

# The Oresteia Agamemnon The Libation Bearers The Eumenides Penguin Classics

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## RIVERS POWELL

**Oresteia** Mint Editions

The Oresteian trilogy on "The House of Atreus" is one of the supreme productions of all literature. Aeschylus addressed the two great themes of the retribution of crime and the inheritance of evil, that create a bloody chain of murder and revenge within the royal family of Argos: in "Agamemnon", the warrior who defeated Troy returns to Argos and is murdered by his wife Clytemnestra for sacrificing their daughter Iphigenia before the Trojan War. In "The Libation Bearers" (Choephoroi), Orestes, Agamemnon's son, avenges his father by murdering his mother. In "The Furies" (Eumenides), Orestes flees to Delphi, pursued by the divine avengers (Erinyes) of his mother. After being purified by Apollo, he makes his way to Athens and is there tried at the court of Areopagus. 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 Libation Bearers and The Eumenides](#) University of Chicago Press

The only surviving trilogy of Greek plays, The Oresteia (also known as The House of Atreus) is comprised of early masterworks of the playwright Aeschylus: Agamemnon, The Libation-Bearers, and The Furies. Together, the plays tell a story of murder, revenge, curses, and justice. The characters include the Greek Gods, who interact with humanity and influence events.

[Aeschylus I](#) Bloomsbury Publishing

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

**Libation-bearers and Furies of Eschylus** University of Pennsylvania Press

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 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'.

**Agamemnon, the Libation-Bearers, and the Furies** Simon and Schuster

This classic trilogy by the great tragedian deals with the bloody history of the House of Atreus. Grand in style, rich in diction and dramatic dialogue, the plays embody Aeschylus' concerns with the destiny and fate of both individuals and the state, all played out under the watchful eye of the gods.

*Aeschylus (Aeschylus II). Oresteia* Penguin

Plays included in this second of 2 volumes of Aeschylus include the trilogy of plays that make up the Oresteia.

**Agamemnon, the Libation Bearers, the Eumenides; 1** MusesBooks

A brief discussion of the life of Aeschylus and the structure of early tragedy accompanies a translation of the three plays based on H.W. Smyth's Loeb Classical Library text.

*Aeschylus* Independently Published

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 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, 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.

**The Oresteia** OUP Oxford

First presented at the festival of the City Dionysia, in 458 BCE and won the first prize, the Oresteia is the only trilogy that has survived the rapacious ways of Time to come down to us almost intact. The myth that has inspired Aeschylus to write this trilogy is long and concerns the House of Atreus, a house which was almost obliterated by vengeance and revenge, in other words, by brutal murders. The last male of the house, Orestes survived, thanks to the new and exciting phenomenon that has emerged during Aeschylus' time, that of Democracy. The playwright shows us here this new phenomenon, in the form of a jury. The citizens of Athens, the demos, were asked by the goddess Athena to consider Orestes' guilt or innocence after he had murdered his mother, the Queen of Argos, Klytaemestra, and her lover, Aegisthus. With this trilogy, Aeschylus shows the Athenian citizens the ills of the old and bloody ways of pursuing justice and asked them to see the benefits of the new ways of seeking the engagement and approval of the whole of the Athenian Demos, of each other in other words, of their peers. Courts from that moment on will be run just like the Parliament, the first that was built by the people and for the people. The country and its Justice systems would now be ruled by every male citizen. Aristotle's view that all men are inherently politicians since they are members of a polis is, in this trilogy given a theatrical exhibition.

[The Oresteia Trilogy](#) CreateSpace

From the Penn Greek Drama Series, this volume offers translations by David Slavitt of the great trilogy of the House of Atreus, telling of Agamemnon's murder at the hands of his wife, Clytemnestra, and her lover, Aegisthus, and of Electra's rebelliousness and Orestes's ultimate revenge.

