



Aeschylus oresteia pdf

Trilogy of Greek tragedies written by Aeschylus OresteiaStairwell Theater performs an adaptation of The Oresteia in Brooklyn, NY, 2019Written by AeschylusOriginal languageGreekGenretragedy The Oresteia (Ancient Greek: Ὀρέστεια) is a trilogy of Greek tragedies written by Aeschylus in the 5th century BC. concerning the murder of Agamemnon 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. The trilogy-consisting of Agamemnon (Άγαμέμνων), The Libation Bearers (Χοηφόροι), and The Eumenides (Eulevides)—also shows how the Greek gods interacted with the characters and influenced their decisions pertaining to events and disputes.[1] The only extant example of an ancient Greek theatre trilogy, the Oresteia won first prize at the Dionysia festival in 458 BC. The principal themes of the trilogy include the contrast between revenge and justice, as well as the transition from personal vendetta to organized litigation.[2] Oresteia originally included a satyr play, Proteus (Πρωτεύς), following the tragic trilogy, but all except a single line of Proteus has been lost. Agamemnon See also: Páthei máthos AgamemnonThe murder of Agamemnon, from an 1879 illustration from Stories from the Greek Tragedians by Alfred ChurchWritten byAeschylusChorusElders of ArgosCharactersWatchmanClytemnestraHeraldAgamemnonMessengerCassandraAegisthusMuteSoldiersServantsSettingArgos, before the royal palace Agamemnon (Ayaµéµvwv, Agamémnon) is the first of the three plays within the Oresteia trilogy. It details the homecoming of Agamemnon, King of Mycenae, from the Trojan War. After ten years of warfare, Troy had fallen and all of Greece could lay claim to victory. Waiting at home for Agamemnon is his wife, Queen Clytemnestra, who has been planning his murder. She desires his death to avenge the sacrifice of her daughter Iphigenia, to exterminate the only thing hindering her from commandeering the crown, and to finally be able to publicly embrace her long-time lover Aegisthus.[3] The play opens to a watchman looking down and over the sea, reporting that he has been lying restless "like a dog" for a year, waiting to see some sort of signal confirming a Greek victory in Troy. He laments the fortunes of the house, but promises to keep silent: "A huge ox has stepped onto my tongue." The watchman sees a light far off in the distance—a bonfire signaling Troy's fall—and is overjoyed at the victory and hopes for the hasty return of his King, as the house has "wallowed" in his absence. Clytemnestra is introduced to the audience and she declares that there will be celebrations and sacrifices throughout the city as Agamemnon and his army return.[citation needed] Upon the return of Agamemnon, his wife laments in full view of Argos how horrible the wait for her husband, and King, has been. After her soliloguy, Clytemnestra pleads with and convinces Agamemnon to walk on the robes laid out for him. This is a very ominous moment in the play as lovalties and motives are questioned. The King's new concubine, Cassandra, is now introduced and this immediately spawns hatred from the queen. Clytemnestra, Cassandra is ordered out of her chariot and to the altar where, once she is alone, is heard crying out insane prophecies to Apollo about the death of Agamemnon and her own shared fate. Agamemnon walks on the carpet of sacred peplos garments Inside the house a cry is heard; Agamemnon has been stabbed in the bathtub. The chorus separate from one another and ramble to themselves, proving their cowardice, when another final cry is heard. When the doors are finally opened, Clytemnestra is seen standing over the dead bodies of Agamemnon and Cassandra. Clytemnestra describes the murder in detail to the chorus, showing no sign of remorse or regret. Suddenly the exiled lover of Clytemnestra, Aegisthus, bursts into the palace to take his place next to her. Aegisthus proudly states that he devised the plan to murder Agamemnon and claim revenge for his father (the father of Aegisthus, Thyestes, was tricked into eating two of his sons by his brother Atreus, the father of Agamemnon). Clytemnestra claims that she and Aegisthus now have all the power and they re-enter the palace with the doors closing behind them.