

# Download File The Bacchae And Other Plays Euripides Free Download Pdf

The Bacchae and Other Plays Euripides The Complete Euripides The Bacchae and Other Plays Iphigenia among the Taurians, Bacchae, Iphigenia at Aulis, Rhesus The Complete Euripides The Bacchae, and Other Plays Euripides the Bacchae and Other Plays Euripides' Bacchae Hippolytus Looking at Bacchae Electra and Other Plays The Bacchae Euripides the Frogs Aristophanes Classical Commentaries Heracles and Other Plays Euripides Euripides' Bacchae Euripides and Dionysus Ecstasy and Terror The Bacchae of Euripides Three Other Theban Plays Frogs and Other Plays Euripides The Cambridge Companion to Greek Tragedy ATAR Notes Text Guide: Women of Bacchae The Complete Euripides A Feminist Theory of Refusal, Metamorphoses, 3.511-733 Plays Birth of the Bacchae An Elderly Lady Must Not Be Crossed Dionysus, Christ, and the Death of God Complete Euripides Volume I Trojan Women and Other Plays Dionysus Resurrected

Heracles/ Iphigenia Among the Taurians/ Helen/ Ion/ Cyclops: Of these only 'Heracles' truly belongs in the tragic sphere with its presentation of undeserved suffering and divine malignity. The other plays flirt with comic and comic themes. Their plots are ironic and complex with deception and elusion eventually leading to reconciliation between mother and son in brother and sister in 'Iphigenia', and husband and wife in 'Helen'. The comic vein is even stronger in the satyric 'Cyclops' in which the giant's inebriation and subsequent violence are treated as humorous. Together, these plays demonstrate Euripides' challenge to the generic boundaries of Athenian drama. Agememnon is the first part of the Aeschylus's Orestian trilogy in which the leader of the Greek army returns from the Trojan war to be murdered by his treacherous wife Clytemnestra. In Sophocles' Oedipus the king sets out to uncover the cause of the plague that has struck

only to discover the devastating truth about his relationship with his mother and his father. Medea is the terrible story of a woman's bloody revenge on her adulterous husband through the murder of her own children. "The role of the critic," Daniel Mendelsohn writes, "is to mediate intelligently and stylishly between a work and its audience; to educate and edify in an engaging and, preferably, entertaining way." His latest collection exemplifies the range, depth, and erudition that have made him "required reading for anyone interested in dissecting culture" (The Daily Beast). In *Ecstasy and Terror*, Mendelsohn once again casts an eye at literature, film, television, and the personal essay, filtering his insights through his training as a scholar of classical antiquity in illuminating and sometimes surprising ways. Many of these essays look with fresh eyes at our culture's Greek and Roman myths; some find an arresting modernity in canonical works (*Bacchae*, the *Aeneid*), while others detect a "Greek DNA" in our responses to national traumas, such as the Boston Marathon bombings and the assassination of JFK. There are also pieces on contemporary literature, from the "aesthetics of victimhood" in Hanya Yanagihara's *A Little Life* to the uncomfortable mixture of art and autobiography in novels by Henry Roth, Ingmar Bergman, and Karl Ove Knausgaard. Mendelsohn considers pop culture, too, in essays on the feminism of *Game of Thrones* and on recent films about artificial intelligence—a subject, he reminds us, that was already of interest to the ancients. This collection also brings together for the first time a number of the winning memoirist's personal essays, including his "critic's manifesto" and a touching reminiscence of his boyhood correspondence with the historical novelist Mary Renault, who inspired him to study the Classics. Collected for the first time in the series are three major plays by Euripides: *Bacchae*, translated by Reginald Gibbons and Charles Segal, a powerful examination of the horror and beauty of Dionysiac ecstasy; *Herakles*, translated by Tompkins Sleigh and Christian Wolff, a violent dramatization of the madness and violence of one of the most celebrated mythical figures; and *The Phoenician Women*, translated by Peter Burian and Brian Swamm, a disturbing interpretation of the fate of the House of Laios following the tragic fall of Oedipus. The original tragedies were originally available as single volumes. This volume retains the informative introductions and explanatory notes of the original edition.