*Agamemnon* Methuen Drama

After receiving an ultimatum from Apollo, Orestes must decide if he'd rather face the wrath of the gods, or the earthly consequences for his actions When Orestes returns home to Agos after hearing

of his father's death, he has a quest and a secret. Since he had been banished from the kingdom by his mother when he was young, he must pay respects to King Agamemnon in disguise. At the grave site he is reunited with his sister, Electra. Both scorned by Clytemnestra, the siblings share in their hatred of their mother and Orestes confides in Electra about his plot. When explains the Oracle of Apollo sent him to get vengeance for Agamemnon's murder, Electra agrees to help kill Clytemnestra and her lover, Aigisthos. Together they pray to their father, Agamemnon, asking his spirit to assist in getting revenge of his murder. Though Orestes received a blessing from the God Apollo, he must face many obstacles in order to achieve his plot. First, to be accepted in the palace, he must convince Clytemnestra and Aigisthos that he is just a traveler. He protects his identity pretending to be just a traveler and tricks Clytemnestra into believing that her banished son has died. Still, even as his plot slowly comes to fruition, Orestes must consider the emotional and moral toll of murder, and which harbinger of karma might decide to punish him. With high stakes and rich drama, *The Libation Bearers* follows a family cursed with the quest and thirst for vengeance, falling into an unforgiving cycle of bloodshed. As the second installment of Aeschylus' famed Oresteian trilogy, *The Libation Bearers* acts as both a stand-alone piece and a participant in the only surviving Greek trilogy. With complex characters and thrilling drama, Aeschylus' *The Libation Bearers* remains to be remarkable and intriguing to a modern audience. This addition of *The Libation Bearers* by the famed Greek playwright Aeschylus is now presented with an eye-catching new cover design and is printed in a modern font. With these accommodations, *The Libation bearers* is accessible to a contemporary audience.

[The Libation Bearers](#) Hassell Street Press

DIVClassic trilogy by great tragedian concerns the bloody history of the House of Atreus. Grand style, rich diction and dramatic dialogue. Still powerful after 2500 years. /div

**The Oresteia** Liveright Publishing

The only trilogy of tragedy plays to survive from Ancient Greece features the ageless themes of the nature of fate and the relationship between justice, revenge, and religion.

[The Oresteia](#) Createspace Independent Publishing Platform

The Oresteia TrilogyAgamemnon, The Libation-Bearers and The FuriesCourier Corporation

**Aeschylus, 1** Loeb Classical Library

"The Oresteia" is a trilogy of Greek tragedies written by Aeschylus concerning the murder by Clytemnestra, the murder of Clytemnestra by Orestes, the trial of Orestes, the end of the curse on the House of Atreus, and the pacification of the Erinyes. This trilogy also shows how the Greek Gods interacted with the characters and influenced their decisions pertaining to various events. The only extant example of an ancient Greek theatre trilogy, "The Oresteia" won first prize at the Dionysian festival in 458 BC. Most scholars believe the trilogy is Aeschylus' finest masterpiece.

[The House of Atreus: Being the Agamemnon](#) Simon and Schuster

*Libation Bearers* is the 'middle' play in the only extant tragic trilogy to survive from antiquity, Aeschylus' *Oresteia*, first produced in 458 BCE. This introduction to the play will be useful for anyone reading it in Greek or in translation. Drawing on his wide experience teaching about performance in the ancient world, C. W. Marshall helps readers understand how the play was experienced by its ancient audience. His discussion explores the impact of the chorus, the characters, theology, and the play's apparent affinities with comedy. The architecture of choral songs is described in detail. The book also investigates the role of revenge in Athenian society and the problematic nature of Orestes' matricide. *Libation Bearers* immediately entered the Athenian visual imagination, influencing artistic depictions on red-figured vases, and inspiring plays by Euripides and Sophocles. This study looks to the later plays to show how 5th-century audiences understood *Libation Bearers*. Modern reception of the play is integrated into the analysis. The volume includes a full range of ancillary material, providing a list of relevant red-figure vase illustrations, a glossary of technical terms, and a chronology of ancient and modern theatrical versions.

[Aeschylus: Agamemnon. The libation-bearers. Eumenides. Fragments](#) Loeb Classical Library

This trilogy of Greek tragedies catches everyone in a bloody net of murder and vengeance, until the goddess Athena establishes the rule of law. An important historical document as well as gripping entertainment, *The Oresteia* comes to vivid life in this fluid verse translation in accessible modern English.