[4] The Libation Bearers The Libation Bearers Orestes, Electra and Hermes in front of Agamemnon's tomb by Choephoroi PainterWritten byAeschylusChorusSlave womenCharactersOrestesElectraServantClytemnestraPyladesCilissaAegisthusAttendantsSetting1. Argos, at the tomb of Agamemnon2. Argos, before the royal palace In The Libation Bearers (Xongópol, Choēphóroi)—the second play of Aeschylus' Oresteia trilogy -many years after the murder of Agamemnon, his son Orestes returns to Argos with his cousin Pylades to exact vengeance on Clytemnestra, as an order from Apollo, for killing Agamemnon.[5] Upon arriving, Orestes reunites with his sister Electra at Agamemnon's grave, while she was there bringing libations to Agamemnon in an attempt to stop Clytemnestra's bad dreams.[6] Shortly after the reunion, both Orestes and Electra, influenced by the Chorus, come up with a plan to kill both Clytemnestra and Aegisthus.[7] Orestes then heads to the palace door where he is unexpectedly greeted by Clytemnestra. In his response to her he pretends he is a stranger and tells Clytemnestra that he (Orestes) is dead, causing her to send for Aegisthus. Unrecognized, Orestes is then able to enter the palace where he then kills Aegisthus, who was without a guard due to the intervention of the Chorus in relaying Clytemnestra's message.[8] Clytemnestra then enters the room. Orestes hesitates to kill her, but Pylades reminds him of Apollo's orders, and he eventually follows through.[6] Consequently, after committing the matricide, Orestes is now the target of the Furies' merciless wrath and has no choice but to flee from the palace.[8] The Eumenides The Eumenides Orestes Pursued by the Furies by William-Adolphe BouquereauWritten by AeschylusChorusThe ErinyesCharactersPriestessApolloOrestesGhost of ClytemnestraAthenaAthenian citizensSettingbefore the temple of Apollo at Delphi and in Athens The final play of the Oresteia, called The Eumenides (Eulevides), illustrates how the sequence of events in the trilogy ends up in the development of social order or a proper judicial system in Athenian society.[1] In this play, Orestes is hunted down and tormented by the Furies, a trio of goddesses known to be the instruments of justice, who are also referred to as the "Gracious Ones" (Eumenides). They relentlessly pursue Orestes for the killing of his mother.[9] However, through the intervention of Apollo, Orestes is able to escape them for a brief moment while they are asleep and head to Athens under the protection of Hermes. Seeing the Furies asleep, Clytemnestra's ghost comes to wake them up to obtain justice on her son Orestes for killing her.[10] After waking up, the Furies hunt down Orestes again and when they find him, Orestes pleads to the goddess Athena for help and she responds by setting up a trial for him in Athens on the Areopagus. This trial is made up of a group of twelve Athenian citizens and is supervised by none other than Athena herself. Here Orestes is used as a trial dummy by Athena to set-up the first courtroom trial. He is also the object of central focus between the Furies, Apollo, and Athena.[1] After the trial comes to an end, the votes are tied. Athena casts the deciding vote and determines that Orestes will not be killed.[11] This ultimately does not sit well with the Furies, but Athena eventually persuades them to accept the decision and, instead of violently retaliating against wrongdoers, become a constructive force of vigilance in Athens. She then changes their names from the Furies to "the Eumenides" which means "the Gracious Ones". [12] Athena then ultimately rules that all trials must henceforth be settled in court rather than being carried out personally.[12] Proteus Proteus (Πρωτεύς, Proteus), the satyr play which originally followed the first three plays of The Oresteia, is lost except for a two-line fragment preserved by Athenaeus. However, it is widely believed to have been based on the story told in Book IV of Homer's Odyssey, where Menelaus, Agamemnon's brother, attempts to return home from Troy and finds himself on an island off Egypt, "whither he seems to have been carried by the storm described in Agam.674".