adds a single combined glossary and Greek line numbers. Bryn Mawr Commentaries provide clear, concise, accurate, and consistent support for students making the transition from introductory and intermediate texts to direct experience of ancient Greek and Latin literature. They assume that the student will know the basics of grammar and vocabulary and then provide specific grammatical and lexical notes that a student requires to begin the task of interpretation. Writing at a time when Athens was undergoing change in its social attitudes, Aristophanes was an eloquent opponent of the demagogue and the sophist. This collection includes *Lysistrata*, the hilariously bawdy anti-war fantasy; *The Acharnians*, a plea for peace set against the background of the long war with Sparta; and *The Clouds*, a satire on contemporary philosophy. Don't let her age fool you. Maud may be nearly ninety, but if you cross her, this elderly lady is more sinister than sweet when things have finally cooled down for 88-year-old Maud after the disturbing discovery of a dead body in her apartment in Gothenburg, and a pair of detectives return to her doorstep. Though Maud dodges their questions with the skill of an Olympic gymnast a fifth of her age, she wonders if suspects have fallen on her, little old lady that she is. The truth is, ever since Maud was a girl, death has seemed to follow her. In these six interlocking stories, memories of unfortunate incidents from Maud's past keep bubbling to the surface. Meanwhile, certain Problems in the present require immediate attention. Luckily, Maud is no stranger to taking matters into her own hands . . . even if it means she has to get a little blood on them in the process.

\*Includes cookie recipes\*

The plays of Euripides have stimulated audiences since the fifth century BC. This volume, containing *Phoenician Women*, *Bacchae*, *Iphigenia at Aulis*, *Orestes*, and *Rhesus* completes the new edition of Euripides in Penguin Classics. Features a general introduction, individual prefaces to each play, chronology, notes, bibliography, and glossary. Will vampires, ancient gods. Archaeology student Serafina Finch will have to choose them all when she unearths an ancient Roman amulet, an amulet that has chosen her to wield its supernatural power. But the cost may be too high.

Euripides' roughly ninety-two plays, only seventeen tragedies survive. Mocked and ridiculed and lauded during his life, Euripides now stands as one of the greatest innovators of Greek drama. Collected here are ten of Euripides

important tragedies in prose translation by Edward P. Coleridge. In the play in this collection, "The Alcestis", Euripides expands upon the myth of Princess Alcestis at the time of her death. "Medea", tells the horrific tale of a woman who seeks revenge on her husband by killing her children. "Hippolytus" relates the tragedy of its titular character, son of Theseus, and his tragic fall at the hands of Phaedra. "Andromache" dramatizes the life of a Greek slave in the years after the Trojan War. In "Ion" we discover the origins of an orphan. "The Trojan Women" is the most complete surviving play of Euripides' Trojan War trilogy in which we learn of the fates of the women of Troy following its sacking. In "Electra" we find the daughter of a slain king plotting her revenge. "Iphigenia Among the Taurians" relates how Agamemnon's daughter Iphigenia is saved from sacrifice and travels to Greece to meet her brother Orestes. "The Bacchae" tells the tragic consequences of King Pentheus of Thebes and his mother Agave for their persecution of Dionysus worshippers. Finally in "Iphigenia at Aulis" we have the classic Greek myth of Agamemnon before and during the Trojan War and his decision to sacrifice his daughter Iphigenia. Together these plays represent the best work of one of classical antiquity's greatest playwrights. This edition is printed on premium acid-free paper. Euripides, wrote Aristotle, 'is the most intense and tragic of all the poets'. In his questioning attitude to traditional pieties, his disconcerting shifts of sympathy, disturbingly eloquent evil characters, and acute insight into destructive passion, he is also the most strikingly modern of ancient authors. Written in the period from 426 to 415 BC, during the struggle for supremacy between Athens and Sparta, these five plays are haunted by the horrors of war – and its particular impact on women. "The Suppliants", with its extended debate on democracy and monarchy, can be read as a patriotic piece. The Trojan Women is perhaps the greatest of all ancient dramas; Andromache shows the ferocious clash between the wife and the concubine of Achilles' son Neoptolemos; while Hecabe reveals how hatred can drive a victim to an appalling act of cruelty. Electra develops (and parodies) Aeschylus' treatment of the same story, in which the heroine and her brother Orestes commit matricide to avenge their father Agamemnon. Always, Euripides presents the heroic figures of mythology as recognizable, often very fallible, human beings. Some of his greatest achievements are

