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Suppliant Women

Based on the conviction that only translators who write poetry themselves can properly recreate the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. Under the editorship of Peter Burian and Alan Shapiro, each volume includes a critical introduction, commentary on the text, full stage directions, and a glossary of the mythical and geographical references in the plays. Already tested in performance on the stage, this translation shows for the first time in English the striking interplay of voices in Euripides' Suppliant Women. Torn between the mothers' lament over the dead and proud civic eulogy, between calls for a just war and grief for the fallen, the play captures with unrelenting force the competing poles of the human psyche. The translators, Rosanna Warren and Stephen Scully, accentuate the contrast between female lament and male reasoned discourse in this play where the silent dead hold, finally, center stage.

The Complete Euripides

This volume collects Hippolytos, a dramatic interpretation of the tragedy of Phaidra; Suppliant Women, a powerful examination of the competing poles of the human psyche; Ion a complex enactment of the changing relations between the human and divine orders; and The Children of Herakles, a descriptive tale of the descendants of Herakles and their journey home. The book retains the informative introductions and explanatory notes of the original editions and adds a single combined glossary and Greek line numbers.

Aeschylus

An extraordinary drama of flight and rescue arising from women's resistance to marriage, The Suppliants is surprising both for its exotic color and for its forceful enactment of the primal struggle between male and female, lust and terror, brutality and cunning. In his translation of this ancient Greek drama, Peter Burian introduces a new generation of readers to a powerful work of Aeschylus' later years. He conveys the strength and daring of Aeschylus' language in the idiom of our own time, while respecting

what is essentially classical in this dramatist's art: the rigor of the formal constraint with which he compresses high emotion to the bursting point. The *Suppliants*, which is the first and only surviving part of a trilogy, does not conform to our expectations of Greek drama in that it has neither hero, nor downfall, nor tragic conclusion. Instead the play portrays unresolved conflicts of sexuality, love, and emotional maturity. These distinctly modern themes come alive in a translation that re-creates the psychological immediacy as well as the dramatic tension of this ancient work. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Complete Aeschylus

Based on the conviction that only translators who write poetry themselves can properly re-create the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. 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*. 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. This new translation is faithful to the strangeness of the original Greek and to its enduring human truth, expressed in language remarkable for poetic intensity, rich metaphorical texture, and a verbal density that modulates at times into powerful simplicity. The translation's precise but complicated rhythms honor the music of the Greek, bringing into unforgettable English the Aeschylean vision of a world fraught with spiritual and political tensions.

The Suppliants

An extraordinary drama of flight and rescue arising from women's resistance to marriage, *The Suppliants* is surprising both for its exotic color and for its forceful enactment of the primal struggle between male and female, lust and terror, brutality and cunning. In his translation of this ancient Greek drama, Peter Burian introduces a new generation of readers to a powerful work of Aeschylus' later years. He conveys the strength and daring of Aeschylus' language in the idiom of our own time, while respecting what is essentially classical in this dramatist's art: the rigor of the formal constraint with which he compresses high emotion to the bursting point. The *Suppliants*, which is the first and only surviving part of a trilogy, does not conform to our expectations of Greek drama in that it has neither hero, nor downfall, nor tragic conclusion. Instead the play portrays unresolved conflicts of sexuality, love, and emotional maturity. These distinctly modern themes come alive in a translation that re-creates the psychological immediacy as well as the dramatic tension of this ancient work. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Euripides: Suppliant Women

Euripides' "*Suppliant Women*" is an unfairly neglected master work by the most controversial of the three great tragedians of Ancient Greece. It dramatises the story of one of the proudest moments in Athenian mythical history: the intervention of Theseus in support of international law to force the burial of the Argives who were killed during their attack on Thebes. But Euripides adds new characters to the story and presents the myth in a different and sometimes ambiguous light. A sense of uncertainty and undercutting pervades this play, which dramatises the sufferings of the innocent in war and then at the end foretells more war. As well as presenting a scene-by-scene analysis, this book will discuss

the date and background of the play, whether people and events from contemporary Athens can be glimpsed in the drama; the problems of staging, and finally the story in later tradition.

Women of Trachis

Based on the conviction that only translators who write poetry themselves can properly recreate the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals.

Sophocles' Electra in Performance

Four major works by Euripides all set in Athens: 'Hippolytos', an interpretation of the tragedy of Phaidra; 'Suppliant Women', an examination of the human psyche; 'Ion', an enactment of the changing relations between the human & divine orders; & 'The Children of Herakles', a tale of the descendants of Herakles & their journey home.

