
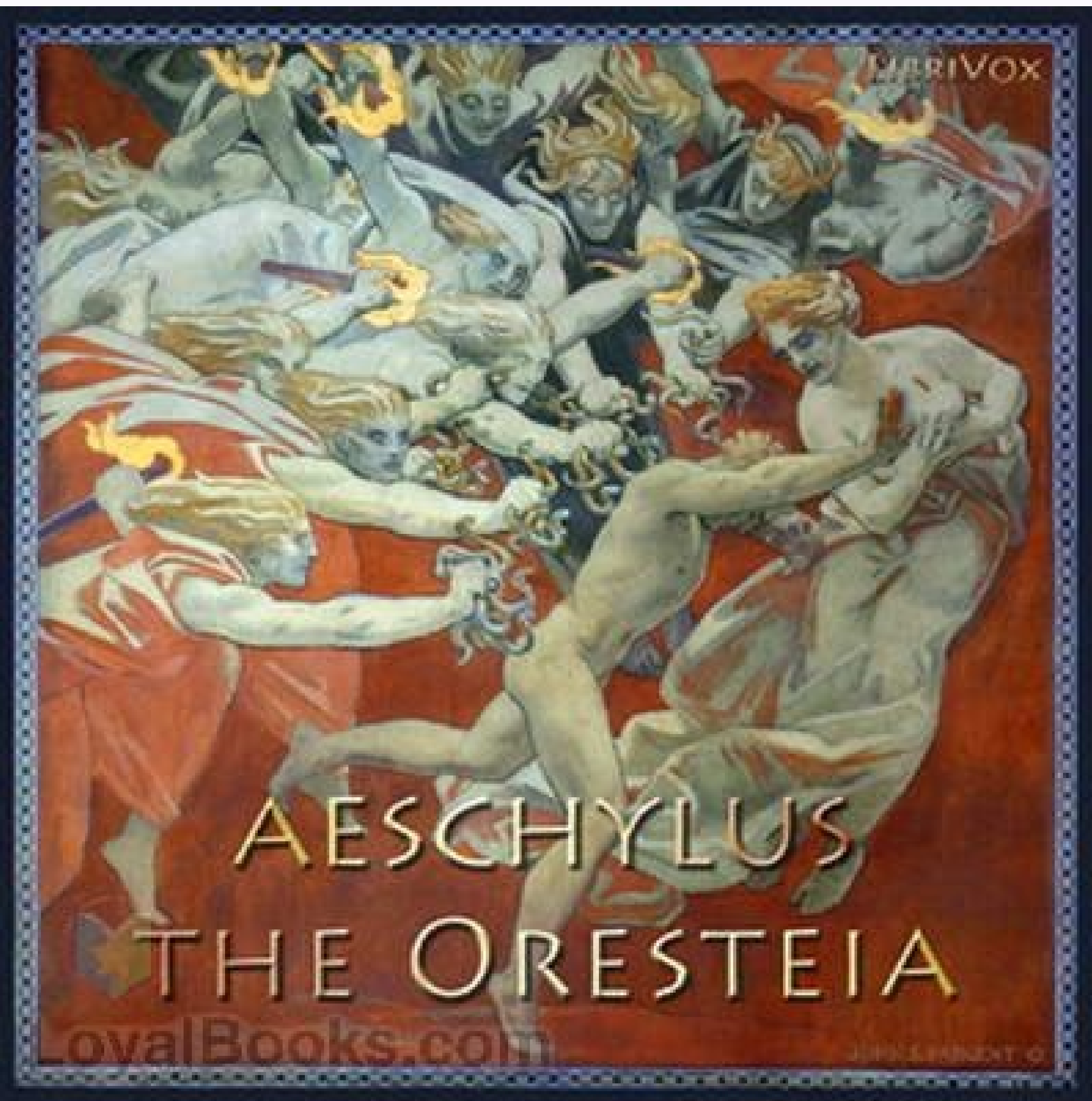


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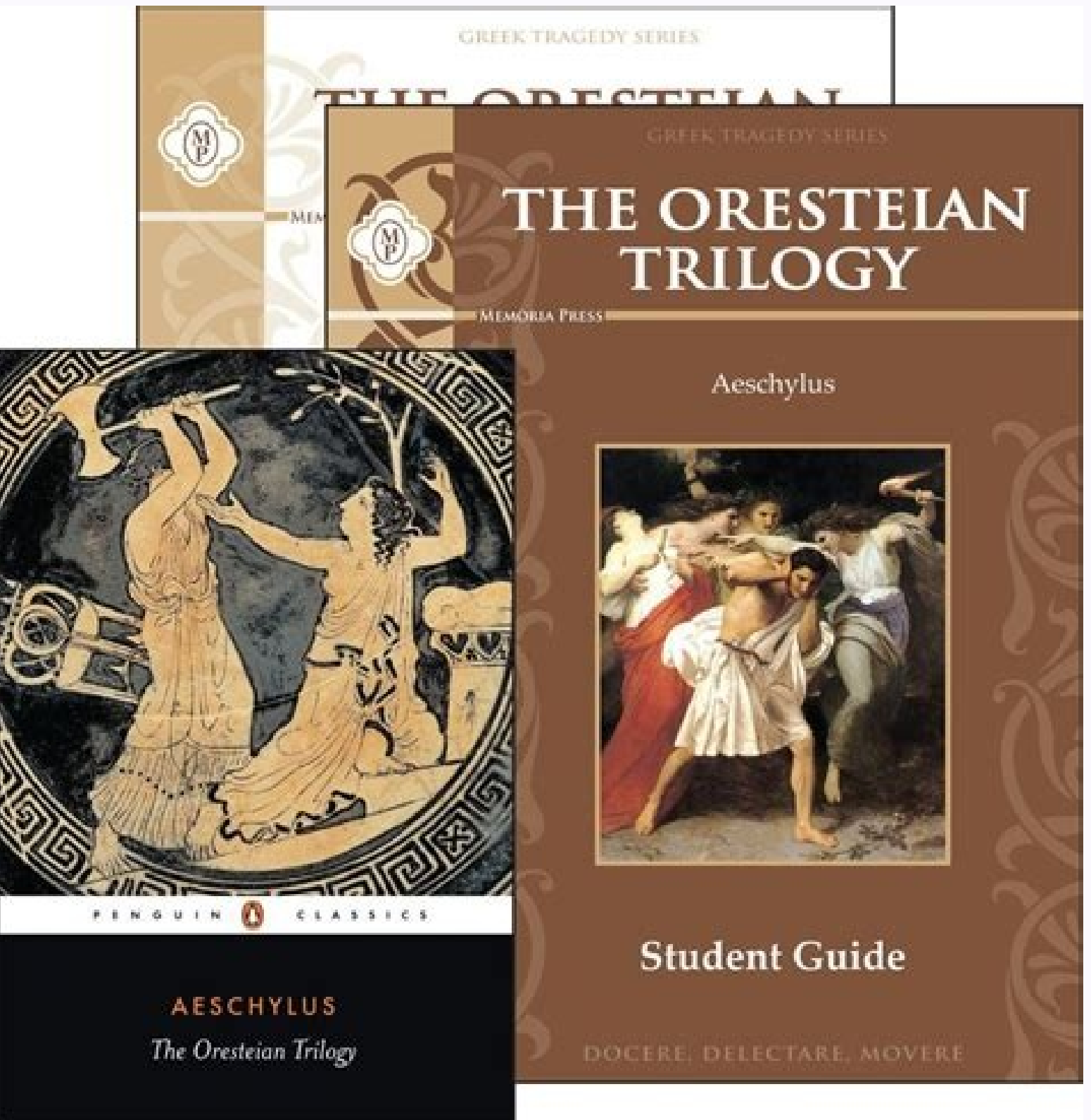
[60-61] AGAMEMNON  
*He came home on the ships, and gave before the statue of Zeus,  
 His light to bank: from the city near the ELDERS OF  
 ARGOS, They do not yet see CLYTEMNESTRA.*

CHORUS: Ten years have passed since the strong son of  
 Atreus,  
 Menelaos and Agamemnon, both alike  
 Honoured by Zeus with throned and sceptred power,  
 Gathered and summed a thousand Argive ships,  
 And with the youth of Hellas under arms  
 Sailed from their ports to settle scores with Priam.

Then lo! their walls were eager cries,  
 As eagles cry, that wild with grief,  
 On some steep, lonely mountain-side,  
 Above their nibbed nest wheel and wail,  
 During the stay weaves, and wail  
 Their wailing wail, their wretched piteous;  
 Till some colossal deity,  
 Zeus, Phe, Apollo, leans on high  
 Their screams of wordless misery;  
 And plucking their foreheads stern  
 (Once as in Heaven's precincts)  
 Sends a swift Fury to pursue  
 Murthering paths with vengeance due.