this volume. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly in other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. This extract from Ovid's 'The History' recounts the confrontation of Pentheus, king of Thebes, with his divine cousin, Bacchus, the god of wine. Notwithstanding the warnings of the seer Tiresias and the cautionary tale of a character Acoetes (perhaps in disguise), who tells of how the god once transformed a group of blasphemous sailors into dolphins, Pentheus refuses to acknowledge the divinity of Bacchus or allow his worship at Thebes. Enraged, yet curious to witness the orgiastic rites of the nascent cult, Pentheus conceals himself in a grove on Mt. Cithaeron near the locus of the ceremonies. But in the course of the rites he is spotted by the female participants who rush upon him in a delusional frenzy, his mother and sisters in the vanguard, and tear him apart from limb. The episode abounds in themes of abiding interest, not least the clash between the authoritarian personality of Pentheus, who embodies 'law and order', masculine prowess, and the martial ethos of his city, and Bacchus, a somewhat effeminate god of orgiastic excess, who revels in the delusion and the deceptive, the transgression of boundaries, and the blurring of distinctions. This course book offers a wide-ranging introduction, the original Latin text, study aids with vocabulary, and an extensive commentary. Designed to stretch and stimulate readers, Gildenhard and Zissos's incisive commentary will be of particular interest to students of Latin at AS and undergraduate level. It extends beyond detailed linguistic analysis to encourage critical engagement with Ovid's poetry and discussion of the most recent scholarly thought. Collected here for the first time in the series.

three major plays by Euripides: *Bacchae*, translated by Reginald Gibbon and Charles Segal, a powerful examination of the horror and beauty of Dionysian ecstasy; *Herakles*, translated by Tom Sleight and Christian Wolff, a violent dramatization of the madness and exile of one of the most celebrated figures; and *The Phoenician Women*, translated by Peter Burian and Brian Swamm, a disturbing interpretation of the fate of the House of Laios and the tragic fall of Oedipus. These three tragedies were originally available in single volumes. This volume retains the informative introductions and explanatory notes of the original editions and adds a single combined glossary and Greek line numbers. *Bacchae* is one of the most troubling and intriguing of Greek tragedies. Written during Euripides' self-imposed exile in Macedonia, it tells of the brutal murder and dismemberment of Pentheus, his mother and aunts who, driven temporarily insane, have joined the Bacchantes (devotees of the god Dionysus, or Bacchus). The startling plot, driven by Dionysus' desire to punish his family for refusing to accept his divinity, culminating in the excruciating pathos of a mother's realization that she has killed her son, has held audiences transfixed since its original performance (when it won first prize). It is one of the most performed and studied plays in the Greek tragic corpus, with a strong history of reception down to the present day. This collection of essays by eminent academics gathered from across the globe explores the themes, staging and reception of the play, with essays on the characters Dionysus and Pentheus, the role of the chorus of Bacchantes, themes such as revenge, women and religion, and the historical and literary contexts of the play. The essays are accompanied by David Stuttard's new translation which is performer-friendly, accessible and closely accurate to the original. That proud, impassioned soul, so ungovernable now that she has felt the sting of injustice' *Medea*, in which a spurned woman takes revenge upon her lover by killing her children, is one of the most shocking and powerful of all the Greek tragedies. Dominating the play is Medea herself, a towering and powerful figure who demonstrates Euripides' unusual willingness to give voice to a woman's case. *Alcestis*, a tragicomedy, is based on a magic myth in which Death is overcome, and *The Children of Heracles* examines the conflict between might and right, while *Hippolytus* deals with self-destructive integrity and moral dilemmas. These plays show Euripides