The Complete Euripides

This is the fourth volume of Euripides plays in new translation. The four plays it contains, Ion, Orestes, The Phoenician Women and The Suppliant Women, explore ethical and political themes, contrasting the claims of patriotism with family loyalty, pragmatism with justice, the idea that 'might is right' with the ideal of clemency.

Orestes and Other Plays

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.

Oresteia

The Suppliants, also called The Suppliant Maidens, is a classic play by the Greek playwright Euripides.

The Suppliants

Loraux presents a radical challenge to what has become the dominant view of tragedy in recent years: that tragedy is primarily a civic phenomenon.

The Mourning Voice

The Danaids form the chorus and serve as the protagonists. They flee a forced marriage to their Egyptian cousins. When the Danaids reach Argos, they entreat King Pelasgus to protect them. He refuses pending the decision of the Argive people, who decide in the favour of the Danaids. Danaus rejoices the outcome, and the Danaids praise the Greek gods. Almost immediately, a herald of the Egyptians comes to attempt to force the Danaids to return to their cousins for marriage. Pelasgus arrives, threatens the herald, and urges the Danaids to remain within the walls of Argos. The play ends with the Danaids retreating into the Argive walls, protected.

The Suppliant Women Supplices

Aeschylus starts his tetralogy boldly, making the Danaids themselves prologue, chorus and protagonist. Guided by their father Danaus, these girls have fled from Egypt, where their cousins want to marry them, to seek asylum in Argos: they claim descent from Io, who was driven to Egypt five generations earlier when Zeus' love for her was detected by jealous Hera. In the long first movement of the play the Danaids argue their claim, pressing it with song and dance of pathos and power, upon the reluctant Argive king. He, forced eventually by their threat of suicide, puts the case to his people, who vote to accept the girls, but while they sing blessings on Argos, Danaus spies their cousins' ships arriving. Left on their own when he goes for help, they sing more seriously of suicide, and seek sanctuary upstage when the Egyptians enter. A remarkable tussle of two choruses ensues; in the nick of time the king arrives, sees off the Egyptians (but they promise a return) and offers his hospitality. The girls want their

father, however, and go when guided by him and his escort of Argive soldiers. Their final song has elements of wedding song in it; they share it, provocatively, with the Argives. The rest of the tetralogy is lost, but enough is known to indicate that marriage is the theme. Aeschylus probably surprised his first audience in his use of the myth; his command of theatre and poetry is fully mature. A.J. Bowen is an Emeritus Fellow of Jesus College, Cambridge. From 1993 to 2007 he was Orator of the University.

Suppliant Women

Euripides II contains the plays “Andromache,” translated by Deborah Roberts; “Hecuba,” translated by William Arrowsmith; “The Suppliant Women,” translated by Frank William Jones; and “Electra,” translated by Emily Townsend Vermeule. 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.

Euripides II

Among surviving Greek tragedies only Euripides’ Trojan Women shows us the extinction of a whole city, an entire people. Despite its grim theme, or more likely because of the centrality of that theme to the deepest fears of our own age, this is one of the relatively few Greek tragedies that regularly finds its way to the stage. Here the power of Euripides’ theatrical and moral imagination speaks clearly across the twenty-five centuries that separate our world from his. The theme is really a double one: the suffering of the victims of war, exemplified by the woman who survive the fall of Troy, and the degradation of the victors, shown by the Greeks’ reckless and ultimately self-destructive behavior. It offers an enduring picture of human fortitude in the midst of despair. Trojan Women gains special relevance, of course, in times of war. It presents a particularly intense account of human suffering and uncertainty, but one that is also rooted in considerations of power and policy, morality and expedience. Furthermore, the seductions of power and the dangers both of its exercise and of resistance to it as portrayed in Trojan Women are not simply philosophical or rhetorical gambits but part of the lived experience of Euripides’ day. And their analogues in our own day lie all too close at hand. This new powerful translation of Trojan Women includes an illuminating introduction, explanatory notes, a glossary, and suggestions for further reading.

Trojan Women

Based on the conviction that only translators who write poetry themselves can properly re-create the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. This volume collects Euripides’ Alcestis (translated by William Arrowsmith), a subtle drama about Alcestis and her husband Admetos, which is the oldest surviving work by the dramatist; Medea (Michael Collier and Georgia Machemer), a moving vengeance story and an excellent example of the prominence and complexity that Euripides gave to female characters; Helen (Peter Burian), a genre breaking play based on the myth of Helen in Egypt; and Cyclops (Heather McHugh and David Konstan), a highly lyrical drama based on a celebrated episode from the Odyssey.