[13] The title character, "the deathless Egyptian Proteus", the Old Man of the Sea, is described in Homer as having been visited by Menelaus seeking to learn his future. In the process, Proteus tells Menelaus of the death of Agamemnon at the hands of Aegisthus as well as the fates of Ajax the Lesser and Odysseus at sea; and is compelled to tell Menelaus how to reach home from the island of Pharos. "The satyrs who may have found themselves on the island as a result of shipwreck . . . perhaps gave assistance to Menelaus and escaped with him, though he may have had difficulty in ensuring that they keep their hands off Helen"[14] The only extant fragment that has been definitively attributed to Proteus was translated by Herbert Weir Smyth as "A wretched piteous dove, in guest of food, dashed amid the winnowing-fans, its breast broken in twain."[15] In 2002, Theatre Kingston mounted a production of The Oresteia and included a new reconstruction of Proteus based on the episode in The Odyssey and loosely arranged according to the structure of extant satyr plays. Analysis of themes In this trilogy there are multiple themes can be found and in one, or two, of the three plays, but are not applicable to the Trilogy as a whole and thus are not considered themes of the trilogy. Justice through retaliation Retaliation is seen in the Oresteia in a slippery slope form, occurring subsequently after the actions of one character to another. In the first play Agamemnon, it is mentioned how in order to shift the wind for his voyage to Troy, Agamemnon had to sacrifice his innocent daughter Iphigenia.[16] This then caused Clytemnestra pain and eventually anger which resulted in her plotting revenge on Agamemnon. Therefore, she found a new lover Aegisthus. And when Agamemnon returned to Argos from the Trojan War, Clytemnestra killed him by stabbing him in the bathtub and would eventually inherit his throne.[2] The death of Agamemnon thus sparks anger in Orestes and Electra and this causes them to now plot the death of their mother Clytemnestra in the next play Libation Bearers, which would be considered matricide. Through much pressure from Electra and his cousin Pylades Orestes eventually kills his mother Clytemnestra and her lover Aegisthus in "The Libation Bearers". [16] Now after committing the matricide, Orestes is being hunted down by the Furies in the third play "The Eumenides", who wish to exact vengeance on him for this crime. And even after he gets away from them Clytemnestra's spirit comes back to rally them again so that they can kill Orestes and obtain vengeance for her.[16] However this cycle of non-stop retaliation comes to a stop near the end of The Eumenides when Athena decides to introduce a new legal system for dealing out justice.[2] Justice through the law This part of the theme of 'justice' in The Oresteia is seen really only in The Eumenides, however its presence still marks the shift in themes. After Orestes begged Athena for deliverance from 'the Erinyes,' she granted him his request in the form of a trial.[1] It is important that Athena did not just forgive Orestes and forbid the Furies from chasing him, she intended to put him to a trial and find a just answer to the question regarding his innocence. This is the first example of proper litigation in the trilogy and illuminates the change from emotional retaliation to civilized decisions regarding alleged crimes.[17] Instead of allowing the Furies to torture Orestes, she decided that she would have both the Furies and Orestes plead their case before she decided on the verdict. In addition, Athena set up the ground rules for how the verdict would be decided so that evervthing would be dealt with fairly. By Athena creating this blueprint the future of revenge-killings and the merciless hunting of the Furies would be eliminated from Greece. Once the trial concluded, Athena proclaimed the innocence of Orestes and he was set free from the Furies. The cycle of murder and revenge had come to an end while the foundation for future litigation had been laid.[11] Aeschylus, through his jury trial, was able to create and maintain a social commentary about the limitations of revenge crimes and reiterate the importance of trials.[18] The Oresteia, as a whole, stands as a representation of the evolution of justice in Ancient Greece.