transforming the awesome figures of Greek mythology into recognizable fallible human beings. John Davie's accessible prose translation is accompanied by a general introduction and individual prefaces to each play. Previously published as *Alcestis and Other Plays* "The book proposes a new interpretation of the Western philosophical world by comparing the concept of sacrifice in Greco-Roman and Judeo-Christian religious-philosophical systems"-- Though now associated mainly with Sophocles' Theban Plays, Euripides' *Bacchae*, the theme of Thebes and its royalty was a favorite of ancient Greek poets, one explored in a now lost epic cycle, as well as in other surviving tragedies. With a rich Introduction that sets three of the plays within the larger contexts of Theban legend and of Greek tragedy performance, Cecelia Eaton Luschnig's annotated translation of Aeschylus' *Seven Against Thebes*, Euripides' *Suppliants*, and Euripides' *Phoenician Women* offers a brilliant constellation of less familiar Theban plays—the latter dealing with the war between Oedipus' sons, its casualties, and survivors. Based on the conviction that only translators who write poetry themselves 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 revenge 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* (Heath 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 four plays newly translated in this volume are among Euripides' most exciting works. *Iphigenia among the Taurians* is a story of escape and contrasting Greek and barbarian civilization, set on the Black Sea at the edge of the known world. *Bacchae*, a profound exploration of the human psyche, deals with the appalling

consequences of resistance to Dionysus, god of wine and unfettered emotion. This tragedy, which above all others speaks to our post-Freudian era, is one of Euripides' two last surviving plays. The second, *Iphigenia at Aulis*, centres on the ultimate dysfunctional family as natural emotion is tested in the tragic crucible of the Greek expedition against Troy. Lastly, *Rhesus*, probably the work of another playwright, is a thrilling, action-packed Iliad in miniature dealing with a grisly event in the Trojan War. This book deals with the historical context of ancient Greek tragic performances, with the plays themselves, and with later adaptation and re-performance, down to modern times. Euripides is known in literature & fiction circles as a Greek tragedian of classical Athens. Euripides is one of the few whose dramas & plays have survived. Ancient & medieval scholars have attributed 95 dramas & plays to Euripides, of which 19 are known to have survived more or less completely. Euripides is identified with theatrical innovations that have profoundly influenced drama & plays down to modern times. He was unique among the writers of ancient & medieval Athens for the sympathy he demonstrated towards all victims of society, including women. This anthology volume on Euripides includes the Greek tragedy *The Bacchae*, the Greek tragedy *Medea* and the Greek tragedy *Alcestis*. This book is the second of three volumes in a new prose translation, with introduction and notes, of Euripides' most important plays. The first three tragedies translated in this volume illustrate Euripides' extraordinary dramatic range. *Iphigenia among the Taurians*, set on the Black Sea at the edge of the known world, is much more than an exciting story of escape. It is remarkable for its sensitive delineation of character as it contrasts Greek against barbarian civilization. *Bacchae*, a profound exploration of the human psyche, deals with the appalling consequences of resistance to Dionysus, god of wine and unfettered emotion. This tragedy, which above all others speaks to our post-Freudian era, is one of Euripides' two last surviving plays. The second, *Iphigenia at Aulis*, so vastly different as to highlight the playwright's Protean invention, centres on the ultimate dysfunctional family that of Agamemnon, as natural emotion is tested in the tragic crucible of the Greek expedition against Troy. *Rhesus*, probably the work of another playwright, deals with a grisly event in the Trojan War. Like *Iphigenia at Aulis*, its subject is war and the pity of war, but it is also an exciting