This volume retains the informative introductions and explanatory notes of the original editions and adds a single combined glossary and Greek line numbers.

The Complete Euripides

In ordinary life an Athenian woman was allowed no accomplishments beyond leading a quiet, exemplary existence as wife and mother. In Greek tragedy, however, women die violently and, through violence, master their fate. Through her reading of these texts, Loraux elicits an array of insights into Greek attitudes toward death, sexuality, and gender.

Tragic Ways of Killing a Woman

According to Aristotle the main purpose of tragedy is the manipulation of emotions, and yet there are relatively few accessible studies of the precise dynamics of emotion in the Athenian theatre. In *Greek Tragedy and the Emotions*, first published in 1993, W.B. Stanford reviews the evidence for 'emotionalism' – as the great Attic playwrights presented it, as the actors and choruses expressed it, and as their audiences reacted to it. Sociological aspects of the issue are considered, and the whole range of emotions, not just 'pity and fear', is discussed. The aural, visual and stylistic methods of inciting emotion are analysed, and Aeschylus' *Oresteia* is examined exclusively in terms of the emotions that it exploits. Finally, Stanford's conclusions are contrasted with the accepted theories of tragic 'catharsis'. Greek terms are transliterated and all quotations are in translation, so *Greek Tragedy and the Emotions* will appeal particularly to those unfamiliar with Classical Greek.

Greek Tragedy and the Emotions (Routledge Revivals)

As Athenians of the classical era became increasingly aware of their own collective identity, they sought to define themselves and exclude others. They created a formal legal status to designate the free noncitizens living among them, calling them metics and calling their status *metoikia*. When Aeschylus dramatized the mythical flight of the Danaids from Egypt in his play *Suppliant Women*, he did so in light of his own time and place. Throughout the play, directly and indirectly, he casts the newcomers as metics and their stay in Greece as *metoikia*. Bakewell maps the manifold anxieties that metics created in classical Athens, showing that although citizens benefited from the many immigrants in their midst, they also feared the effects of immigration in political, sexual, and economic realms. Bakewell finds *metoikia* was a deeply flawed solution to the problem of large-scale immigration.

The Phoenician Women

If we help, we invite trouble. If we don't, we bring shame. Fifty women board a boat in North Africa. They flee across the Mediterranean, leaving everything behind. They are escaping forced marriage in their home and seeking asylum in Greece. Written 2,500 years ago, *The Suppliant Women* is one of the world's oldest plays. It's about the plight of refugees, about moral and human rights, civil war, democracy and ultimately the triumph of love. It tells a story that echoes down the ages to find striking and poignant resonance today. Featuring in performance a chorus of local women, this is part play, part ritual, part theatrical archaeology. It explores fundamental questions of humanity: who are we, where do we belong and, if all goes wrong, who will take us in? Aeschylus' *The Suppliant Women*, in a version by David Greig, premiered at the Lyceum Theatre, Edinburgh, in October 2016, in a production by ATC.

Aeschylus's Suppliant Women

In *Ladies' Greek*, Yopie Prins illuminates a culture of female classical literacy that emerged in the second half of the nineteenth century, during the formation of women's colleges on both sides of the Atlantic. Why did Victorian women of letters desire to learn ancient Greek, a "dead" language written in a strange alphabet and no longer spoken? In the words of Elizabeth Barrett Browning, they wrote "some Greek upon the margin—lady's Greek, without the accents." Yet in the margins of classical scholarship they discovered other ways of knowing, and not knowing, Greek. Mediating between professional philology and the popularization of classics, these passionate amateurs became an important medium for classical transmission. Combining archival research on the entry of women into Greek studies in Victorian England and America with a literary interest in their translations of Greek tragedy, Prins demonstrates how women turned to this genre to perform a passion for ancient Greek, full of eros and pathos. She focuses on five tragedies—*Agamemnon*, *Prometheus Bound*, *Electra*, *Hippolytus*, and *The Bacchae*—to analyze a wide range of translational practices by women and to explore the ongoing

legacy of Ladies' Greek. Key figures in this story include Barrett Browning and Virginia Woolf, Janet Case and Jane Harrison, Edith Hamilton and Eva Palmer, and A. Mary F. Robinson and H.D. The book also features numerous illustrations, including photographs of early performances of Greek tragedy at women's colleges. The first comparative study of Anglo-American Hellenism, *Ladies' Greek* opens up new perspectives in transatlantic Victorian studies and the study of classical reception, translation, and gender.