[19] Revenge This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (February 2021) (Learn how and when to remove this template message) This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. (February 2021) (Learn how and when to remove this template message) The theme of revenge plays a large role in the Oresteia. It is easily seen as a principal motivator of the actions of almost all of the characters. It all starts in Agamemnon, in order to obtain vengeance for his sacrificing of their daughter, Iphigenia. The death of Cassandra, the princess of Troy, taken captive by Agamemnon in order to fill a place as a concubine, can also be seen as an act of revenge for taking another woman as well as the life of Iphigenia. Later on, in The Libation Bearers, Orestes and Electra, siblings as well as the other children of Agamemnon and Clytemnestra, plot to kill their mother and succeed in doing so due to their desire to avenge their father's death. The Eumenides is the last play in which the Furies, who are in fact the goddesses of vengeance, seek to take revenge on Orestes for the murder of his mother. It is also in this part of the trilogy that it is discovered that the god Apollo played a part in the act of vengeance toward Clytemnestra through Orestes. The cycle of revenge seems to be broken when Orestes is not killed by the Furies, but is instead allowed to be set free and deemed innocent by the goddess Athena. The entirety of the play's plot is dependent upon the theme of revenge, as it is the cause of almost all of the effects within the play. Relation to the House of Atreus began with Tantalus, son of Zeus, who murdered his son, Pelops, and attempted to feed him to the gods. The gods, however were not tricked and banished Tantalus to the Underworld and brought his son back to life. Later in life Pelops and his family line were cursed by Myrtilus, a son of Hermes, catalyzing the curse of the House of Atreus. Pelops had two children, Atreus and Thyestes, who are said to have killed their halfbrother Chrysippus, and were therefore banished. Thyestes and Aerope, Atreus' wife, were found out to be having an affair, and in an act of vengeance, Atreus murdered his brother's sons, cooked them, and then fed them to Thyestes. Thyestes had a son with his daughter and named him Aegisthus, who went on to kill Atreus. Atreus' children were Agamemnon, Menelaus, and Anaxibia. Leading up to here, we can see that the curse of the House of Atreus was one forged from murder, incest and deceit, and continued in this way for generations through the family line. To put it simply, the curse demands blood for blood, a never ending cycle of murder within the family. Those who join the family seem to play a part in the curse as well, as seen in Clytemnestra when she murders her husband Agamemnon, in revenge for sacrificing their daughter, Iphigenia. [20] Orestes, goaded by his sister Electra, murders Clytemnestra in order to exact revenge for her killing his father. Orestes is said to be the end of the curse of the House of Atreus. The curse holds a major part in the Oresteia and is mentioned in it multiple times, showing that many of the characters are very aware of the curse's existence. Aeschylus was able to use the curse in his play as an ideal formulation of tragedy in his writing. Contemporary background Some scholars believe that the trilogy is influenced by contemporary political developments in Athens. A few years previously, legislation sponsored by the democratic reformer Ephialtes had stripped the court of the Areopagus, hitherto one of the most powerful vehicles of upper-class political power, of all of its functions except some minor religious duties and the authority to try homicide cases; by having his story being resolved by a judgement of the Areopagus, Aeschylus may be expressing his approval of this reform. It may also be significant that Aeschylus makes Agamemnon lord of Argos, where Homer puts his house, instead of his nearby capitol Mycenae, since about this time Athens had entered into an alliance with Argos. [21] Adaptations Key British productions In 1981, Sir Peter Hall directed Tony Harrison's adaptation of the trilogy in masks in London's Royal National Theatre, with music by Harrison Birtwistle and stage design by Jocelyn