packed theatrical Iliad in miniature. The master of ancient Greek comic drama, Aristophanes combined slapstick, humour and cheerful vulgarity with acute political observations. In *The Frogs*, written during the Peloponnesian War, Dionysus descends to the Underworld to bring back a poet who can save Athens in its darkest hour, and stages a great debate to help him decide between the traditional wisdom of Aeschylus and the brilliant modernist Euripides. The clash of generations and values is also the object of Aristophanes' satire in *The Wasps*, in which an old-fashioned father and a loose-living son come to blows and end up in court. And in *The Poet and the Women*, Euripides, accused of misogyny, persuades a relative to infiltrate an all-women festival to find out whether revenge is being plotted against him. An acclaimed political theorist offers a fresh, interdisciplinary analysis of a politics of refusal, highlighting the promise of a feminist politics that does not simply withdraw from the status quo but also transforms it. The Bacchae, Euripides's fifth-century tragedy, famously depicts the wine god Dionysus and the women who follow him as indolent, drunken, mad. But Bonnie Honig sees the women differently. They reject work, not out of laziness, but because they have had enough of women's routine obedience. Later they escape prison, leave the city of Thebes, explore alternative lifestyles, kill the king, and then return to claim the city. Their "arc of refusal," Honig argues, can be a new feminist politics of refusal. Refusal, the withdrawal from unjust political and economic systems, is a key theme in political philosophy. Its best-known literary avatar is Herman Melville's *Bartleby*, whose response to every request is, "I prefer not to." A feminist politics of refusal, by contrast, does not simply decline to participate in the machinations of power. Honig argues that a feminist refusal aims at transformation and, ultimately, self-governance. Withdrawal is a first step, not the end game. Rethinking the concepts of refusal in the work of Giorgio Agamben, Adriana Cavarero, and Saidiya Hartman, Honig places collective efforts toward self-governance at the core and, in doing so, invigorates discourse on civil and uncivil disobedience. She seeks new protagonists in film, art, and in historical and fictional figures, including Sophocles's *Antigone*, Ovid's *Procne*, Charlie Chaplin's *Tramp*, Leonardo da Vinci's *Madonna*, and Muhammad Ali. Rather than decline to resist the corruptions of politics, these agents of refusal join the women of Thebes.

in saying no and then in risking to undertake transformative action. The volume collects Euripides' *Andromache*, a play that challenges the conventional tragic character and transforms expectations of tragic structure; *Hecuba*, a powerful story of the unjustifiable sacrifice of Hecuba's daughter and the consequent destruction of Hecuba's character; *Trojan Women*, a particularly intense account of human suffering and uncertainty; and *Rhesos*, the story of a futile quest for knowledge. This volume retains the informative introductions and explanatory notes of the original editions and adds a single combined glossary and Greek line numbers. *Dionysus Resurrected* analyzes the resurgence since the late 1960s of Euripides' *The Bacchae*. By analyzing and contextualizing these modern day performances, the author reveals striking parallels between transformational events taking place during the era of the play's revival and events within the play itself. Puts forward a lively discussion of the parallels between transformational events during the play's revival and events within the play itself. The first comparative study to analyse and contextualize performances of *The Bacchae* that took place between 1968 and 2009 from the United States, Africa, Latin America and Asia. Argues that presentations of the play not only represent limiting states but also transfer the spectators into such states. Contends that the play's reflection on various stages of globalization render the tragedy a contemporary play. Establishes the importance of *The Bacchae* within Euripides' work as the only extant tragedy in which the god Dionysus appears, not just as a character but as the protagonist. Translations in contemporary poetry of two masterpieces of the Golden Age of Greek drama. This rich collection of essays by an international group of authors explores a wide range of commentaries on ancient Latin and Greek texts. It pays particular attention to individual commentaries, national traditions of commentary, the part played by commentaries in the reception of classical texts, and the role of printing and publishing. A wholly fresh interpretation of the timeless play by a Nobel Prize-winning author. A landmark anthology of the masterpieces of Greek drama, featuring all-new, highly accessible translations of some of the world's most beloved plays, including *Agamemnon*, *Prometheus Bound*, *Bacchae*, *Electra*, *Medea*, *Antigone*, and *Oedipus the King*. Featuring translations by Emily Wilson, Frank Nisetich