So against Phe's guilty host  
 Zeus, witness between guest and host,  
 Sends Atreus' son for stern redress  
 Of his and Helen's wrongs.  
 Now Greece and Troy both pay their equal debt  
 Of wailing lulls and woe and woe,  
 While knees sink low in grey dust,  
 And spears are shivered at feet thrust.

43





Agamemnon/The Choephoroi/The Eumenides

*'Anger still unreconciled  
Poisoning a house's life  
With darkness, treachery and strife'*

Aeschylus (525–c. 456 BC) set his great trilogy in the immediate aftermath of the Fall of Troy, when King Agamemnon returns to Argos, as a victor in war. Agamemnon depicts the hero's discovery that his family has been destroyed by his wife's infidelity and ends with his death at her callous hand. Clytemnestra's crime is repaid in *The Choephoroi* when their outraged son Orestes kills both her and her lover. *The Eumenides* then follows Orestes as he is hounded to Athens by the Furies' law of vengeance and depicts Athens replacing the bloody cycle of revenge with a system of civil justice. Written in the years after the Battle of Marathon, *The Oresteian Trilogy* affirmed the deliverance of democratic Athens not only from Persian conquest, but also from its own barbaric past.

Philip Vellacott's verse translation makes this eternal dramatic masterpiece accessible for the modern reader. In his introduction, he examines the historical context and the literary style of the plays.

Translated with an introduction by PHILIP VELLACOTT

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Cover: Detail from a Greek red-figure  
kylix showing Clytemnestra killing  
Agamemnon. © The Metropolitan  
Museum of Art, New York



Oresteia the furies sparknotes. Oresteia the furies summary.