The Suppliant Women

As a creative medium, ancient Greek tragedy has had an extraordinarily wide influence: many of the surviving plays are still part of the theatrical repertoire, and texts like *Agamemnon*, *Antigone*, and *Medea* have had a profound effect on Western culture. This Companion is not a conventional introductory textbook but an attempt, by seven distinguished scholars, to present the familiar corpus in the context of modern reading, criticism, and performance of Greek tragedy. There are three main emphases: on tragedy as an institution in the civic life of ancient Athens, on a range of different critical interpretations arising from fresh readings of the texts, and on changing patterns of reception, adaptation, and performance from antiquity to the present. Each chapter can be read independently, but each is linked with the others, and most examples are drawn from the same selection of plays.

Ladies' Greek

These contemporary translations of four Greek tragedies speak across time and connect readers and audiences with universal themes of war, trauma, suffering, and betrayal. Under the direction of Bryan Doerries, they have been performed for tens of thousands of combat veterans, as well as prison and medical personnel around the world. Striking for their immediacy and emotional impact, Doerries brings to life these ancient plays, like no other translations have before.

The Cambridge Companion to Greek Tragedy

In "Andromache\

All That You've Seen Here Is God

Euripides II contains the plays "Andromache," translated by Deborah Roberts; "Hecuba," translated by William Arrowsmith; "The Suppliant Women," translated by Frank William Jones; and "Electra," translated by Emily Townsend Vermeule. 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.

The Agamemnon of Aeschylus Translated Into English Rhyming Verse With Explanatory Notes

"In this new translation the strangeness of the original Greek and its enduring human truth come alive in language that is remarkable for its unrelenting poetic intensity, its rich metaphorical texture, and a verbal density that can at times modulate into the simplest expressions.

Andromache

Based on the conviction that only translators who write poetry themselves can best re-create the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. The tragedies collected here were originally available as single volumes. This new collection retains the informative introductions and explanatory notes of the original editions, with Greek line numbers and a single combined glossary added for easy reference. This volume collects for the first time three of Sophocles most moving tragedies, all set in mythical Thebes: Oedipus the King, perhaps the most powerful of all Greek tragedies; Oedipus at Colonus, a story that reveals the reversals and paradoxes that define moral life; and Antigone, a touchstone of thinking about human conflict and human tragedy, the role of the divine in human life, and the degree to which men and women are the creators of their own destiny.

Euripides II

Athens of the fifth century B.C.E. represents one of the towering achievements of civilization. It is the crucible in which Western Civilization was given form. It created democracy: rule by the people. Of the three supreme tragedians of Classical Athens; Aeschylus, Sophokles and Euripides, Euripides (480's-406 B.C.E.) is the most modern. His people are no longer the heroes of Aeschylus, inspired by Homer and the Heroic world of war and warriors. Nor are they the more humanistic characters of Sophokles, who created men and women of grand moral integrity. Rather, Euripides' people are psychologically drawn, they are frequently petty, conniving, and conflicted. In other words, they are like us. The plays included are: ANDROMACHE HEKABES SUPPLIANT WOMEN ELEKTRA THE MADNESS OF HERAKLES. CARL R. MUELLER has since 1967 been professor in the Department of Theater at the University of California, Los Angeles, where he has taught theater history, criticism, dramatic literature, and playwriting, as well as having directed. He was educated at Northwestern University, where he received a B.S. in English. After work in graduate English at the University of California, Berkeley, he received his M.A. in playwriting at UCLA, where he also completed his Ph.D. in theater history and criticism. In addition, he was a Fulbright Scholar in Berlin in 1960-1961. A translator for more than forty years, he has translated and published works by Buchner, Brecht, Wedekind, Hauptmann, Hofmannsthal, and Hebbel, to name a few. His published translation of von Horvath's Tales from the Vienna Woods was given its London West End premiere in July 1999. For Smith and Kraus, he has translated volumes of plays by Schnitzler, Strindberg, Pirandello, Kleist, and Wedekind, as well as Goethe's Faust, Parts I and II. In addition to translating the complete plays of Euripides and Aeschylus for Smith and Kraus, he has also co-translated the plays of Sophokles. His translations have been performed in every English-speaking country and have appeared on BBC-TV. These brisk and earthy new translations of 19 plays by Euripides—among them Alkestis and Hippolytos—give David Grene and Richmond Lattimore's The Complete Greek Tragedies: Euripides (1959) a run for its money. In each volume, Mueller (theater, Univ. of California, Los Angeles; translator, Luigi Pirandello: Three Major Plays) offers concise introductions that set Euripides and his plays in their time and include descriptions of various forms of theater, the use of masks and music, and the centrality of Dionysus—information valuable both to the newcomer and to the performer. The "Note on Translation" outlines purposes and methods (summed up in the words of St. Jerome: "I have always aimed at sense, not words?"), and the bibliography includes works published from 1907 to 1996. Exemplifying the plays in the set is Medea. In a 1944 translation by Rex Warner in the Grene/Lattimore volumes, the language is roundabout (e.g., "I would not have spoken or touched him with my hands?"); Mueller's translation, which speaks vigorously to modern audiences, is much more direct (e.g., "No, not one word, not one touch?"). The paperback version belongs in college and university libraries. At \$70 per volume, the hardcover edition had better be bound in Moroccan leather, the title stamped in gold leaf on the spine. —Larry Schwartz, Minnesota State Univ. Lib., Moorhead