[Oresteia](#) CreateSpace

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The *Oresteia* is a trilogy of Greek tragedies written by Aeschylus which concerns the end of the curse on the House of Atreus. When originally performed it was accompanied by *Proteus*, a satyr play that would have been performed following the trilogy; it has not survived. The term "Oresteia" may have originally referred to all four plays, but today is generally used to designate only the surviving trilogy. The only surviving example of a trilogy of ancient Greek plays, the *Oresteia* was originally performed at the Dionysia festival in Athens in 458 BC, where it won first prize. A principal theme of the trilogy is the shift from the practice of personal vendetta to a system of litigation. The name derives from the character Orestes, who sets out to avenge his father after his mother's affair with Aegisthus. 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.

[Agamemnon, The Libation Bearers, The Eumenides](#) The Oresteia TrilogyAgamemnon, The Libation-Bearers and The Furies

Aeschylus (ca. 525-456 BCE), the dramatist who made Athenian tragedy one of the world's great art forms, witnessed the establishment of democracy at Athens and fought against the Persians at Marathon. He won the tragic prize at the City Dionysia thirteen times between circa 499 and 458, and in his later years was probably victorious almost every time he put on a production, though Sophocles beat him at least once. Of his total of about eighty plays, seven survive complete. The first volume of this new Loeb Classical Library edition offers fresh texts and translations by Alan H. Sommerstein of *Persians*, the only surviving Greek historical drama; *Seven Against Thebes*, from a trilogy on the conflict between Oedipus' sons; *Suppliants*, on the successful appeal by the daughters of Danaus to the king and people of Argos for protection against a forced marriage; and *Prometheus Bound* (of disputed authenticity), on the terrible punishment of Prometheus for giving fire to humans in defiance of Zeus. The second volume contains the complete *Oresteia* trilogy, comprising *Agamemnon*, *Libation-Bearers*, and *Eumenides*, presenting the murder of Agamemnon by his wife, the revenge taken by their son Orestes, the pursuit of Orestes by his mother's avenging Furies, his trial and acquittal at Athens, Athena's pacification of the Furies, and the blessings they both invoke upon the Athenian people. The third volume collects all the major fragments of lost Aeschylean plays.

[The Persians. The Seven Against Thebes. The Suppliant Maidens. Prometheus Bound](#) Prentice Hall  
The Choephoroi - The Libation Bearers - Aeschylus  
*The Libation Bearers* is the second play of the *Oresteia*. It deals with the reunion of Agamemnon's children, Electra and Orestes, and their revenge. Orestes kills Clytemnestra to avenge the death of Agamemnon, Orestes' father. Storyline Orestes arrives at the grave of his father, accompanied by his cousin Pylades, the son of the king of Phocis, where he has grown up in exile; he places two locks of his hair on the tomb. Orestes and Pylades hide as Electra, Orestes' sister, arrives at the grave accompanied by a chorus of elderly slave women (the libation bearers of the title) to pour libations on Agamemnon's grave; they have been sent by Clytemnestra in an effort "to ward off harm" (l.42). Just as the ritual ends, Electra spots a lock of hair on the tomb which she recognizes as similar to her own; subsequently she sees two sets of footprints, one of which has proportions similar to hers. At this point Orestes and Pylades emerge from their hiding place and Orestes gradually convinces her of his identity. Now, in the longest and most structurally complex lyric passage in extant Greek tragedy, the chorus, Orestes, and Electra, attempt to conjure the departed spirit of Agamemnon to aid them in revenging his murder. Orestes then asks "why she sent libations, what calculation led her to offer too late atonement for a hurt past cure" (l.515-516). The chorus responds that in the palace of Argos Clytemnestra was roused from slumber by a nightmare: she dreamt that she gave birth to a snake, and the snake now feeds from her breast and draws blood along with milk. Alarmed by this, a possible sign of the gods' wrath, she "sent these funeral libations" (l.538). Orestes believes that he is the snake in his mother's dream, so together with Electra they plan to avenge their father by killing their mother Clytemnestra and her new husband, Aegisthus.