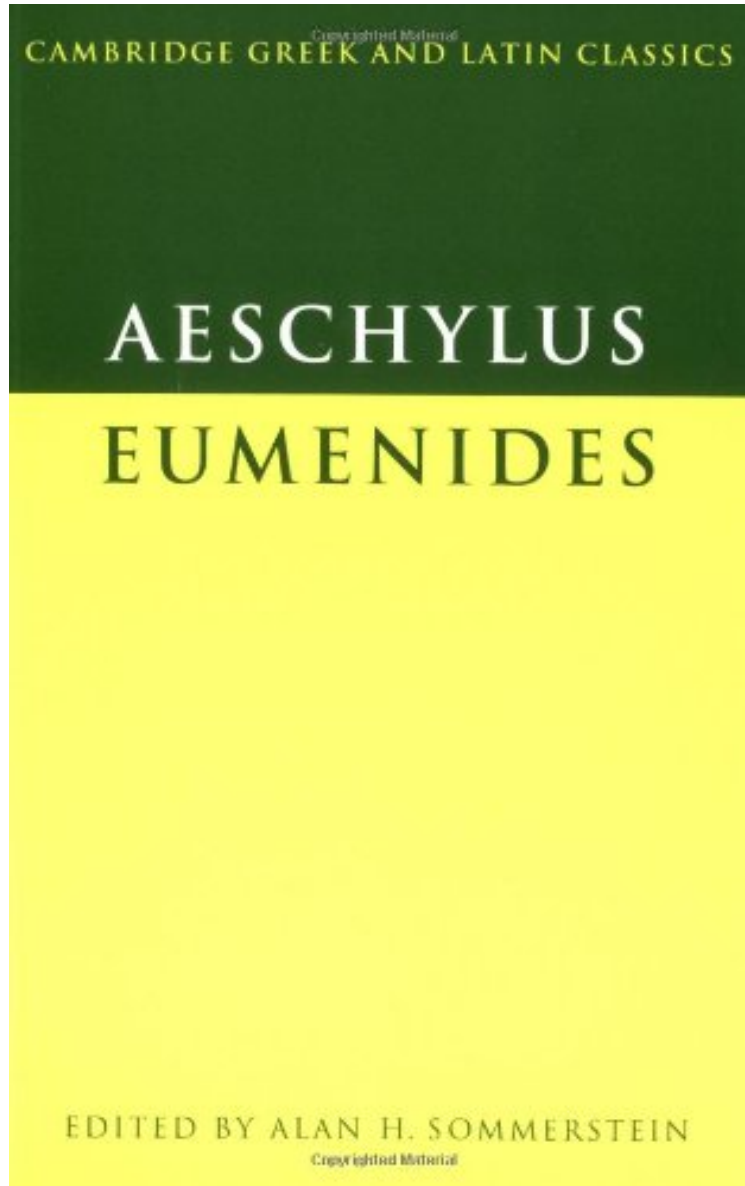


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Aeschylus

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Aeschylus : Aeschylus: Eumenides (Cambridge Greek and Latin Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Aeschylus: Eumenides (Cambridge Greek and Latin Classics):

6 of 8 people found the following review helpful. Superb Greek text and commentary. By Timothy Doran (Note: just in case you don't know this: this edition is in ANCIENT GREEK, not English. The only English is in the [voluminous]

notes, not a translation.) I found this edition of the third play of Aeschylus' *Oresteia* very fine and very complete, and I was able to read all of the *Eumenides* with it -- and I am only in my second year of Greek (although my dedication may be above average). Sommerstein hits all the notes and remains balanced. The emendations are eminently well-defended; the meters are clear; the notes are thick and well-written. The historical overview of the years leading up to 458, when the play was produced, is unusually thorough for a book like this and deserves to become the standard for all such introductions. The cross-referencing with lines from other Greek literature is exhaustive and complete; much of the cross-referencing to different articles and works by modern authors impresses as well, with one caveat below. Depending on which kind of an *Oresteia* scholar you are, you may become frustrated with this book. In his notes, Sommerstein evades many of the gender issues that are seen by some as essential to the play. This is done with the utmost in skill, though, so if you didn't know (or couldn't read or think) you might think there were no gender issues in the play. Hand-in-hand with this fact, he ignores important American writing on the *Oresteia* (done by Froma Zeitlin in her bold, some might venture to say excessive, but nonetheless important 1977 article "The Dynamics of Misogyny," for example) and does subscribe to a view of the *Oresteia* with which I have great sympathy, but that some may find naively progressive. To wit, Sommerstein believes the *Oresteia* to be about joy, triumph, cooperation in Athens, and a new era. Overall, regardless of these matters this book is very fine. I would certainly use it were I to teach a reading class on the play.

0 of 0 people found the following review helpful. Great edition
By George
The notes and commentary are excellent.
0 of 0 people found the following review helpful. The *Eumenides*
By ruth berdick
I find this Greek tragedy very relevant today! What is law? What is judgment? What is punishment - today or 5000 years ago.

Sommerstein presents a freshly constituted text, with introduction and commentary, of *Eumenides*, the climactic play of the only surviving complete Greek tragic trilogy, the *Oresteia* of Aeschylus. Of all Athenian tragic dramas, *Eumenides* is most consciously designed to be relevant to the situation of the Athenian state at the time of its performance (458 B.C.) and seems to have contained daring innovations both in technique and in ideas. The introduction and commentary to this edition seek to bring out how Aeschylus shaped to his purpose the legends he inherited, and ended the tragic story of Agamemnon's family in a celebration of Athenian civic unity and justice. The commentary also pays attention to the linguistic, metrical and textual problems to be encountered by the reader.

Language Notes
Text: English, Greek (translation)
About the Author
Aeschylus (c. 525/524 BC – c. 456/455 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. 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. He was probably the first dramatist to present plays as a trilogy; his *Oresteia* is the only ancient example of the form to have survived. Only seven of his estimated seventy to ninety plays have survived into modern times. The Persian Wars would play a large role in the playwright's life and career. In 490 BC, Aeschylus and his brother Cynegeirus fought to defend Athens against Darius I's invading Persian army at the Battle of Marathon. In 480, Aeschylus was called into military service again, this time against Xerxes I's invading forces at the Battle of Salamis. In 458 BC, he returned to Sicily for the last time, visiting the city of Gela where he died in 456 or 455 BC. Valerius Maximus wrote that he was killed outside the city by a tortoise dropped by an eagle which had mistook his head for a rock suitable for shattering the shell of the reptile. Pliny, in his *Naturalis Historia*, adds that Aeschylus had been staying outdoors to avoid a prophecy that he would be killed by a falling object.