The Oresteia

Student-oriented edition with commentary of a long-neglected Greek tragedy about refugees, gender, race, war, and political deception.

The Complete Sophocles

Among the most celebrated plays of ancient Athens, Women of Trakhis is one of seven surviving dramas by the great Greek playwright, Sophocles, now available from Harper Perennial in a vivid and dynamic

new translation by award-winning poet Robert Bagg. A powerful drama centered on a desperate wife's attempts to hold onto her wandering husband, the great Herakles, *Women of Trakhis* is the tragic tale of how age-old jealousy takes down one of the ancient world's most feared and storied heroes. This is Sophocles, vibrant and alive, for a new generation.

The Complete Plays: *Andromachê*. *Hêkabê*. *Suppliant women*. *Êlektra*. The madness of Heraklê

This is the final in a series of three volumes of a new prose translation of Euripides' most popular plays. In the three great war plays contained in this volume Euripides subjects the sufferings of Troy's survivors to a harrowing examination. The horrific brutality which both women and children undergo evokes a response of unparalleled intensity in the playwright whom Aristotle called the most tragic of the poets. Yet the new battle-ground of the aftermath of war is one in which the women of Troy evince an overwhelming greatness of spirit. We weep for the aged Hecuba in her name play and in the *Trojan Women*, yet we respond with an at times appalled admiration to her resilience amid unrelieved suffering. And in her name play *Andromache*, the slave-concubine of her husband's killer, endures her existence in the victor's country with a Stoic nobility. Of their time yet timeless, these plays insist on the victory of the female spirit amid the horrors visited on them by the gods and men during war.

Aeschylus

Medea by Euripides. A Classic Greek Tragedy. Translated by Gilbert Murray. Euripides was a tragedian of classical Athens. Along with Aeschylus and Sophocles, he is one of the three ancient Greek tragedians for whom a significant number of plays have survived. The *Medea*, in spite of its background of wonder and enchantment, is not a romantic play but a tragedy of character and situation. It deals, so to speak, not with the romance itself, but with the end of the romance, a thing which is so terribly often the reverse of romantic. For all but the very highest of romances are apt to have just one flaw somewhere, and in the story of Jason and Medea the flaw was of a fatal kind. The wildness and beauty of the Argo legend run through all Greek literature, from the mass of Corinthian lays older than our present *Iliad*, which later writers vaguely associate with the name of Eumelus, to the Fourth Pythian Ode of Pindar and the beautiful *Argonautica* of Apollonius Rhodius. Our poet knows the wildness and the beauty, but it is not these qualities that he specially seeks. He takes them almost for granted, and pierces through them to the sheer tragedy that lies below.

The *Agamemnon* of Aeschylus

This is an invaluable introduction to ancient Greek tragedy which discusses every surviving play in detail and provides all the background information necessary for understanding the context and content of the plays. Edith Hall argues that the essential feature of the genre is that it always depicts terrible human suffering and death, but in a way that invites philosophical enquiry into their causes and effects. This enquiry was played out in the bright sunlight of open-air theatre, which became a key marker of the boundary between living and dead. The first half of the book is divided into four chapters which address the social and physical contexts in which the plays were performed, the contribution of the poets, actors, funders, and audiences, the poetic composition of the texts, their performance conventions, main themes, and focus on religion, politics, and the family. The second half consists of individual essays on each of the surviving thirty-three plays by the Greek tragedians, and an account of the recent performance of Greek tragic theatre and tragic fragments. An up-to-date 'Suggestions for further reading' is included.

Aeschylus: *Suppliants*

Women of Trakhis