This study guide works from the Richmond Lattimore translation. According to the usual practice of Greek playwrights, Aeschylus would have acted in his own dramas, as well as directed the elaborate productions that included music, dance, and striking costumes. Before Aeschylus, Greek tragic drama is thought to have been largely choral reading, with only one individual character on stage at a time. Iphigenia at Aulis recounts the sacrifice of Clytemnestra's daughter, for whom she seeks revenge by killing Agamemnon. Eugene O'Neill, *Mourning Becomes Electra* (1931) Set at the time of the American Civil War, this play transports the story of the House of Atreus to a world where tormented human desires leave little room for redemption, and the grandeur of great human suffering provides only dark consolation. Jean-Paul Sartre, *The Flies* (1943) Originally written and produced in France during World War II, *The Flies* casts Orestes as an anti-authoritarian protagonist determined to overthrow the illegitimate rule of his murderous mother and her despotic consort, Aegisthus. 198? Why does Aeschylus have Orestes undertake the killings by himself and have Electra completely withdraw from the action of the play? Why is the threat of a father's curse more compelling to Orestes than the threat of a mother's curse? Why are the Furies who come to torment Orestes for killing Clytemnestra described in the same way as the Furies who Apollo said would torment him if he did not revenge his father? The Eumenides In his argument with the Furies, is Apollo claiming that the matricide committed by Orestes was not a crime, since it was done to avenge the killing of Agamemnon? Since Orestes has previously acted as if the justice of his actions was self-evident, why does he ask Athena to judge whether he and Apollo are guilty? Why does Athena defer to mortal judges in a case of murder, saying that "murder whets the passions" (p. Sophocles' great tragic trilogy is made up of the three Theban Plays: *Oedipus Rex*, *Oedipus at Colonus*, and *Antigone*. Euripides' tragedies, too, display similar qualities, with an added emphasis on the plights of female figures within these stories—he is known for tragedies such as *Medea* and *The Trojan Women*. Aeschylus himself played a role in establishing Athenian hegemony, taking part in the Battle of Marathon in 490 BCE, when Athens vanquished invading Persian forces. His acclaimed verse translations include Sophocles' *Three Theban Plays*. Aeschylus' *Oresteia* (nominated for a National Book Award in 1977), Homer's *Iliad* (winner of the 1991 Harold Morton Landon Translation Award by The Academy of American Poets, an award from the Translation Center of Columbia University, and the New Jersey Humanities Book Award) and Homer's *Odyssey* (1996). Of the seventy or so plays that he wrote, only seven have survived. In the case of *The Eumenides*, the Chorus is constituted by the Eumenides or Furies, primal monster-goddesses who pursue Orestes for the crime of matricide. The facts in each case are indisputable: Agamemnon sacrificed his daughter Iphigenia ten years prior to Agamemnon in order to advance his campaign against Troy; Clytemnestra then kills Agamemnon to avenge the sacrifice; in *The Libation Bearers*, Orestes kills his mother Clytemnestra in retaliation for her killing of Agamemnon. However, when the Furies become the Eumenides—the Kindly Ones—and are established as the guardians of the court, Aeschylus is asking us to consider the way in which law and the primitive, ferocious drives that are its source must combine to produce the energy and judiciousness that can make a society great and vigorous. The Greek tragedians Sophocles and Euripides also incorporated the Furies into their plays—Sophocles in his play *Oedipus at Colonus*, and Euripides in his play *Orestes*, a rewrite of Aeschylus' own *The Libation Bearers*. Later, Aeschylus transformed the art by using two masked actors, each playing different parts throughout the piece, making possible Greek drama as we know it. Modern takes on the story of the *Oresteia* include Jean-Paul Sartre's *The Flies*—an adaptation of the Orestes story from an existentialist philosophical perspective—and *Mourning Becomes Electra*, which is Eugene O'Neill's retelling of the *Oresteia* set in Civil War America. Concluding with an ongoing torchlight procession of celebrants, the trilogy ultimately turns toward a rich chiaroscuro—a recognition of the necessity of controlling opposing forces in such a way that they complement each other. ABOUT AESCHYLUS Born near Athens around 525 B.C., Aeschylus lived through the tumultuous events that marked the successful defeat of the invading Persians in 490 B.C. and 480 B.C., the decades of internecine fighting for political power in Athens, and the emergence of a democratic city-state under the leadership of Pericles in the early 450s B.C. Aeschylus, then, was from the first generation of what is often called classical Greece. Produced in 458 B.C., the *Oresteia* is the only surviving complete trilogy that we have. 182? What does Orestes mean when he says that even if the oracle of Apollo isn't convincing to him, "the rough work of the world is still to do" (p. In each generation, there have been acts of violence and retribution, intermingling the private and public realms, that have called forth further vendettas in a seemingly endless chain. This sense of Athenian dominance and power is evident in Aeschylus's works, all of which argue for reason over revenge, order over chaos, and democracy over tyranny. 