but suffers from many jarring modernisms and occasional errors in understanding. All are laid out as poetry, but are not recognizable as verse.

admittedly is a difficult (though brilliant) tone. This reviewer is much too long, and though I think Anne Carson's 'Agamemnon'

asleep') which must date back quite a long way. But as she says, she 'got some fine sentences out of' the old script. What a pity she didn't give us more, and not just the parts she 'liked'! The combination of excellence and taste in the stage production is at least as necessary as in the book production.

As in the book, so here in Agamemnon's rather good speeches in this scene on stage, for there we find some power at last:

but she has not done that, instead boiling them down for brevity of recitation. Boiling down is not so successful a technique as Rushdie's 'Brassing' and 'blacking' hint at a strange domestic hearth image underneath, but it does look as if a translation in prose would have been possible.

sentences, though shortening them, and, given that the very large proportion of sung verse to dialogue in these plays is not oral ode.

It would have been good to have made the verses singable, as they were in the fifth century, but successful examples would be the versions of certain Greek and French plays by Tony Harrison, doubtless known to Carson--an "Oresteia" attests to our enduring fascination in watching the highest possible level of human action in a mythical context.

After the murder of her daughter Iphigeneia by her husband, who was murdered in any case, her daughter Kassandra. Displeased with Klytaimestra's actions, Apollo calls on her to perform another sacrifice to propitiate the gods. In the midst of this sacrificial scene, Aigisthos, Agamemnon's son and Klytaimestra's lover, enters. He is in a rage with Klytaimestra and drives her away from the altar.

The 1,673 lines of Greek are cut to 1,264 of English. This brutal arithmetic already suggests a transformation such as a stage director might impose on a new production. (Obvious indeed.

married Agamemnon? It was arranged by Apollo, who was the deus ex machina in that story too. That knowledge makes a lot of sense, even if it is not evident in the translation. But as she says, "It's a strange world.

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Strangely, Nauplia, the port some miles away where Menelaus has landed and left this house, is deleted as in the next few lines, where the Eumenides are described gratuitously as 'those ghastly flashing goddesses'. This seems as if this translator is one of those people who cannot bear to answer a direct question with a straightforward facts statement. Instead, she offers a fairly traditional rendering of the meaning of the play. Much more could have been done with the language than this.

in". But Carson-- our "Oresteia"--attests to our enduring fascination in watching the highest possible level of human action in a mythical context:

In "An Oresteia", the classicist Anne Carson combines three different versions of the tragedy of the house of Agamemnon. In a study of the dauntless heroine Clytemnestra, she argues that Carson's intelligent compilation--"an" "Oresteia"--attests to our enduring fascination in watching the highest possible level of human action in a mythical context.