

# Greek Tragedies Volume 1

## Aeschylus, Euripides, Sophocles

Greek Tragedies 1 Mark Griffith, Glenn W. Most, David Grene, Richmond Lattimore, 2013-04-19 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.

Greek Tragedies David Grene, Richmond Alexander Lattimore, 1966

*Hippolytos* Euripides, 1889

**Greek Tragedies** David Grene, Richmond Alexander Lattimore, 1960

Greek Tragedies III Aeschylus, Sophocles, Euripides, 2013-04-22 This anthology collects some of the most important plays by Ancient Greek tragedians, in updated translations with new introductions. Greek Tragedies, Volume III presents some of

the finest and most fundamental works of Western dramatic literature. It draws together plays of Aeschylus, Sophocles, and Euripides from Chicago's acclaimed nine-volume series, Complete Greek Tragedies. This third edition updates the translations to bring them even closer to the ancient Greek while retaining the vibrancy for which they are famous. New introductions for each play provide essential information about the production histories and the stories themselves. This volume contains Aeschylus's "The Eumenides," translated by Richmond Lattimore; Sophocles's "Philoctetes," translated by David Grene; Sophocles's "Oedipus at Colonus," translated by Robert Fitzgerald; Euripides's "The Bacchae," translated by William Arrowsmith; and Euripides's "Alecestis," translated by Richmond Lattimore.

The Complete Greek Tragedies Volume 1 Aeschylus, Sophocles, Euripides, 2021-09-09 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 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. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*The Lost Plays of Greek Tragedy (Volume 1)* Matthew Wright, 2016-11-03 Numerous books have been written about Greek tragedy, but almost all of them are concerned with the 32 plays that still survive. This book, by contrast, concentrates on the plays that no longer exist. Hundreds of tragedies were performed in Athens and further afield during the classical period, and even though nearly all are lost, a certain amount is known about them through fragments and other types of evidence. Matthew Wright offers an authoritative two-volume critical introduction and guide to the lost tragedies. This first volume examines the remains of works by playwrights such as Phrynichus, Agathon, Neophron, Critias, Astydamos, Chaeremon, and many others who have been forgotten or neglected. (Volume 2 explores the lost works of Aeschylus, Sophocles and Euripides.) What types of evidence exist for lost tragedies, and how might we approach this evidence? How did these plays become lost or incompletely preserved? How can we explain why all tragedians except Aeschylus, Sophocles and Euripides became neglected or relegated to the status of 'minor' poets? What changes and continuities can be detected in tragedy after the fifth century BC? Can the study of lost works and neglected authors change our views of Greek tragedy as a genre? This book answers such questions through a detailed study of the fragments in their historical and literary context. Including English versions of previously untranslated fragments as well as in-depth discussion of their significance, *The Lost Plays of Greek Tragedy* makes these works accessible for the first time.

**Five Great Greek Tragedies** Sophocles, Euripides, Aeschylus, 2015-02-03 Features Oedipus Rex and Electra by

Sophocles (translated by George Young), Medea and Bacchae by Euripides (translated by Henry Hart Milman), and Prometheus Bound by Aeschylus (translated by George Thomson).

*The Complete Greek Drama* Whitney Jennings Oates, Eugene O'Neill (Jr.), 1938

*The Greek Plays* Sophocles, Aeschylus, Euripides, 2017-09-05 A landmark anthology of the masterpieces of Greek drama, featuring all-new, highly accessible translations of some of the world's most beloved plays, including Agamemnon, Prometheus Bound, Bacchae, Electra, Medea, Antigone, and Oedipus the King. Featuring translations by Emily Wilson, Frank Nisetich, Sarah Ruden, Rachel Kitzinger, Mary Lefkowitz, and James Romm. The great plays of Ancient Greece are among the most enduring and important legacies of the Western world. Not only is the influence of Greek drama palpable in everything from Shakespeare to modern television, the insights contained in Greek tragedy have shaped our perceptions of the nature of human life. Poets, philosophers, and politicians have long borrowed and adapted the ideas and language of Greek drama to help them make sense of their own times. This exciting curated anthology features a cross section of the most popular—and most widely taught—plays in the Greek canon. Fresh translations into contemporary English breathe new life into the texts while capturing, as faithfully as possible, their original meaning. This outstanding collection also offers short biographies of the playwrights, enlightening and clarifying introductions to the plays, and helpful annotations at the bottom of each page. Appendices by prominent classicists on such topics as “Greek Drama and Politics,” “The Theater of Dionysus,” and “Plato and Aristotle on Tragedy” give the reader a rich contextual background. A detailed time line of the dramas, as well as a list of adaptations of Greek drama to literature, stage, and film from the time of Seneca to the present, helps chart the history of Greek tragedy and illustrate its influence on our culture from the Roman Empire to the present day. With a veritable who's who of today's most renowned and distinguished classical translators, *The Greek Plays* is certain to be the definitive text for years to come. Praise for *The Greek Plays* “Mary Lefkowitz and James Romm deftly have gathered strong new translations from Frank Nisetich, Sarah Ruden, Rachel Kitzinger, Emily Wilson, as well as from Mary Lefkowitz and James Romm themselves. There is a freshness and pungency in these new translations that should last a long time. I admire also the introductions to the plays and the biographies and annotations provided. Closing essays by five distinguished classicists—the brilliant Daniel Mendelsohn and the equally skilled David Rosenbloom, Joshua Billings, Mary-Kay Gamel, and Gregory Hays—all enlightened me. This seems to me a helpful light into our gathering darkness.”—Harold Bloom