270? FOR FURTHER REFLECTION Does Aeschylus claim that fear of the Furies/Eumenides is essential in making citizens law-abiding? Is criminal justice carried out by courts and judges based on vengeance? Is suffering necessary in order for individuals and societies to learn and evolve? How can we decide between the conflicting claims that fathers and mothers make upon us? Do curses have a life of their own, or are they perpetuated through the deliberate choices of individuals? RELATED TITLES Sophocles, *Electra* Drawing on the stories that Aeschylus used in the *Oresteia*, this play depicts the same events as *The Libation Bearers*. Again, Aeschylus challenges us to suffer toward truth with his protagonist, asking how his seemingly just case of revenge can be reconciled with the intent of the Furies to punish the crime of matricide. In addition, he seems to have shifted the dramatic emphasis in Greek tragedy to characters whose personal fates are bound up with their political standing and whose actions have profound implications for the well-being of the state. In 458 B.C., three years before his death at the age of sixty-nine, Aeschylus produced the *Oresteia*, reflecting the recent civic strife in Athens and the transition from vengeful bloodshed and strife to a hopeful new order under the rule of law. ABOUT ROBERT FAGLES Robert Fagles is Arthur W. He lives in Princeton, New Jersey. Is Clytemnestra justified in carrying out the sentence she passed on Agamemnon? Athens really did originate the first trial by jury—jurors were chosen by lot, to ensure their impartiality, and had an equal say in the proceedings regardless of class or wealth. There is a scene change in the middle of the play, but that can be accomplished with minimal movement of set pieces in almost no time. 192? Does the chorus believe that revenge carried out by Orestes will end the cycle of retribution "[I]hree generations strong"—retribution that brings "destruction on destruction" (pp. Welcome to the LitCharts study guide on Aeschylus's *The Eumenides*. Created by the original team behind SparkNotes, LitCharts are the world's best literature guides. Copycats. The specific circumstances surrounding the origin of Greek drama were a puzzle even in the fourth century BC. (Although the three Sophocles plays dealing with the Oedipus myth are sometimes called "The Oedipus Trilogy," Sophocles never presented those works together. He began writing plays before this, around the year 500 BCE, and by 484 he had won first prize at the Dionysia, the most important festival of tragic plays in Greece, and a huge honor for a Greek dramatist. All three plays center on the tragic House of Atreus and the consequences of Agamemnon's return from the Trojan War, and together, they make up a group called the *Oresteia*. It has been said that Athens left the world two masterpieces of surpassing beauty: the Parthenon and the *Oresteia*. Does Agamemnon choose justly between the interests of his command and his fatherly love and duty? Aeschylus himself, however, lived and wrote nearly a millennium after the Trojan War supposedly occurred—during the Golden Age of Athenian democracy. Sophocles portrays the judicious righting of wrongs and the reestablishing of civic order without the dire consequences that Orestes suffers in Aeschylus' *Eumenides*. Euripides, *Electra*; Orestes; Iphigenia at Aulis In *Electra* and *Orestes*, Euripides adds a complex psychology to the characters, questioning the effectiveness of the gods and human reason in maintaining a just and balanced personal and civic life. The other four surviving plays are parts of trilogies, each disconnected from its two sister plays, and it is therefore difficult to examine them with any confidence. Why does she emphasize "that is what a woman has to say" (p. In general, the choruses of the *Oresteia* are more integral to the action than in the other two great Greek tragedians. He fought at the momentous Battle of Marathon where the forces of the Persians were turned back, setting the course of Western history. Along with Sophocles and Euripides, both younger, Aeschylus was recognized during his lifetime as one of the leading tragic poets. Born in Eleusis, Greece, Aeschylus grew up in the Golden Age of Athens, even fighting in the Battle of Marathon against invading Persian forces in 490 BCE. The *Oresteia* trilogy was some of his latest and best work, and his influence over Greek drama was so great that in Aristophanes' *The Frogs* (written in 405 BCE), the comic playwright named Aeschylus the greatest poet that the world had ever seen. Aeschylus was the great father of drama in the West, and this trilogy provides the bulk of what we know about his ideas. These works contain elements of Greek tragedy similar to those within the *Oresteia*, such as a forewarning Chorus, an emphasis on the divine power of fate, and a series of heroic but flawed main characters. Consistent with the norms of Greek drama, *The Eumenides* is not divided into acts or discrete scenes. He is known to have written about ninety plays, fifty-two of which won first prize in the annual competition at the Theater of Dionysus, one of the most prestigious honors an Athenian writer could attain. In doing so, he created an enduring dramatic representation of the human and supra-human elements that must be held in carefully tuned and sometimes precarious balance to ensure a just civic order. The plays take their keynote from a saying by the chorus early in *Agamemnon*: "we must suffer, suffer into truth" (p. Prisoners were released on bail and most public business was suspended. For modern readers, the Chorus may be the most alien element of the play. Menelaus' brother Agamemnon then led a fleet of troops to Troy to avenge Paris's insult, and the following siege lasted ten years. After the defeat of the Persians in a decisive campaign (480–479 BC), Athens emerged as the superpower of the independent Greek city-states, and during this time, the drama festival, or the Dionysia, became a spectacular event. He is the recipient of a 1996 Academy Award in Literature from the American Academy of Arts and Letters. 163? What responsibility is Clytemnestra claiming when she says, "the spirit lives within me, our savage ancient spirit of revenge" (p. Depicting the Furies as both fiercely reasonable and physically repugnant, Aeschylus asks us to understand their stature and authority. The culminating play in the trilogy, *The Eumenides*, brings the action of the drama out of the world of archaic history into the crucible of Athenian culture and thought, and therefore into the intellectual and civic world to which we are heirs. Incredibly, the playwrights were more than just writers. 