Sarah Ruden, Rachel Kitzinger, Mary Lefkowitz, and James Romm The Greek Plays of Ancient Greece are among the most enduring and important literary works of the Western world. Not only is the influence of Greek drama palpable in everything from Shakespeare to modern television, the insights contained in Greek tragedy have shaped our perceptions of the nature of human life. Philosophers, and politicians have long borrowed and adapted the ideas and language of Greek drama to help them make sense of their own times. This exciting curated anthology features a cross section of the most popular and most widely taught—plays in the Greek canon. Fresh translations into contemporary English breathe new life into the texts while capturing, as faithfully as possible, their original meaning. This outstanding collection offers short biographies of the playwrights, enlightening and clarifying introductions to the plays, and helpful annotations at the bottom of each play. Appendices by prominent classicists on such topics as “Greek Drama and Politics,” “The Theater of Dionysus,” and “Plato and Aristotle on Tragedy” give the reader a rich contextual background. A detailed time line of the Greek dramas, as well as a list of adaptations of Greek drama to literature, stage, and film from the time of Seneca to the present, helps chart the history of Greek tragedy and illustrate its influence on our culture from the Roman Empire to the present day. With a veritable who’s who of today’s most renowned and distinguished classical translators, *The Greek Plays* is certain to be the definitive text for years to come. Praise for *The Greek Plays*: “Lefkowitz and James Romm deftly have gathered strong new translations by Frank Nisetich, Sarah Ruden, Rachel Kitzinger, Emily Wilson, as well as by Mary Lefkowitz and James Romm themselves. There is a freshness and pungency in these new translations that should last a long time. I admire the introductions to the plays and the biographies and annotations provided. Closing essays by five distinguished classicists—the brilliant Daniel Mendelsohn and the equally skilled David Rosenbloom, Joshua Billings, Kay Gamel, and Gregory Hays—all enlightened me. This seems to me a bright light into our gathering darkness.”—Harold Bloom *Euripides V* includes the plays “*The Bacchae*,” translated by William Arrowsmith; “*Iphigenia in Aulis*,” translated by Charles R. Walker; “*The Cyclops*,” translated by William Arrowsmith; and “*Rhesus*,” translated by Richmond Lattimore. S

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 previous 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 substantial 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 time 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.

*Ion* *Orestes* *The Phoenician Women* *The Suppliant Women* In these four plays Euripides explores ethical and political themes, contrasting the claims of patriotism, family loyalty, pragmatism and expediency with justice, and the idea that 'might is right' with the ideal of clemency. *Ion* is a vivid portrait of the chance in human life and an exploration of family relationships, which combines a sympathetic portrait of a rape victim with remarks on Athenian xenophobia. In *Orestes*, the most popular of the tragedian's plays in the ancient world, Euripides explores the emotional consequences of Orestes' murder of his mother on the individuals concerned, and makes the tale

resonate with advice to Athens about the threat to democracy posed by political pressure groups. The Suppliant Women is a commentary on the politics of empire, as the Athenian king Theseus decides to use force rather than persuasion against Thebes. The Phoenician Women transforms the terrible conflict between Oedipus' sons into one of the most savage indictments of civil war in Western literature by highlighting the personal tragedy it brings. ABOUT THE SERIES: For over 100 years Oxford World Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities, helpful notes to the text, up-to-date bibliographies for further study, and much more.

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