Herbert. [22][23][24] In 1999, Katie Mitchell followed him at the same venue (though in the Cottesloe Theatre, where Hall had directed to be the same venue) and stage design by Jocelyn Herbert. [22][23][24] In 1999, Katie Mitchell followed him at the same venue (though in the Cottesloe Theatre, where Hall had directed to be the same venue) and stage design by Jocelyn Herbert. [22][23][24] In 1999, Katie Mitchell followed him at the same venue (though in the Cottesloe Theatre, where Hall had directed to be the same venue) and stage design by Jocelyn Herbert. [22][23][24] In 1999, Katie Mitchell followed him at the same venue (though in the Cottesloe Theatre, where Hall had directed to be the same venue) and stage design by Jocelyn Herbert. 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[29] 1969: The Spaghetti Western The Forgotten Pistolero, is based on the myth and set in Mexico following the Second Mexican Empire. Ferdinando Baldi, who directed the film, was also a professor of classical literature who specialized in Greek tragedy. [30][31][32][33] 2008: Theatre professor Ethan Sinnott directed an ASL adaptation of Agamemnon. [34] 2008: Dominic Allen and James Wilkes, The Oresteia, for Belt Up Theatre Company. [35] 2009: Anne Carson's An Oresteia, an adaptation featuring episodes from three different playwrights: Aeschylus' Agamemnon, Sophocles' Electra, and Euripides' Orestes. 2009: Yael Farber's Molora, a South African adaptation of the Oresteia. 2019: Playwright Ellen McLaughlin and director Michael Khan, The Oresteia, premiered on April 30, 2019 at the Shakespeare Theatre Company, Washington, DC.[36] Translations Thomas Medwin and Percy Bysshe Shelley, 1832–1834 – verse (Pagan Press reprint 2011) Anna Swanwick, 1886 – verse: full text Robert Browning, 1889 – verse: Agamemnon Arthur S. Way, 1906 – verse John Stuart Blackie, 1906 – verse Edmund Doidge Anderson Morshead, 1909 – verse: full text Herbert Weir Smyth, Aeschylus, Loeb Classical Library, 2 vols. Greek text with facing translations, 1922 – prose Adamemnon Libation Bearers Eumenides Gilbert Murrav. 1925 - verse Adamemnon. Libation Bearers Louis MacNeice, 1936 - verse Adamemnon Edith Hamilton, 1937, Three Greek Plays: Prometheus Bound, Agamemnon, The Trojan Women Richmond Lattimore, 1953 - verse F. L. Lucas, 1954 verse Agamemnon Robert A. Johnston, 1955 – verse, an "acting version" Philip Vellacott, 1956 – verse Paul Roche, 1963 – verse George Thomson, 1965 – verse Howard Rubenstein, 1965 – verse Agamemnon Hugh Lloyd-Jones, 1970 – verse Rush Rehm, 1978 – verse, for the stage Robert Fagles, 1975 - verse Robert Lowell, 1977 - verse Tony Harrison, 1981 - verse David Grene and Wendy Doniger O'Flaherty, 1989 - verse Ted Hughes, 1999 - verse Ian C. Johnston, 2002 - verse: full text George Theodoridis, Agamemnon, Choephori, Eumenides 2005–2007 – prose Alan Sommerstein, Aeschylus, Loeb Classical Library, 3 vols. Greek text with facing translations, 2008 Peter Arcese, 2010 – Agamemnon, in syllabic verse Sarah Ruden, 2016 – verse David Mulroy, 2018 – verse Oliver Taplin, 2018 – verse Jeffrey Scott Bernstein and Tom Phillips (illustrator), 2020 – verse See also The Oresteia in the arts and popular culture Mourning Becomes Electra – a modernized version of the story by Eugene O'Neill, who shifts the action to the American Civil War The Flies – an adaptation of the Libation-Bearers by Jean-Paul Sartre, which focuses on human freedom Live by the sword, die by the sword – a line from the trilogy Notes ^ a b c d Porter, David (2005). "Aeschylus' "Eumenides": Some Contrapuntal Lines". The American Journal of Philology. 126: 301–331. JSTOR 3804934. ^ a b c Euben, J. Peter (March 1982). "Justice and the Oresteia". The American Political Science Review. 76 (1): 22–33. doi:10.2307/1960439. JSTOR 1960439. ^ Burke, Kenneth (July–September 1952). "Form and Persecution in the Oresteia". 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La Tragedie d'Oreste et Electre: Album by British band The Cranes (band) which is a musical adaptation of Jean-Paul Sartre's The Flies. Oresteia (2011): an Avant Garde work inspired by Aeschylus' trilogy, written and directed by Jonathan Vandenberg. Retrieved from "

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