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**Greek tragedies** Sophocles, Aeschylus, Euripides, 1992 The Grene and Lattimore edition of the Greek tragedies has been among the most widely acclaimed and successful publications of the University of Chicago Press. On the occasion of the Centennial of the University of Chicago and its Press, we take pleasure in reissuing this complete work in a handsome four-volume slipcased edition as well as in redesigned versions of the familiar paperbacks. For the Centennial Edition two of the original translations have been replaced. In the original publication David Grene translated only one of the three Theban plays, *Oedipus the King*. Now he has added his own translations of the remaining two, *Oedipus at Colonus* and *Antigone*, thus bringing a new unity of tone and style to this group. Grene has also revised his earlier translation of *Prometheus Bound* and rendered some of the former prose sections in verse. These new translations replace the originals included in the paperback volumes *Sophocles I* (which contains all three Theban plays), *Aeschylus II*, *Greek Tragedies, Volume I*, and *Greek Tragedies, Volume III*, all of which are now being published in second editions. All other volumes contain the translations of the tragedies of Aeschylus, Sophocles, and Euripides for the most part from the original versions first published in the 1940s and 1950s. These translations have been the choice of generations of teachers and students, selling in the past forty years over three million copies.

*A Companion to Greek Tragedy* Justina Gregory, 2008-04-15 *The Blackwell Companion to Greek Tragedy* provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the various methodologies and the lively critical dialogue that characterize the study of Greek tragedy today. Comprises 31 original essays by an international cast of contributors, including up-and-coming as well as distinguished senior scholars Pays attention to socio-political, textual, and performance aspects of Greek tragedy All ancient Greek is transliterated and translated, and technical terms are explained as they appear Includes suggestions for further reading at the end of each chapter, and a generous and informative combined bibliography

**Sophocles** Sophocles, 1885

*Greek Tragedy* Aeschylus, Euripides, Sophocles, 2004-08-26 Agememnon is the first part of the Aeschylus's Orestian trilogy in which the leader of the Greek army returns from the Trojan war to be murdered by his treacherous wife Clytemnestra. In Sophocles' Oedipus Rex the king sets out to uncover the cause of the plague that has struck his city, only to discover the devastating truth about his relationship with his mother and his father. Medea is the terrible story of a woman's bloody revenge on her adulterous husband through the murder of her own children.

Greek Tragedies as Plays for Performance David Raeburn, 2016-11-30 This is a unique introduction to Greek tragedy that explores the plays as dramatic artifacts intended for performance and pays special attention to construction, design, staging, and musical composition. Written by a scholar who combines his academic understanding of Greek tragedy with his singular theatrical experience of producing these ancient dramas for the modern stage Discusses the masters of the genre—Aeschylus, Sophocles, and Euripides—including similarities, differences, the hybrid nature of Greek tragedy, the significance that each poet attaches to familiar myths and his distinctive approach as a dramatic artist Examines 10 plays in detail, focusing on performances by the chorus and the 3 actors, the need to captivate audiences attending a major civic and religious festival, and the importance of the lyric sections for emotional effect Provides extended dramatic analysis of important Greek tragedies at an appropriate level for introductory students Contains a companion website, available upon publication at [www.wiley.com/go/raeburn](http://www.wiley.com/go/raeburn), with 136 audio recordings of Greek tragedy that illustrate the beauty of the Greek language and the powerful rhythms of the songs

**A Handbook to the Reception of Greek Drama** Betine van Zyl Smit, 2016-05-23 A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

*Interpreting Greek Tragedy* Charles Segal, 2019-05-15 This generous selection of published essays by the distinguished classicist Charles Segal represents over twenty years of critical inquiry into the questions of what Greek tragedy is and what it means for modern-day readers. Taken together, the essays reflect profound changes in the study of Greek tragedy in the United States during this period—in particular, the increasing emphasis on myth, psychoanalytic interpretation, structuralism, and semiotics.

**Euripides: Orestes** Matthew Wright, 2013-11-01 Orestes was one of Euripides' most popular plays in antiquity. Its plot, which centres on Orestes' murder of his mother Clytemnestra and its aftermath, is exciting as well as morally complex; its

presentation of madness is unusually intense and disturbing; it deals with politics in a way which has resonances for both ancient and modern democracies; and, it has a brilliantly unexpected and ironic ending. Nevertheless, Orestes is not much read or performed in modern times. Why should this be so? Perhaps it is because Orestes does not conform to modern audiences' expectations of what a 'Greek tragedy' should be. This book makes Orestes accessible to modern readers and performers by explicitly acknowledging the gap between ancient and modern ideas of tragedy. If we are to appreciate what is unusual about the play, we have to think in terms of its impact on its original audience. What did they expect from a tragedy, and what would they have made of Orestes?

The Theater of War Bryan Doerries, 2016-08-23 For years theater director Bryan Doerries has been producing ancient Greek tragedies for a wide range of at-risk people in society. His is the personal and deeply passionate story of a life devoted to reclaiming the timeless power of an ancient artistic tradition to comfort the afflicted. Doerries leads an innovative public health project—Theater of War—that produces ancient dramas for current and returned soldiers, people in recovery from alcohol and substance abuse, tornado and hurricane survivors, and more. Tracing a path that links the personal to the artistic to the social and back again, Doerries shows us how suffering and healing are part of a timeless process in which dialogue and empathy are inextricably linked. The originality and generosity of Doerries's work is startling, and *The Theater of War*—wholly unsentimental, but intensely felt and emotionally engaging—is a humane, knowledgeable, and accessible book that will both inspire and enlighten.

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