192, 195? What does the chorus mean when it says that "there is a cure in the house and not outside it" (p. The Chorus delivers much of the exposition and expounds poetically on themes, but in it Aeschylus is generally credited with the innovation of introducing two or more characters onto the stage, making possible a rich interplay of speech and action. He is currently at work on a new translation of Virgil's *Aeneid*. DISCUSSION QUESTIONS Agamemnon Are we meant to think that Agamemnon was acting justly when he sacrificed his daughter Iphigenia in order to set sail against Troy? Why does Clytemnestra associate her tempting of Agamemnon to tread on the crimson tapestries with the working out of Justice? Why does Clytemnestra call her killing of Agamemnon a sacrifice (p. The two other great Greek tragedians of Aeschylus's time and caliber are Sophocles and Euripides. Greek drama seems to have its roots in religious celebrations that incorporated song and dance. Roughly ten thousand free male citizens, along with their slaves and dependents, watched plays in an enormous outdoor theater that could seat seventeen thousand spectators. Athens was the only Greek city-state where this art form evolved; the comedies, tragedies, and dramas handed down to us from the period, although labeled generically as "Greek," are in fact all Athenian works. According to Greek mythology, the Trojan War began as a result of Paris, the Trojan prince, stealing Helen, who was married to the Greek king Menelaus. Thank you very much for your cooperation. 171? The Libation Bearers Why is Electra in doubt about whether a "judge or avenger" should be asked to deal with the murderers (p. Starting from well-known stories about the Trojan War and the House of Atreus, as well as legends about the establishment of the Athenian legal courts, Aeschylus shaped his material into three dramas that depict the movement from primitive retaliatory vengeance to civilized justice. The great triumph of the play is the successful integration of the Furies into the pantheon of Athens. The Eumenides are even more essential than the other choruses of the trilogy; after a certain point, the play becomes their story. In making the exoneration of Orestes dependent on a tie vote of the jurors that is broken only by Athena's vote, a searching question is raised about the meaning of justice ordained by a court: What can make a verdict such as this one—justifiable manslaughter—more than a contradiction in terms? The metaphorical movement from darkness to light is present throughout the *Oresteia*. But the *Oresteia* has come down to us intact, and in it Aeschylus presents a vision that is whole, unique, and beautiful. They also composed the music, choreographed the dances, and directed the actors. In fact, the plays were written separately over the span of decades.) At the end of the festival, the tragedians were awarded first, second, and third prize by the judges of Dionysia. The events of the *Oresteia* then began the moment the war ends with a Greek victory. Of all his work, only seven plays and a few fragments have survived. Why does Athena say to them that "no house can thrive without you" (p. The most famous accounts of the original Trojan War—the backdrop to the events in the *Oresteia*—are Homer's epic poems the *Iliad* and *Odyssey*, which formed a foundation for the majority of Classical Greek literature and drama. However, time passes in non-naturalistic fashion: at certain points, from reports of what has happened offstage, it is clear that a great amount of time is meant to have passed even though only a few seconds have passed for the audience. Also relevant to the narrative of the *Oresteia* is Euripides' play *Iphigenia at Aulis*, which recounts the actions of Agamemnon and Clytemnestra before the Trojan War. Antagonist: The Furies Historical fiction. An anonymous poet came up with the idea of having the chorus interact with a masked actor. The Eumenides is the third part of Aeschylus' great trilogy, the *Oresteia*. In the debates between Athena, Apollo, and the Furies, Aeschylus represents the elements that must be balanced and held in tension to create a resolute civic order. 252? When Athena establishes the court on the Crag of Ares, why does she warn the Athenians to "never banish terror from the gates, not outright" (262)? Why does Aeschylus make the judges' vote on Orestes's guilt a tie, only broken by Athena's ballot? When the Furies are transformed into the Eumenides, does their essential character change? Is Orestes right to value vengeance for his father's death more than his mother's life? Progressively, the suffering that each of the main characters inflicts is weighed more and more heavily against the suffering that each undergoes in carrying out violence. On each of three days, the Athenians were treated to three tragedies and a satyr play (a light comedy on a mythic theme) written by one of three pre-selected tragedians, as well as one comedy by a comedic playwright. Greek tragedies were usually written as trilogies, meaning that Aeschylus also wrote two prequels to *The Eumenides*: *Agamemnon* and *The Libation Bearers*. Marks Professor of Comparative Literature at Princeton University. INTRODUCTION When the trilogy of plays by Aeschylus known as the *Oresteia* was first produced in 458 B.C., Athens was in full flush of the exuberant energy that was driving it to greatness. The events that take place in the *Oresteia* would have been well known to the plays' original audience. By the sixth century BC, Athenians had transformed a rural celebration of Dionysia into an urban festival with dancing choruses that competed for prizes.



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