to understand nothing of his fate”, declares poet-philosopher Paul Valery. And yet the searching human being seeks ceaselessly to disentangle the networks of experiences, desires, inward promptings, personal ambitions, and elevated strivings which directed his/her life-course within changing circumstances in order to

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discover his sense of life. Literature seeks in numerous channels of insight the dominant threads of “the sense of life”, “the inward quest”, “the frames of experience” in reaching the inward sources of what we call ‘destiny’ inspired by experience and temporality which carry it on. This unusual collection reveals the deeper generative elements which form sense of life stretching between destiny and doom. They escape attention in their metamorphic transformations of the inexorable, irreversibility of time which undergoes different interpretations

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**in the phases examining our life. Our key to life
has to be ever discovered anew.**

**The Oresteia: Agamemnon, Women at the
Graveside, Orestes in Athens**

**Agamemnon, The Libation Bearers and The
Eumenides**

Complete Poems

The Oresteia

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